

Statement for "Associate Professor"

Statement

by **Vazkresia Viharova Anastasova Associate Professor, Ph.D. New Bulgarian University, Professor Emeritus**

on the materials submitted for participation in the competition

for the academic position of "associate professor"

of the Plovdiv University "Paisii Hilendarski",

field of higher education 8. Arts, professional direction 8.4. Theater and Film Arts (Acting for Drama Theater)

The candidates in the competition for "associate professor", announced in the State Gazette, no. 39 of 02.05.2023 and on the Internet page of the Plovdiv University "Paisii Hilendarski" for the needs of the department "Aesthetic Education" at the Faculty of Pedagogy are:

Krasimira Tsvetanova Ivanova, PhD from NATFIZ "Kr. Sarafov"

and

Chief Assist. Petar Zapryanov Odazhiev, Ph.D

By order No. RD-21-1417 of 30.06.2023, amended by order No. RD-21-1470 from 12.07.2023 by the Rector of Plovdiv University "Paisii Hilendarski" (PU), I have been appointed as a member of the scientific jury of the competition for the academic position of **"associate professor" in the PU** in the field of higher education 8. Arts, Professional Direction 8.4. Theatrical and Film Art, scientific discipline "Theater Science and Theater Art" in "Acting for Drama Theater" (name of the scientific specialty), **announced for the needs** of the "Aesthetic Education" department at the Faculty of Education.

The **following candidates** submitted documents for participation in the announced competition: Krasimira Tsvetanova Ivanova, PhD from NATFIZ "Kr. Sarafov" and Petar Zapryanov Odazhiev, PhD

The set of materials presented by Petar Odazhiev on an electronic medium complies with the Regulations for the Development of the Academic Staff of the PU, and includes all required documents:

Candidate Petar Odazhiev has submitted a total of 10 academic works, which include monographs, 2 books and 8 scientific articles.

The main highlight of the materials for the competition provided by P. Odazhiev, PhD, is the monograph **"Physical action in the psychological and metaphysical theater (Laboratories of K.S. Stanislavski and J. Grotovski. Pedagogical aspects)"**.

Dr. Odazhiev channels his presentation in the following parameters - Clearly defined Object, Subject and Purpose of the Research - at the very beginning /p. 9/ of the proposed work.

From this naturally follows the specificity of the definition of the goals of the research, namely:

- To trace the evolution in the understanding of the Concept of "physical action" in the theatrical and pedagogical work of the two studied theater artists
- To establish and define the completed variant of the use of "physical action" Objectified in "Method of physical actions" in Stanislavski and in "Art as a vehicle" in Grotowski

The paper consists of an Introduction and two Chapters. Chapter one -Theory and practice of physical actions according to the views of K. S. Stanislavski. Chapter two - The theory and practice of physical action, according to the views of J. Grotovsky

Regarding the First Chapter – one traces the path through which the methodological search for Physical action passes in its various manifestations - mental; "psychophysical"; "physical" - with all their functions and meanings.

It is emphasized that the modern actor reaches not the question "What is my task?" but "What is my physical action?" in a particular scene.

Dr. Odazhiev makes the controversial claim that in time and in the development of these searches, Stanislavski renounced not only the affective memory, but also the Task. Instead, I would recommend that the author investigate the claim that physical action is derived from the answer to how the task is performed.

In the first chapter, the candidate builds his own order "How to read and understand Stanislavski". We may at times disagree with this order, but we cannot deny its legitimacy, born out of a thorough study of both Stanislavski's own works and interdisciplinary reflections on them.

The overall picture in which Dr. Odazhiev lays out the Method is at times polemic and contradictory, but we cannot deny that it is neatly built on the entire range of searches both in Stanislavski himself and in his successors, our contemporaries - Dodin, Vasiliev and Grotovsky

The work proposed for assessment is one of the few texts that offer clarity to Grotowski's statement that he accepts and follows Stanislavski's path.

Moreover, as the author claims: "The text has the ambition to ignore the recently popularized in the modern theatrical situation "distortion and confusion", as the concept of Physical action is disguised with new names applicable either to "stage movement" or to an approach to "Physical Theater"

In Chapter Two, the author presents Stanislavski's fundamental research, developed in the workshop of J. Grotowski, by bringing clarity to Grotowski's searches and ignoring the fact that they are frequently labeled as incomprehensible "avant-garde".

Dr. Odazhiev convincingly proves to us that the activities of these two theater researchers are directly related to the systematic, fundamental derivation of the principles of

physical action, which once again proves the quality of this work and leads once again to the definition of this concept within the framework of long-term and consistent theatrical and pedagogical activity.

Overall, this work defends the thesis that the theoretical ideas of Stanislavski and Grotowski are innovative and fundamental, in contrast to the different and fragmented methodologies existing as particular cases of application of individual principles and statements belonging to Stanislavski and/or Grotowski.

This work has the ambition to rehabilitate the concept of "physical action", which has been repeatedly discredited and ruined in the theatrical and pedagogical practice of the world. A strict and clear distinction is made between "physical" and "everyday action" in order to bring order to the parading elementary non-understanding.

No matter how ambitious the goal of this research sounds, I would define it as successful, as possessing contributing elements and as necessary for establishing methodological clarity in theatrical and pedagogical theory and practice regarding the concept of "Physical Action"

The set of electronic materials **presented by Krasimira Tsvetanova Ivanova, PhD, is** in accordance with the Regulations for the Development of the Academic Staff of the PU, and includes all required documents:

Dr. Ivanova's documents present her as a specialist orientated towards working with adolescents. The set of materials focuses on the realization of stage and screen products.

Unfortunately, the evidentiary materials are not compiled precisely (there are repetitions, illegibility and confusion in the scanned material; there is also the absence of the monograph "The Success of the Musical in the Cinema and the Theater", which is not accounted for in the provided inventory of materials and is scored in one of the several attached references on PZARAS). This makes it difficult to navigate in the evidence material (mainly in the part for scientific and research activity).

Additional chaos is created by the fact that the titles of articles related to Dr. Ivanova's doctoral studies are also indicated, and it is not possible to assess whether the articles dated before 2015 were used in the previous procedure (for her PhD in " Theater Studies and Theater Art")

In violation of the "Additional requirements for admission to participation in a competition for the academic position of "associate professor" in the PF of the PU" - is also an article in an indexed publication in print during the period of the competition (Ivanova K. The National Ideology through the Prism of Drama. magazine Orbis Linguarum (Language World), which should not be eligible for receiving points, following the principle introduced for the monograph.

Due to the fact that the full texts of Dr. Ivanova's articles were not provided, one can only get a superficial idea of how well-reflected her analytical approaches are in the field of the publications which are freely accessible.

It is also necessary to accept in "full confidence" her stated contributions and their evaluation in the "Self-Assessment of Contributions" appendix.

For example, in relation to the article "Psychodrama as a Complementary Method in the Training of Students in Stage Disciplines", the question remains open as to what the specific contributions are - real and assumed when conducting an analysis of activity using Psychodrama or particular specifics of a process for building the role through all stages of creation. The indicated characteristics of the use of Psychodrama do not exceed its application in "team building" work trends, which is widely used and popular in principle. Here again the author's claim to innovation must be accepted a priori.

In general, the term "Innovative" is presented as a declaration rather than being developed and proven.

The candidate emphasizes that during the presentation of the article on relevant forums, interest in applying the principle was expressed by outsiders and other participants in the forums, but we cannot reflect on what the author called "not speculatively theorized developments, but practically ones", since here too there is no informational and evidentiary material.

There is no data and information available about the "Cinema and Theater Musical" program developed by the candidate, with the exception of the official note that in the past academic year the candidate implemented a 30-hour course as a guest lecturer within the same program.

In the context of the application made, it would be of greater interest and emphasis to present the overall concept for such a program, as well as an analysis and evaluation of its implementation.

I will move on to the theatrical and screen works presented in detail through links and copies.

Since here, too, they are provided in bulk and are not prioritized or presented in equal standing to a monograph or habilitation thesis, I took the liberty of asking the candidate which of the proposed titles should be our priority for the evaluation of the given application.

It was specified that it was the musical "Play Your Dragon" and the play "RodiTeLi". The play "Play Your Dragon" is represented by a recording of a festival performance of a musical at the 4th celebration of Youth Theater Art, which received an award for the best original play; stage version, adaptation; directing. The candidate is also the author of a large part of the lyrics of the songs.

It cannot be denied that unity was achieved in the means of expression and their quality for all participants, which is rare when it comes to working with non-professionals/note of the author of the statement/

The show as a whole falls within the range of what is conventional for its genre and has no claim to controversy or innovation, especially when it comes to the main concept.

The performance "RodiTeLi", presented through a recording of the performance at PU "Paisi Hilendarski" is more difficult to evaluate due to the quality of the recording and editing,

so I refrain from a detailed analysis, considering that in this case there is a poor choice of material presenting the work.

Unfortunately, the proposed document "Annotation of the Materials"/ V 4. Completed original product in the field of arts (film, performance, exhibition, concert, etc.) does not help us to go in depth into either of the mentioned works, since it is concerned with facts external to whatever direction of research lies in the process of making the specified stage products.

In the person of Krasimira Ivanova, we have a candidate with a multi-disciplinary education, impressive work ethic, willingness to take on a wide range of tasks - from mentoring students on projects, through project management to guest lecturer in various contexts. Unfortunately, the unsuccessful presentation of the scientific research potential of the overall work and in the specific projects discussed /lack of concept, implementation problems, analysis of results/ raises doubts about the availability of such potential.

In this regard, I conclude overall that the candidacy of the candidate Krasimira Ivanova does not possess the qualities of innovation and scientific research.

CONCLUSION

After familiarizing myself with the materials and scientific works presented in the competition, analyzing their significance and the scientific, scientific-applied and applied contributions contained in them, I find it reasonable to give my **positive/yes/ evaluation** and recommend that the Scientific Jury prepare a report-proposal to the relevant Faculty Council for the election of Petar Odazhiev, PhD, to the academic position of "associate professor" at PU "Paisii Hilendarski" in: field of higher education 8. Arts, professional direction 8.4. Theater and Film Arts (Acting for Drama Theater)

For the candidate Krasimira Ivanova, PhD, my evaluation is **negative/no/** and I do not recommend the candidate for the academic position "Associate Professor" at PU "Paisii Hilendarski" in: field of higher field of higher education 8. Arts, professional direction 8.4. Theater and Film Arts (Acting for Drama Theater)

04.08.2023

Statement by: Associate Prof. Vazkresia Viharova,
Prof. Emeritus NBU

(signature)

.....