

REVIEW

ON DISSERTATION PAPER

for awarding the educational and scientific degree "doctor"

by professional direction 1.2. Pedagogy (Educational Program Design)

ON THE TOPIC: ADAPTATION OF A TEACHING DESIGN MODEL C

CONTEXT OF INFORMAL EDUCATIONAL ENVIRONMENT

/DANCE SCHOOLS/

Presented by Ralitsa Atanasova Merdjanova-Stefanova

with scientific supervisor Prof. Dr. Vasya Delibaltova

Reviewer: Prof. Dr. Radka Vasileva

Assessment of the procedure

The submitted work with an abstract and documents meet the criteria and requirements of the ŽRASRB and the Regulations for its application. The work was discussed in the "Didactics" department with a decision that it meets the criteria for a dissertation-type scientific study, the formal structural and content requirements. Critical notes and recommendations for improvement were made, with which the doctoral student complied according to his capabilities to the extent necessary.

Presentation of the PhD student

Ralitsa Merdjanova- Stefanova is a doctoral student in 1.2 Pedagogy (Design of educational programs) in the Department of Didactics, FP of SU "St. Kl. Ohridski" with scientific supervisor Prof. Dr. Vasya Delibaltova. She has fulfilled the criteria for training at the ONS "Doctor". She presented a dissertation, an abstract, publications on the topic, a statement of contributions and a form with quantitative indicators. The submitted dissertation and defense documents meet all the objective requirements for admission to defense.

In her dissertation, Ralitsa Merdjanova-Stefanova gives a detailed list of organizations that work in the field of dance art. They are also representative of the specific models according to which the training of dancers is carried out in them and according to which achievements in the art of dance are evaluated. In this way, it reinforces the idea that dance schools are part of a well-developed, functioning, developing and promising European educational and artistic network.

Her ambitious task is to make the process of training in dance art even better pedagogically by adapting a model from education that has proven its pedagogical effectiveness in theory and practice and not as a counter version, but as a concept that can enrich educational theory and practice. Develops a training module that deals with the adaptation of a theoretical model in the context of a movement from formal to non-formal education in the art of dance. It focuses on one model and on

the scope and limits of adaptability, as well as on the potential synergies of art–education, formal–informal, medal training system–model training system; social functioning - stage performance; group–individually. This task is attractive because in the field of dance art there is an active training system that is practically recognized, established and functioning globally. There are standards in stage performance, which are models, there are criteria for evaluating group and individual achievements and the learning process. In the development, the author's view demonstrates an interest in academic discourses of art education, in discourses of specific educational research and dialogue with practitioners in art education. It reflects the interaction between the stage projects that are carried out continuously in the work of the dance groups and the educational practice in order to further develop the formats of this cooperation. It brings together an interest in the development of meta-theoretical, methodological and methodological issues for further development in the field of arts and arts education. This concerns issues of the interaction of research and practice in the research process, the methodological design of research syntheses and their theoretical framing.

In terms of content, the dissertation is presented through four chapters: The problem of educational design in its historical perspective; Dance schools in the context of a modern informal environment; Research findings design and research concept for the process of adapting a design model and authoring learning resource developments. All resources and research materials used are presented in an appendix. Contributory achievements are also formulated as assessed by the author, and they are summarized in two directories - theoretical and practical-applied, namely:

- Justification of the Backward design model and author's research concept for its adaptation to dance art and
- Development of original training resources for dance training and representative empirical research.

In the implementation of this program, Ralitsa Merdjanova-Stefanova examines in gradually developing, but independently analyzed components, the ideas of what non-formal education is, a learning model, the essence of instructional design (Instructional design - ID,) and the context, design models of training and analysis from the point of view of non-formal educational environment and dance schools. Makes a case for appropriate design models and characteristics of dance education in the NEC as well as the Backward design model (UBD model), collaborative and interactive learning and learning in and through experience. The dissertation also presents the training in dance art in an informal educational environment on a national and international level through the medal system, which has been adopted and applied as a standard. One of these models was chosen - Backward design model (UBD model) and was applied in the teaching of dance art in the school. Based on his scheme, a lesson structure was created and a long-term program was planned and implemented independently and by a team of teachers. The authorial enrichment of this model is brought by a specific scripted product built from a fable story, through which the training is carried out and on which it is possible to build a stage dance work. The scenario product itself is a set of scenarios / stories / following the structure of children's fairy tales, with the help of which teachers and their students prepare choreographies for the school's annual performances, as well as festival and competition ones. A leading characteristic of the resource is its interdisciplinarity: through it, during the training in dance art, students get acquainted with theater-dramatic activities and develop abilities and skills in other areas of art as well: dramatization, work with text and history, analysis of literary structures, acquisition of skills for artistic stage performance and work in the context of creating a finished stage product. The scenario product contains ten stories /five related to the winter stage performances and five related to the summer ones/. Each story contains four or five meaningful parts, each of which provides between six or seven themes for choreographic work for dance teachers and their students. The creation of the story takes place through creative meetings between the teachers of the school,

and the themes for choreographic work are taken into account on the one hand with the plot of the story and on the other with the need to develop the specific dance group in view of the calendar of festival competitive performances during the year.

In this plan, several main features of the dissertation work could be highlighted, and they are:

1. In essence, it represents an artistic-pedagogical integration between areas of art (dance) and its interaction and penetration in the area of education through art, integration with other arts such as theater, music and visual arts and educational and social sciences. This can also be defined as the author's contribution to the field of dance art.
2. It is a creative product that focuses the attention of dance educators on the simultaneous functioning of education as an educational process with its own goals, processes and achievements and a creative process in which individual and group achievements and products are the basis. The author's scripts are interesting and adapted to the rehearsal process in a unique way that confirms their value as excellent teaching resources. It is also a contribution by the author that is highly valued for its inspirational nature in dance education and opportunities for other educators to apply it to their own work.
3. It is also a unique and original methodological and methodologically oriented development because it presents a training module based on three training models, which combine to enrich the medal system for training in the art of dance.
4. It is a development of the type of shared expertise that is extremely valuable in areas that have a strong aesthetic impact, have a defined social and cultural dimension that is appreciated by the public through visits to the stage performances, and can be defined as art achievements by other experts in related fields. Publicity that is highly valued is an indicator that the author has achievements that can be a model for other experts in the field.
5. It is also a practical-applied development that has been tested and evaluated as appropriate and potentially open to interpretation by a panel that is interested in developments in the field of arts education and responsive to new ideas, experimental applications and critical evaluation.

How these characteristic features are implemented in the proposed text:

1. Its presentation as an artistic-pedagogical work is reflected in the shared ideas about dance art. On the basis of theoretical concepts of several authors in the field of dance art, 6 key characteristics of dance education as an art form are derived, which are synthesized in a 6-D model, which is placed at the basis of dance education in school. In this section, the author could enrich her work by introducing more authors who work in this field and share their different ideas. They could essentially present themselves critically, which should be a scholarly style for any presentation. For example, the leading author cited by Ralitsa Merdzhanova in relation to the art of dance is for the introduction of the art of dance in the national curricula, i.e. for a separate dance subject, just as it is in today's art and music curricula. There are authors who are more moderate in their claims and those for a specific type of synthetic subject to be called "Art" and thus to be presented in the curricula for various degrees in the educational system in all schools in Europe; other authorities in the fields of education and the arts suggest that each individual school should be able to choose which art students will be trained in, and still others use artistic approaches in the teaching of all subjects in a specific way. In the dissertation, this discussion is presented as a claim for a separate and independent subject. It is relevant because its resolution in a general European plan is pending, i.e. a conceptual, critical analysis

by experts is important to formulate ideas, priorities and an author's position on a scientific and applied level, which would provide arguments for the greater inclusion of art in educational systems in a European context.

2. The creative product of Ralitsa Merdzhanova is presented through a combination of three training models in one, which is transformed into programs, schedules and performance in the dance school on the basis of the medal system. This model adapted to the art of dance is embedded in the hypothesis and becomes the basis for the argumentation of her further ideas and research. In this training model, the components are presented in a sequence determined by the author. The objectives are located in tabular form and in the different levels of training. An educational project for training in dance art based on recognizable universal ideas with added elements in the components related to both the content and the learning process and its achievements was obtained. The educational component related to the development and application of scenarios, which can be defined as content- and process-oriented, can be defined as contributing. The scenarios are based on author's fairy tales, which develop value-focused personal skills in the students and, stimulating the imagination, support its transformation into dance. The scenarios constructed in this way enrich the perception of dance art and its transformation already during the training into an interpretive creative product by the trainees. It can be said that the author's creative approach has been successfully shared with the students, who are stimulated to make creative group individual decisions, to form a personal attitude and critical thinking already in the rehearsal process, which is the specific, educational, scenario-constructed process in dance art.

3. When I define it as a work with a methodological and methodical profile as a reader and reviewer, I discover Ralitsa Merdjanova-Stefanova's ideas about the concept, which she draws as a final product. It is presented through its formal content, which is an interpretation of the content of the dissertation. This scientifically structured manual demonstrates the preferred processes, methods and techniques, ways of evaluating achievements and how to organize collaborative, group and individual work. In the specific case, this, in my opinion, is the script product in the form of an author's tale. Here is also the place to conceptually define the profile of the model as a socially oriented model of creative meetings between trainees and trainers, in which fables are developed for the stage presentation of important topics from social issues, i.e. it is a question of a model of continuous transformations of different variants of social interaction between the trainees, the trainer and the trainees, as well as the trainers already in the role of performers and audience.

4. Its definition as a shared expertise is related to the author's dance achievements and the unique synthesis with the fairy tale or the told story, woven as a kind of drama into the educational process. It is presented as a professional product, not just a reading text. Unique in its own way are presented in the dissertation as applications In the dissertation, as appendices, unique fairy-tale-like fables, transformed into stage works of dance art training, are presented. The author has demonstrated his unique talent for composing fables, which in the future, if they are presented as educational scenarios and not only as a basis for a dramatic stage work, will have a significant impact on the pedagogical community in the field of dance art.

5. The studies that have been carried out within the framework and perspective of the dissertation are correctly constructed, expediently selected as reliable to prove the effectiveness of the proposed model and presented as arguments to support the adapted training model.

In addition to the specific dissertation work, Ralitsa Merdjanova-Stefanova has publicly demonstrated achievements that define her as:

1. Sustained successful head of a dance school with high achievements and many years of presence on the market of educational services in our country, which are proof of her rich and personally formed management experience in the independent sector of educational and artistic activities in an informal environment;
2. An established leader in dance education at the national and international level. Her masterful skills and versatile competence in the art of dance as a stage art for expressing new ideas have been demonstrated in the public space. She herself, as a leader, has a formative impact on the personality of young and active people through the pleasure of participating in a full-fledged life filled with joy from dance activities;
3. A unique trainer with his own style, developing the skills of the trainees in a cognitive, affective and psychomotor perspective at the highest level, which is clearly reflected in the work and with trainees not only from her school, but also in public television formats with a huge audience .
4. An extremely charming promoter of the art of dance as a socially oriented art with a huge contribution to the development of young people and society as a progressive oriented one, placing people and learning in art and through art as an important educational goal.

On the basis of these achievements found by me as a reviewer, I propose that Ralitsa Merdjanova-Stefanova receive an educational and scientific degree "doctor" in professional direction 1.2. Pedagogy (Design of educational programs).

Prepared the review:

20. 03. 2024

/ prof. dr Radka Vasileva/