

## REVIEW

in relation to the dissertation thesis of Petar Atanasov Petrov

with topic

"Modern experimental drawing techniques in the preparation of students of pedagogical specialties"

for obtaining the educational and scientific degree of "Doctor"

Professional direction: 1.2. Pedagogy

Faculty of education, Trakia University – Stara Zagora

Supervisor: Assoc. Prof. Ani Dimova Zlateva Ph.D

by Prof. Bisera Valeva Ph.D,

### 1. Data for the doctoral student:

Asst. Prof. Petar Atanasov Petrov graduated as a teacher of fine art and aesthetics at the University of Fine art "St. Cyril and St. Methodius" Veliko Tarnovo in 1989. Immediately after his graduation (1990), he worked as an art teacher in various schools in the city of Stara Zagora, such as: the "Zheleznik" Elementary School, the "Hristo Botev" High School, the "Delfinite" Junior High School, the "Geo Milev" secondary school of Mathematics and Natural Science. On the basis of his qualification as an artist-performer from the National High School of plastic art and design "Academician Dechko Uzunov" in Kazanlak, the doctoral student also works in the field of design, advertising and publishing. This professional range enables Petar Petrov to combine successfully pedagogical and artistic activities in his realization as an artist-pedagogue.

The creative biography of the doctoral student presents his artistic activity in a series of exhibitions (national and international), plain airs and various art forums. Since 2017 (the beginning of his employment contract at TU) so far he has made an impressive number of appearances. For example, in 2022: a group exhibition in art gallery, Sevlievo; plain-air exhibition of painting and sculpture in C.A.G, city of Radnevo; plein air exhibition in the city of Balchik, "Drawing and small plastic" exhibition, "Lubor Bayer" exhibition hall, St. Zagora; In 2021: international online exhibition "ASROPA", Gunsan, South Korea;

international online exhibition "ASROPA" - Austria - South Korea; national exhibition "Ludogorie", C.A.G "Ilia Petrov", city of Razgrad; plein air exhibition in the city of Balchik; participation in a national exhibition - "Bridges" triennial, "Hristo Tsokev" C.A.G, Gabrovo; 36 Biennale of Painting and Sculpture, Vitel, France; international online exhibition "ASROPA" - Bulgaria - Vietnam; participation in the exhibition "Drawing and small plastic", "Lubor Bayer" exhibition hall, St. Zagora; international plein air painting exhibition "Heliopolis", city of Obzor; solo exhibition, in the "Lubor Bayer" gallery, St. Zagora; participation in "Autumn Salon", in the city of Stara Zagora; solo exhibition in C.A.G, city of Svilengrad; participation in the 10th International Biennale "Small Forms", art gallery "Ilia Beshkov", Pleven; participation in the international quadrennial "Myths and Legends", art gallery, city of St. Zagora; In 2019: exhibition in the "Spectra" gallery, Sofia; national exhibition "Erotic" the city of Burgas; national exhibition "Ludogorie", C.A.G "Ilia Petrov", city of Razgrad; international symposium "Sand Sculptures" in Burgas; international plein air painting exhibition "Heliopolis", city of Obzor; participation in an open-air exhibition of painting and sculpture in C.A.G, Radnevo; exhibition "Drawing and small plastic", exhibition hall "Lubor Bayer", St. Zagora; participation in an exhibition of Chirpan artists, city of Chirpan; national plein air "Painted Sensations" in the city of Silengrad; participation in the "Autumn Salon" exhibition, in the "Lubor Bayer" gallery, Stara Zagora; national exhibition "Fine Art", art gallery "Dimitar Dobrovich", city of Sliven; participation in the "Christmas Exhibition" exhibition, in the "Lubor Bayer" gallery, Stara Zagora; In 2018: participation in international exhibition "ASROPA" in Pyong Chang, Korea; participation in the open air "Orthodox values" in the city of Pleven; Solo exhibition in C.A.G, Radnevo; participation in the international exhibition "Balkan", Moscow, Russia; participation in the international workshop "United Artists for a United Europe" in St. Zagora; participation in plein air painting "People, Earth, Light" with an exhibition in C.A.G, Radnevo; participation in a national contest for the "Alliance" awards, art gallery, the city of St. Zagora; participation in the national plein air "Friendship" in the city of St. Zagora; participation in the international symposium "Sand Sculptures" in the city of Burgas; participation in the exhibition "Drawing and small plastic", "Lubor Bayer" exhibition hall, St. Zagora; participation in an exhibition of the artists of Stara Zagora in the city of Kazanlak; participation in the exhibition "Erotics in Art" in St. Zagora; participation in the "Heliopolis" international painting exhibition in the city of Obzor; participation in an exhibition of the artists of Chirpan in the city of Chirpan; participation in the Biennale "Small Forms", art gallery "Ilia Beshkov", Pleven;

participation in an international workshop in the "Spectra" gallery, Sofia; participation in international exhibition "ASROPA", Gunsan, South Korea; participation in the "Christmas" exhibition, "Lubor Bayer" exhibition hall in the city of St. Zagora; participation in the "Christmas" exhibition at the "Budapest" hotel, Sofia; In 2017 the author has several participations in international and national plain airs, international and national exhibitions, as well as a solo exhibition in Nedev Gallery, St. Zagora.

As a result of his active creative activity in 2018. Asst. Prof. Petar Petrov is the winner of the "Yanaki Kavrkov" painting award from the "Autumn Salon" exhibition in the "Lubor Bayer" exhibition hall, Stara Zagora. He is a member of the Union of Bulgarian Artists (2020) and deputy. chairman of the Union of Bulgarian Artists Representation, Stara Zagora.

## 2. Data for the doctorate:

Asst. Prof. Petar Petrov is enrolled as a doctoral student in an independent form of preparation with order No. RD 2477/27.09.2021. to the "Pedagogical and Social Sciences" Department of the Faculty of Pedagogy at Trakia University, in the field of higher education 1. Pedagogical Sciences, in professional direction 1.2. Pedagogical Sciences, with scientific supervisor Assoc. Prof. Ani Dimova Zlateva Ph.D.

The doctoral student has successfully completed his individual doctoral plan, passed his exams and covered the required number of credits. He was dismissed with the right of defense by Order No. RD 1921/17.06.2022, based on the decision made by the extended meeting of the Department of Pedagogy and Social Sciences at the Faculty of Pedagogy at Trakia University, Stara Zagora, held on the 13th. 06. 2022 year.

During the doctoral studies, during the preparation and discussion of the dissertation, no violations were committed.

## 3. Data for the dissertation and the Abstract

The dissertation consists of an introduction; three heads; inferences, conclusion; contributions to the dissertation; used literature, appendices, and the list of publications on the topic of the dissertation is in the abstract. In the presented work, in literature, a total of 77 sources were used (63 in Cyrillic, 6 in Latin, 8 Internet sources). The paper consists of 190

pages of text. Appendices, as required, are outside the total volume of the text. They represent both the visual basis of the study and the basis by which the conclusions-inferences are summarized and the hypothesis of the work is proved. Structurally, the necessary components required for this type of development are present.

In the "Introduction", the doctoral student outlined the main directions in his theoretical and experimental research. He argues the choice of topic, as well as the need at the present time for a range of pictorial techniques for the interpretation of tasks by students in pedagogical specialties. Concretely applied techniques in individual tasks - parallel for both pupils and students, form the directions and conclusions of the research. In it, the practical-applied conclusions are dominant, but the scientific-theoretical ones, inevitable in the justification of such an experiment, are also affected. In this part of the text, the problem, the subject, the goal, the tasks and the object of the research are separated, and on page 9 the hypothesis is formulated. A good impression is made by summarizing the structure of the work in the abstract (6-7 pages), as well as by illustrating the research design in the main body of the book.

The purpose of the research is logically justified, and the resulting specific tasks of the work are well formulated and defined. The presented structure of the text enables the doctoral student to have a specific perspective on the methodological-artistic problem he has chosen, and hence to formulate adequate conclusions that enhance the concreteness of the teaching of fine art by stimulating the creative thinking of students. Both inductive and deductive methods were used in the research in order to realize the assumed descriptive, explanatory and predictive functions. By applying some of the inductive methods, the doctoral student searches for and summarizes the fragmentary data in the course of his research based on the pictorial activities and the resulting interpretations. He carries out research and analysis of a large part of the existing scientific literature by Bulgarian and foreign authors on the problems under consideration, various archival documents, dissertation studies, periodicals. To the second and third chapters, which are essential for the work, Petar Petrov applies the content analysis noted in the introduction, since the main conclusions and contributions of the work are built on its basis.

In the first chapter "THEORETICAL JUSTIFICATION OF THE PROBLEM", the doctoral student presents in a theoretical aspect the basis from which he starts to concretize and apply his methodical experiment in the primary school and to the students of the

pedagogical specialties in TU. He substantiates historically the use of various materials and techniques in visual art, with the conclusions being built on the basis of a sufficient amount of theoretical sources, and the emphasis on their close connection with the development of society. This purposeful research work of the doctoral student is evident in the selection of literary sources, on which his creative-research interpretation is built. A good impression is made by the studied theoretical sources, which present different perspectives on the problem of teaching methodology in the direction of the development of creative thinking. The doctoral student presents a variety of visual interpretation techniques used by contemporary artists that are also applied in fine art education, as well as those that are recommended in the curriculum. The author emphasizes that the dynamic changes in contemporary art reflect on the training of pedagogical staff in the field of fine art, in the direction of expanding and mastering the range of materials and techniques. Students' familiarity with experimental interpretation techniques and their use enhances their ability to think creatively, and hence a more interesting and original visual end product. Particularly interesting is the emphasis on the considered techniques and their implementations such as scrapbooking, decoupage, frottage, gratage, stencil, oshibana appliqué, etc. With this methodical direction, the doctoral student proves his thesis of stimulating visual thinking, which is especially necessary in the work of future teachers, since, according to him, it is necessary to activate the creative potential of students, through inclusion in the understanding and perception of modern fine art. "Future teachers" according to the author, "must expand their knowledge, both about fine art, and about the possibilities of the materials and techniques it uses" (p. 47).

A particularly valuable emphasis in the chapter is subsection 1.4 Developmental and creative possibilities of modern drawing techniques in fine art education. The doctoral student emphasizes the possibilities of experimentation in the direction of mixing materials, the interaction between different types of art, which expands the artistic (pictorial) capacity of students and pupils, frees them and stimulates their visual thinking. For Asst. Prof. Petar Petrov, the planning of the specific lesson is of primary importance, as well as the possibilities of multimedia technologies in the aspect of familiarization with the work and the contemporary art artists and their participation in creating a final product. Or as the PhD student notes on page 61 "Incorporating experimental drawing techniques into fine art education makes it possible to more easily perceive and make sense of works of contemporary art" on the ideas and decisions that the particular artist has made in his work

and in the realized work as a personal choice of materials, compositional solutions, variants of technical means.

The research goal the doctoral student sets for himself in the second chapter of the work - CONCEPTUAL FRAMEWORK OF THE RESEARCH - is with an emphasis on the experiment with the vision through the relevant technique and substantiating the goals of the work in the development of creative visual thinking. The point of view in subsection 2.4 is interesting. The role of modern drawing techniques in the practical training of students of pedagogical specialties for their future realization in the process of teaching fine arts. The constructed visual tasks presented there are directly related to the education of the students of pedagogical specialties, with the doctoral student referring to the identical proposed topics and techniques approved in primary education (first grade). Logically, in the case of students, they are transformed to a higher stage of understanding and realization. A good impression is made by Petar Petrov's familiarity with and reference to well-established researchers in the field of fine art teaching methodology, such as Veselin Dimchev, Biser Damyanov, etc., as he manages to interpret creatively their productions and builds them into direction he seeks.

As a good result of the methodology proposed by the doctoral student are the students examples-realizations, through the multilayer application technique, on pages 116-117 of the work. These are interpretations of famous works by authors of modern art, which, transformed by the different material, "unlock" the students' creativity. Also of high quality are the resulting compositions in the style of post-war art, with the combination of different structures and layering of material. To the construction of the experiment, its stages and its predicted results, the doctoral student applies content analysis, which is detailed in the next chapter.

The most essential part of the study is the third chapter "ANALYSIS OF THE RESULTS", in which the analyzes of the parallel results of the conducted experiments with students and pupils are presented. This chapter is the meaningful carrier concentrating and realizing the research interest of Asst. Prof. Petar Petrov and presenting him as a searching teacher with opportunities for critical evaluation of the received data. Here he manages to generate conclusions based on his author's tasks, which, in variants, are applied both in elementary school and higher education. An important emphasis in the chapter is the changes

in the characteristics of the generations noted by the doctoral student. The author approaches the experiments creatively and analyzes objectively their various stages. Qualitative is the analysis of the formative stage, in which the doctoral student notes in detail the direction of development in the visual activity after applying the creative stimuli.

Particularly interesting and essential for the experiment is subsection 3.2.4. Comparative analysis of the experiment with the students of pedagogical specialties and the experiment in the first grade. In this subsection, the doctoral student practically demonstrates the positive role of the experimentation. In the parallel tracking of the image transformation, the compositional construction and the richness of the means of expression in the drawings of the students, the author establishes a development, even "the evolution of the individual image, composition, color, emotional aesthetic impact". (p.179)

As a confirmation of the result of the methodological arrangements proposed by Petar Petrov, the monotypes "Autumn Forest" and the collages-interpretations of "My Garden" (p. 204, 205). The experiments with graphic techniques (pages 197-198 of the Appendix), which are compositions executed in adapted chalkboard, as well as the examples of "fauvist" monotype prints, make a good impression on the students.

In Conclusion, the doctoral student has synthesized the results of the research into conclusions and theoretical summaries that prove the thesis of the work. In this part of the text, Asst. Prof. Petar Petrov notes that by joining the technological skills "characteristic of modern arts, students increase their experience and capacity of knowledge, acquire a richer methodological toolkit and the opportunity to use it in practical classes" (p. 182). This opportunity for variability of methodological approaches successfully stimulates imaginative creativity and original visual thinking, supporting future educators in their subsequent realization.

The generalization made by the doctoral student is qualitative, that by getting into the essence and understanding of the techniques and materials, "the mental difficulties and complexes hinder the visual activity are overcome", thus develops not only the creative, but also the emotional thinking, typical for visual art.

The abstract is well done and correctly reflects the structure and content of the dissertation.

#### 4. Scientific contributions

The contributions of the work (p. 184) are realized as scientific and scientific-applied, representing the intersection of the personal methodological-visual interests of the doctoral student and his theoretical summaries on studied literary sources. This interpenetration of the problems makes the presented work interesting in a practical-applied and research-theoretical aspect.

Essential for the work is the singled out contribution No. 2, which emphasizes the developed and approved by the author methodological model in accordance with the noted research goals, which enriches and improves the teaching activity in the process of fine art education in two parallel directions. One is focused on "experimental pedagogical units applicable to art education" through the use of an author-stimulated experiment with elementary school drawing techniques. The other one, related to the previous direction, is focused on "experimental pedagogical units applicable to the exercises related to art education by applying experimental drawing techniques to students of pedagogical specialties."

Also, the formulated contribution No. 3. Is of importance. In it, the author focuses on the realization of facts and data related to the methodological activity of the teacher/teacher, which can be used in theoretical and practical activity to activate artistic and visual skills , pedagogical competence and creative thinking in applying modern experimental drawing techniques.

As an interesting generalization, one can highlight the directions presented and analyzed by the doctoral student in the development of modern and contemporary art, the techniques in the work of artists, as well as the opportunities provided by the combination and adaptation of traditional and modern techniques in order to achieve an original vision.

To the work can be made some recommendations in terms of structure and content:

- From a structural point of view, it is more logical for the hypothesis to be presented only in the introduction, and not to be repeated in the second chapter (pages 79-80), although the author's desire for a better visualization of the experiment is understandable.

- There are repeated paragraphs in places and not everywhere the citations are in the proportion determined for academic writing.

- In technical terms, it is necessary to align the transcription of the names with the established one, and there is also a need for a final editorial intervention to avoid some technical, grammatical and punctuation errors.

These notes do not change the general good impression of the work of Asst. Prof. Petar Petrov, but are aimed at a future development of the work as a textbook or monograph. The proposed text is a timely methodological study based on theoretical statements and applied-practical skills in the field of fine art teaching.

## 5. Publications:

The PhD candidate has the required minimum of publications (independent and co-authored) as well as a report from an international conference on education issues in Prague. In 2019 these are: Petrov, P. The role of modern drawing techniques in the practical training of students of pedagogical specialties for their future realization. In: – "Pedagogy", 5 books; Petrov, P. Activating the creative potential of 7/8-year-old children by applying mixed drawing techniques in art education. CBU international conference innovations in science and education, Prague, Czech Republic, B:–VOL.7, WWW.JURNALS.SZ; as well as in 2018: Zlateva, A., Tineva-Gyurkovska, K., Petrov, P. The role of art classes as a form of school dropout prevention. In: Pedagogical journal, volume 6.

Through these publications, the results of the dissertation have the necessary popularization in a specialized scientific environment.

## 6. Conclusion:

Based on my impressions of the study of the problem and the the methodology relevance in the presented work "MODERN EXPERIMENTAL DRAWING TECHNIQUES IN THE PREPARATION OF STUDENTS OF PEDAGOGICAL SPECIALTIES", as well as my opinion regarding the contributions, the abstract and the publications of the doctoral student, I have reason to believe that the work has the qualities of a dissertation and I propose to the scientific jury to award Petar Atanasov Petrov the educational and scientific degree "doctor".

Prof. Bisera Valeva Ph.D

08/02/2022