

## SHORT REVIEW

for the Associate Professor Competition

in Professional Field 8.4 Theater and Film Art /Stage Speech

with candidate Lora Viktorova Mutisheva, PhD

1. I agree that the legal requirements for participation in the Competition announced by NATFA for award of the academic position, have been met.
2. I accept the reference for the contributions with which the candidate assesses her work "Verbal Action In Action" /Faber Ph, 2019/ .

The practical benefit of shared experience of teachers who successfully realize themselves also as creators outside the Theater Academy is my deep conviction. I am also convinced that the benefits are mutual.

In its essence, creativity is first and foremost a process, and the growth of our students over the years of their education explicitly proves its positive results from the real-time shared creative actions of their teachers.

On the other side, the professional routine which over the years has been inevitable for every one of us, is touched and enriched by the inexperience, energy and ambition of youth.

I am obliged to share this statement of mine as it could be questioned in case Dr. Lora Mutisheva's "Verbal Action in Action" is not considered a further proof. To me, this work is a definite proof.

The conflict of "ideal-truth" is the main problem that Dr. Lora Mutisheva has stated in the introduction of her monograph as well as the possibilities for its practical solution. I find out that with her experience as a teacher in Stage Speech and a performing actress, the author successfully analyzes the various aspects of stage verbal action and those mechanisms with which the young actors can be "armed" to meet the theater reality. In this sense, the poll with young actors enclosed to the monography provides comprehensive information about the author's methodological conclusions that go beyond the theorizing of ideal-truth problems.

Dr. Lora Mutisheva's approach is consistent and meticulous. The work is divided into five chapters: "Verbal Action and Rehearsal", " Verbal Action and Performance Components", "Verbal Action and Space", " Verbal Action in Action" and "Voice Care". The elaborated chapters trace the practical work of the actor /the student/ on verbal action from the initial familiarization with the dramatic material to its final exposure:

1. On various stage spaces.
2. In accordance to the variety of theatrical genres.
3. Complying to the staging principles.
4. Dependent on partnership and ethical standards in stage communication.

I find this approach to analyzing and its defense by given practical examples to be one of the great merits of “Verbal Action in Action”.

I would like to pay special attention to Chapter Five of Lora Mutisheva’s monograph: “Voice Care. Analysis and Assessment of Prospective Verbal Challenges and Preparation for them”. In my opinion, it is in this part where the most useful practices in resolving the “ideal-truth” conflict are found. This conflict could not be resolved once and for all. It depends on personal psychic and physical characteristics of the individual, on objective spatial and time parameters, on subjective motivation schemes and on other extraordinary factors that put the actor’s adapting reflexes on trial. I find particularly valuable the attention that has been paid to prevention of possible problems with the voice and the speech apparatus. In this sense, for Dr. Lora Mutisheva, the popular and practiced voice-speech “warming-up” is not the only beneficial course. In this part, the monograph provides additional information and practical advices which enrich the banal professional techniques for care and maintenance of one of the actor’s basic means of expression – the voice.

I perceive my introduction to “Verbal Action in Action” to be a useful meeting. I believe this work presents a quality technology to conduct verbal action. A road that consistently and reasonably traces and marks the movement: Speech→ Effective speech → Efficient speech → Stage effective speech.

The Preface of Dr. Lora Mutisheva’s monograph begins with a quote from Diana Vreeland “Everything is new the first time around”.

For many actors, what was shared in the book will be a revelation, but also a recalling of what was known and forgotten. It is indisputable that the graduates of the Theater Academy will find the answers of a lot of their unasked questions or questions the replies of which they haven’t paid attention to. However, I am sure that the book will also be useful to the future candidates for stage glory. In this sense and in my attempts to forget the theater terminology I have learned over the years, I needed to find a little more information for the basic terminological concepts and their interpretation in the Stage Speech subject.

The shared requirement does not in any way understate the qualities of the monograph and the practical contributions of its author. Having worked for years in a team with Dr. Lora Mutisheva, I can firmly state I have witnessed her qualitative methodological approach in our graduates’ training.

In the conclusion of my review I state that Dr. Lora Mutisheva can fill the academic position of Associate Professor and appeal to the Honorable Committee to vote positively.

I vote “Yes”.

Prof. Atanas Atanasov, PhD

24<sup>th</sup> January 2020

Sofia