REVIEW

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about dissertation on topic

„The game in the literary text and in the teaching of literature"

for the acquisition of the educational and scientific degree „doctor" in the doctoral program "Methodology of teaching in literature" from professional direction 1.3. Pedagogy of training in ..., field of higher education 1. Pedagogical sciences

Author of the dissertation: Vladimir Pavlikov Dilovski

Scientific supervisor: Prof. Radoslav Dimitrov Radev, PhD

1. General presentation of the doctoral student, characteristics of the presented materials

In 2015, Vladimir Dilovski graduated from the Master's program „Linguistics and Mass Communications" with a professional qualification as a teacher at Shumen University "Konstantin Preslavski". By Order No. RD-10-089/18.02.2022 of the rector of the Shumen University "Konstantin Preslavski", he was appointed as a full-time doctoral student with the right to defense in the doctoral program "Methodology of Literature Education".

2. Relevance of the topic and appropriateness of the set goals and tasks

The dissertation research interprets an original methodological approach in an attempt to modernize the paradigm of literary school education by applying interactive models for the development of students' literary and sociocultural competence. Vladimir Dilovski has chosen a topic whose individual aspects have already been commented on in the scientific-methodological space. At the same time, due to its relevance and significance, it is a topic that continues to intrigue and provoke research attention with the possibility of its projection into new methodological and methodological paradigms. The work impresses with its originality in terms of both its general conceptuality and its structural and linguistic explanation. The game was consistently and originally conceived by the doctoral student in the context of the principle of ease, but not of ease, it was brought out as a possible and necessarily applicable practice in educational discourses on the acquisition of humanistic values and overall human formation. The doctoral student motivatedly identifies the object, the subject, the goal, the tasks, constructs a research methodology adequate to them. The goal stated in the introduction (proving the effectiveness of the game for achieving educational results through teaching models related to the ease of entrainment) shows knowledge of the educational reality and the search for technological solutions adequate to the modern (digitally subject) educational subject to achieve results.

3. Factual and evaluative presentation of the dissertation work

The structure of the dissertation, meeting the scientific requirements, impresses with its originality. The work includes an introduction, four chapters, concluding remarks, bibliography. Behind the catchy-playful titles of some chapters and sub-chapters lies the logic of the content conceptuality, the author's intelligence, his ability to argue his theoretical propositions with examples. 78 literary sources are presented, of which 66 are in Cyrillic and 12 are in Latin. The bibliographic description testifies to a study not only of the narrow methodological problem, but also of basic scientific developments related to modern technological models for the role of play in life and art. The presentation of researched sites related to the issues of creativity and creative games is correct. The total volume (the work consists of 188 pages) and the structure of the scientific work fully meet the requirements for a doctoral dissertation.

3.1. Content presentation of the dissertation work

In general, the dissertation work is distinguished by tight composition, terminological precision and logic in deriving and justifying the overall methodological concept of the doctoral student. The structural construction of the dissertation is thoroughly thought out and enables a problem-free and complete perception and understanding of the text. The introduction points to the reasons for the chosen subject matter - the widespread rejection of the need of high school students to learn through play. The logical predetermination of turning to the game is substantiated - "the playful nature of the studied subject, and of human nature itself - while we play, we learn various skills and dexterity, so it is not bad to play while we learn."

The first chapter presents „the game as an instrument of cultural and personal formation". On the basis of various electronic sources, important characteristics of the game are summarized - organization, structure, functionality (related to fun), (good) voluntary activity, implying interaction, absolute order, bringing joy, satisfaction, etc. The complexity of the game classification process is emphasized on the basis of a good (albeit concise) review of typological models (P.I. Pidkasistii, Z.S. Haydarov, M.G. Ermolaeva, Rozhe Caioa, etc. Presented and practically justified are game systems and philosophical theses about the game - the game as a significant form of activity and social function (Johann Huyzinha); as communication and empathy (H.G. Gadamer); „as a relationship between regularity and chance, norm and deviation" (Yu. Lotman); rootedness in human existence, cultivation of gaming behavior in individual and social terms (B. Boychev); the motivation of the player with the simultaneous feeling of a demiurge and a child (Erich Byrne), etc. attuned" summaries: „play is a basic (pre)cultural commons that is sustainable, universally accessible and a universal basis for training skills and learning patterns/knowledge", „Play is a human skill for self-affirmation and self-distinction manifestation with volitional-constructive actions in a conditionally separated space".

The second chapter, in its four-paragraph structure, concretizes attention to the play of literature, the play in/with the literary text. In the subsection „Literature as a game of reality", the intersections of literature („as a culture of education"), reading, art, play are found in joy, optionality, continuity, focus, rhythmicity, the need for criticism, the modeled point of view and etc. The doctoral student brings out dialogue-provoking summaries: „Game is a medium for the birth of art", „...every art begins with a game, continues with a game, generates a game (in itself), but is not a game...". In paragraph two of the second chapter ("Games in the literary text"), intertextuality, metaphoricality, equivalency seen in a unique way, acrostic, acronymic, anagrammatic, paronymic, and many more are understood as a game in the field of artisticity. etc. The doctoral student successfully brings out examples from works in which the verbal and graphic sign system function in a new figurative language; interprets the union of text and image as a new aesthetic essence (haiga, the „Fluxus" movement). In the collective game of intermediation, the decisive participation of the audience in the creation of the works is explained. In paragraph three of chapter two, titled „Playing

with Literary Text," examples are presented from the poetry discussion on the site hulite.net.; the „Boyan Penev" literary contest, the game of reflections, literary games with children (examples of R. Boyanova and K. Kunchev), game books, etc. Purposefully and original examples prove that in the time of postmodernity, art activates its game essence, bringing out different functions of the game - with the theme and motives, with the messages, with the structure and poetic technique of the artistic text. Logically, in a similar context, the fourth paragraph of the second chapter „Gamification of literature" is structured, exploring the contamination between artistic and ludic, transposing literature into digitality. The PhD candidate in the plan of seriousness clarifies the concepts of artistic play, performing art, in which verbality is used as a creative tool. The reference to texts and authors (Lyubomir Nikolov, Nikolay Rainov, Raymon Kyonot) is evidence of well-readness and striving for comprehensiveness of the problematics considered (reflections on the four ludic aspects of literature – mimetic, intratextual, intertextual and hiertextual).

In the third chapter entitled "Learning in play; the game in education (in literature)", the pedagogical aspects of the literary game are presented; the educational functions of play actions are understood in the context of the opportunities they provide for imitation, mentality and enjoyment. As a prerequisite for targeting this aspect, the minimal use of the game of the modern school is emphasized; „the failure of the education system to achieve its lofty goals with 'high' (serious) means alone." In the first paragraph of the third chapter "While we play, we learn", the doctoral student interprets the interpretation (in the spirit of what was said by Dr. Krastev) as a game for the reader to guess the artistic meaning; the game itself rates as „disciplining creativity." Based on analytically derived examples from practice (types of role-playing games, mind maps, etc.) and traced various scientific perspectives on work/learning - play, the summary was made that „For training, the target game is significant, which has culture-forming functions for the personality, for society". In paragraph two of the third chapter („Game in learning") the game is analyzed as a method increasing the effectiveness of learning. It was reflected on its significance during the educational process; its functionality is justified in the educational activity with students from the technological world; the need for modern teachers to know the leading game technologies is emphasized; it is concluded that learning about the different pedagogical principles used in video games can help "make learning more profound and effective". Paragraph three of chapter three specifies the role of play in literary education discourse; characterizes the specifics of this discourse (subjectivity, predetermined by the cultural situation, multilingualism, ambiguity, intertextuality); summarizes the potential of literature studies to activate 'varieties and impacts of play'. His reflections on using animated cinema in the process of interpretation speak of a very good methodological orientation of the doctoral student; his generalizations about the semanticization of „text rendering" as „changing its interface"; making sense of interpretation for educational, educational and socializing purposes as a working game of changing the perspective of visualization. Successful and original is the summary of the "relaxation mode" affecting the trainees, through which they can see the literary character as someone "to be played with, not as an actor, but as a gamer". Practical skills for transposing theory into practical solutions are the suggestions for gamification of literary images and chronotopes. Without fail, the conclusion can be accepted that „Literary educational discourse is most susceptible to the methodology of playing, because it is the basis of the creation of the creative subject - the literary text, and it is the main tool for creating games."

Very convincing and rich in examples is the pedagogical presentation of multimedia in the literature lesson, explained as the topic of the fourth paragraph of the third chapter. The conclusions are adequate to the modern educational reality, having the opportunity through the interactivity of the game to get out of the "excessive seriousness in learning as a necessity". The main deficits of multimedia in the literature lesson were discussed - its insufficiently interactive use in different lesson units. Laconically, but reasoned and ordered, the doctoral student reflects on the "play of presentation" as the essence of the literature lesson; convinces of the power and significance of games of minimalism; asserts the role of the teacher actor who

can teach with a mask functioning as both a "relief and a climactic moment". Explaining in the plan of the constative-analytical nature of various practices (the emoticons in the Greek drama; the presentation of a lesson topic with the vision of a character from the work or its author, etc.), the doctoral student reaches the categorical conclusion: "It is high time... for education to get out of its genre - learning, and to enter the genre of skill - making "play". Mind comes from 'can', which is more than 'know'. This is can and is the step forward to 'mighty'... A man is what he does, and with him he remains."

In paragraph 5 of the third chapter ("Methodological inspirations"), observations are made on educational practices that go beyond immanent reading of texts, achieving results through the explication of unusual teaching models that include/presuppose playfulness. The cited examples of shared/observed educational practices (K. Yocheva, S. Georgieva, K. Taneva, T. Angelova, K. Dimitrova, etc.) suggest the conclusion that "the game is not an externally introduced method, but an output of some of the essential characteristics of the creative as a more or still less visible educational goal. The point is that this trend does not die down, but unfolds." Playing with the generally forbidden telephone devices, transforming the erstwhile whiteboards into posters with color arrangement and effective visual structuring, playing out one's own version of "Misunderstood Civilization" are not invariant but exemplary models for understanding the relationship between critical reflection on literature and critical abilities for teaching. A functional rethinking of playfulness refers to the interdisciplinary nature of reading literacy; connects the collective imagination with the processes of development of critical and self-critical thinking. Playfulness as an aspect of successful interpretive activities is also explained in the plan of e-learning that has become necessary in the last 2-3 years.

The fourth chapter presents "some methodological projects of the literary game", unfolds "ideas for classroom and extracurricular education through artistic representation". Modestly described as a man of "insufficient experience", the PhD candidate states the utter impossibility of a dissertation or a single person "to reconceptualize our rather unwieldy education system, much less hope to make it work under that concept." Not claiming to be exhaustive, Vl. Dilovsky illustrates with examples several manifestations of play in literature (as an opportunity to "narrate oneself", as playing the text itself, etc.). Emphasizes important points for interpretation - replacing the cumbersome bibliographic description with an introduction to the author's material being; coming into contact with the reality of the respect given to the word (House of the Cyrillic alphabet, Writers' Alley - Pliska); interprets Lego (according to M. Enchev) as a model for mastering the game "how the work is made"; reflects on the playful potential of rhythmic steps, ambiguous words, figures of speech, visualizing figurative ambiguity through drawing; brings out the meaning-making functions of repetition, presents ideas for teaching Botev's lyric. The real possibilities of the screen adaptations of the literary text, the scheme/interface work, which, through their diverse applicability in the practice of literary and educational discourse, change the way of world perception, thinking and action of their "users" were discussed. And it helps them become themselves." In the fourth paragraph of the fourth chapter ("Educational Literary Games beyond Literary Education Discourse"), Hamlet is originally brought to life through a deck of cards and game rules; variants of the old Chinese Mahjong are presented; reflects on the prospects of computer games.

3.2. Evaluation of the results and contributions of the dissertation work for science and practice

The dissertation does not claim to be a comprehensive and total presentation of the methodological aspects of the game. In its brevity, but organization and purposefulness, the work faithfully and argumentatively presents both the varieties, and the main characteristics, and the educational possibilities and perspectives of the game in education; sums up her personally building potential, focusing on emotionality and creativity. Vladimir Dilovski not only speaks intelligently about the play of the word in the literary text and in the study of literature, but also succeeds through the play with the language of science, with the provocation

towards a strictly scientific style, to prove the power and axiological prospective of the word in practice. The dissertation is a peculiar, very successful compilation of playfulness and intelligence, of provocativeness and scholarship. As the doctoral student himself emphasizes: "The methodology and methodology of the research follow the seriousness of the scientific examination of the problem of the educational effects of using the game as a teaching method, but are also "infected" by the game essence of the studied object. The combination of pedagogical, didactic, literary and methodical strategies is examined in the universal theoretical models of games...". Vladimir Dilovski not only states, but also achieves the projection of the game not in the plan of exteriority - an external technique for achieving results. Its inner essence is understood, proven, argued, applied, analyzed both in the artistic work and in the methodology of its teaching. It is precisely in the synergistic connection of playfulness in the literary text and literary education that the dominant contribution of the project presented through the dissertation is.

The contributions can be summarized in two contexts:

The following contributions are of a theoretical-methodological nature: up-to-date terms, concepts and principles for the game without unnecessary verbosity and ambition for total comprehensiveness. Theoretical justification of the proposed author's concept; bringing out deficits for the educational activity in literature in junior high and high school educational stages of secondary education and substantiating models that are actually applicable in practice to overcome the deficit in key competences.

The following contributions are of a practical-applied nature: analysis of proven methodological ideas, confirming the effectiveness of the interrelationship of learning - communication - interpretation - play; supplementing with examples the presented literary and methodological contexts of the game with/in literature and its teaching. A doctoral student who does not claim comprehensiveness and completeness in his final conclusions can be "awarded" with an assessment for logic, originality and creativity. The work of Vl. Dilovski poses important questions for the literary education discourse, which can initiate a fruitful discussion on the problems "how the game mechanisms embedded in literature presuppose the teaching of literature in the secondary school with the ease and fascination of the game".

4. Evaluation of the abstract and publications

The abstract for the dissertation work is designed according to the requirements and reflects in a concise form the goals, tasks, methods used, results, conclusions and summaries made, as well as scientific contributions. The publication activity, represented by three publications on the problems of gamification, play in literary education and multimedia presentation in the literature lesson, are related to the topic of the dissertation work.

5. Notes and recommendations

The results of the study should also be used in the development of research projects for doctoral students, students and teachers. Such sharing of experience would certainly lead to creative and fruitful discussions about the effectiveness of instructional and assessment models in the literary education paradigm related to socioculturally formed competencies.

6. Conclusion

The submitted documents for the acquisition of the scientific and educational degree "Doctor" meet the requirements of the Law on the Development of the Academic Staff in the Republic of Bulgaria, the Regulations for its Application and the Regulations for the Development of the Academic Staff at Shumen University "Bishop K. Preslavski". The dissertation work on the topic "Play in the literary text and in the teaching of literature" is undoubtedly useful and necessary. The content, structure and contributions of the

dissertation meet the requirements for obtaining the educational and scientific degree of doctor, they are evidence of the author's theoretical preparation, professional correctness and responsibility towards the problems of Bulgarian education. In view of the above, I give a positive assessment of the work and propose to the esteemed jury to award Vladimir Pavlikov Dilovski the educational and scientific degree "Doctor" in the doctoral program "Methodology of Literature Education" from professional direction 1.3. Pedagogy of training in ..., field of higher education 1. Pedagogical sciences.

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Shumen

Prepared the opinion:

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