

# **Educational Perspective in Choreographic Research**

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## **Habilitation Thesis – Abstract in English**

Choreography constitutes, for me, a career trajectory consolidated through four decades of artistic, pedagogical, and research activities. My professional journey started with the study of classical ballet technique and evolved into a career as a ballet dancer, progressing further into pedagogical dedication, pioneering academic and scientific research, and theoretical, stylistic, and aesthetic analyses of dance as an art form. Throughout this trajectory, I have consistently pursued the aspiration of demonstrating that dance represents the most dynamic and elevated artistic endeavor—a physical manifestation of spiritual expression.

Theatrical dance, structured by a system of governing principles that shape the performative act, has progressively generated specialized theoretical models of choreographic representation. My active involvement in identifying and interpreting these performative principles has shaped my professional trajectory around three core areas of research and practical application: corporeal training, the historical perception of dance, and the systematization of dance techniques alongside their adaptation for the stage.

Entitled *Educational Perspective in Choreographic Research (Perspectiva educațională în cercetarea coregrafică)*, my habilitation thesis in the field of Theatre and Performing Arts submitted for consideration to the Doctoral School of Theater and Film at Babeș-Bolyai University comprises three sections that present my activity in Choreography as an artistic career and academic endeavor.

The first section delineates my scientific, professional, and academic achievements, with substantiated references to key contributions, including the authorship of the first Romanian-

language treatise on classical ballet technique, the pioneering doctoral dissertation on choreographic studies in Romania, and a series of specialized publications in choreography, dance pedagogy and dance theory. Among these works are the recent books: *The Metamorphosis of Symbolic Gesture in Contemporary Dance* and *Dance Psychopedagogy*, alongside other significant contributions to the discipline.

My artistic and creative accomplishments are demonstrated through participation in national and international festivals, as well as the choreographic productions I have developed. These works illustrate an evolution from the disciplined precision of classical ballet to the unrestricted expressive possibilities of contemporary dance performance, achieved through in-depth exploration of technique and corporeal language.

Moreover, the oversight of students and their academic progression represents a continuous endeavor dedicated to the advancement of pedagogical methodologies in higher education. Teaching practice serves as a perpetual source of scholarly investigation, underpinning my commitment to the ongoing enhancement of didactic strategies that support students in identifying their vocational aspirations and advancing their professional competencies.

The coordination of artistic projects, alongside active engagement in and organization of masterclasses, national and international conferences, and specialized courses, underscores my commitment to maintaining a leading role in the development of the professional dance field. This dedication encompasses both artistic and academic domains, ensuring sustained involvement with the contemporary research advancements and innovative practices.

The Romanian choreographic landscape, its institutional framework, contemporary repertoire, and evolving modes of choreographic expression, alongside dance education in Romania, has been the subject of extensive scholarly analysis. My research findings have been disseminated at national and international symposia on performing arts, including *Exploring the Intersection of Dance Education and Digital Technology* (*Tánc és Nevelés. Dance and Education*, Vol. 5, Issue 1, 2024, pp. 141–152), among other recent contributions. Additionally, I have initiated and currently coordinate two university programs within the domain of Theatre and Performing Arts: the undergraduate *Performing Arts (Choreography)* program and the research-oriented master's program *Choreology*.

The second section of the habilitation thesis delineates my career development and future professional trajectory, organized around targeted research projects within the scientific, artistic,

and pedagogical realms. These initiatives encompass academic collaborations with both national and international institutions, alongside multidisciplinary artistic projects.

The third section provides a comprehensive bibliographic foundation that give proof of the content and arguments presented in the preceding sections.

Through rigorous study and analysis of choreographic and dance phenomena, alongside methodological inquiry and pedagogical practice in dance education, I have consistently endeavored to offer innovative perspectives and contribute to the advancement of methodologies within the field. My research endeavors aim to offer contemporary dance artists enhanced opportunities for both professional and artistic development, while cultivating a scientific framework that transcends the artistic and cultural limitations traditionally associated with choreography.