

BABEȘ-BOLYAI UNIVERSITY  
DOCTORAL SCHOOL OF THEATRE AND FILM

# **PHD THESIS**

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**Candidate:** Simona-Ioana Noja-Nebyla

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## SUMMARY

The current pedagogical action research began as a necessity perceived by the author to contextualize ballet education in the 21st century. This endeavor encountered several obstacles throughout its course, some of a personal nature (related to time constraints, the absence of colleagues and specialists in the field of ballet research), while others were organizational in nature (inconsistencies between institutionalized structures of knowledge in ballet aesthetics, fragmented dance curriculum, and sometimes even hostility towards ballet, as well as the lack of systematic structures for understanding ballet).

Despite the difficulties encountered, the author's theoretical examination of her own practical ballet experience managed to be completed, albeit in a longer timeframe than initially proposed.

In this context, it is worth mentioning a preamble to the current version of this research. During the data collection, theme identification, and analysis process, two thematic spheres of research were delineated:

1. The first thematic sphere focused on optimizing existing methods and tools in ballet education and defining new approaches as potential frameworks for acquiring new insights.
2. The second thematic sphere aimed at a well-argued reflection, based on scientific studies, regarding the role that ballet-specific art of movement can play not only within the profession but also beyond it, in the development of an individual's cognitive potential and in promoting beneficial behavioral models for society.

The results of the initial phase of action research did not lead to the expected outcome but rather to even greater ambiguity in understanding the processes. The objective was to identify, analyze, and select educational processes in ballet to develop theoretical and practical models for optimization, a comprehensive reevaluation of thinking and actions, opinions, objectives, and behavioral habits. Approaching the educational core of ballet through the filter of skills and competencies required in the 21st century revealed previously less explored areas, whose investigation required more sophisticated tools to make them visible.

Various approaches were employed in the process of disambiguation and investigation of the less visible areas of interpretation, such as Lewin's concept of field, Kolb's experiential learning principles, Land, Meyer, and Baillie's concept of threshold and transformative learning, Parker J. Palmer's content-centered learning method, Gardner's theory of multiple intelligences, diverse programs of perception, memorization, and movement control from cognitive neuroscience, as well as models from psychology and sports, and somatic approaches. Despite the efforts, organizing the results coherently up to this point in the action research process failed. The amount of information was overwhelming, and the author faced a lack of adequate means to process it.

After the less fortunate preamble mentioned above, the author initiated a second attempt, having already benefited from the advantages of the initial stages of action research being completed and understood. The ultimate and decisive support for decoding the ballet's educational message as accurately as possible came in this second phase, toward the end of the process, with the application of mathematical functions in relating systems, thereby opening access to the systematic structuring of acquired knowledge.

The formulation of the relationship between the conceptual-theoretical system and the physical-practical system, analogous to the principle of mathematical functions, became the basis for a new interpretation of cause and effect, which could identify stimuli, investigate their significance, and observe their manifestation in behavioral norms. Thus, both the first thematic sphere of research, focusing on optimizing work tools, and the second thematic sphere, which addresses the reasoned reflection on ballet's potential role beyond the profession, in the development of an individual's cognitive potential, gained coherence in content and form.

3. Following the identification of the method of integrating the acquired knowledge, a third research sphere became necessary, intrinsically linked to the first two. This sphere would use suitable instruments to find solutions and offer critical evaluations, representing a higher form of knowledge integration. As a result, the coordinates of an autonomous academic discipline of ballet were crystallized, capable of extrapolating information and knowledge for a new conceptual and practical valorization of education through ballet.

In conclusion, the results of the present action research surpass the author's initial expectations, encompassing the potential, initially unplanned, development of an autonomous academic discipline of ballet—a platform for applied research on the production of knowledge through ballet's aesthetic movement.

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