

## Summary

### **The development of a choreographer's creative skills – a case study of the choreographic production titled “Sen Jakuba” (“Jacob's Dream”)**

The issues concerning a choreographic process constitute a very important area of interest for those who practise this artistic field. The specificity of a choreographic approach towards the work and the development of one's creative skills have become the subject of this doctoral dissertation. The study was carried out on the basis of the evolution of the author's skills and in the context of a modern ballet production: the show titled “Sen Jakuba”. The way of individual choreographic progress outlined in this thesis represents a popular method of broadening one's agency range with acquiring practical and theoretical knowledge, which is verified during production of further shows. This thesis is also a description of a way to develop multifaceted co-operation with co-creators and performers, leading to its final effect in the form of a work. Successfully completed, it comprises constructing elements being mainly an outcome of the choreographer's own creation, yet also some resulting from one's approval of partnership and thus of introducing into the show some elements conceived by others. Here emerges the image of numerous variables concerning organizational and artistic circumstances that a choreographer has to consider. They give rise to making a specific hierarchy of choreographic priorities, ranked on the basis of knowledge and experience, yet quite often on intuitive selection made by the main choreographic creator as well.

Another aspect of the thesis is to demonstrate that some inspirations in the works by both Krzysztof Penderecki and Grzegorz Pańtak are derived from Biblical themes. This indicates a synergy which may appear within the area of co-operation of contemporary music and dance, dealing with real and metaphysical issues concerning the content and ideas at the same time.

An important complement of the dissertation is the description of the author's experience gained from his participation in artistic productions based on Penderecki's compositions, and of its influence on the author's production of “Sen Jakuba”. The experience includes a soloist dancer's role of Adam in the premiere of the opera

“Raj utracony” (“Paradise Lost”) in Wrocław and work as a choreographer and a soloist dancer in the music and dance show and film titled “Siedem bram Jerozolimy” (“Seven Gates of Jerusalem”), produced in Teatr Wielki – the National Opera House in Warsaw.

The essence of the thesis is Chapter Four, where the author of this dissertation covers the process of choreographic activities concerning the show “Sen Jakuba” produced for the Kielecki Teatr Tańca (Kielce Theatre of Dance). He refers to: the specificity of the choreographic approach, addressed dramaturgical premises, working with the performers. The author justifies here the need to introduce in the initial part of the show additional soundtrack, not originated from the composer’s music. He describes dramaturgical premises and points out that they are mainly the result of deriving inspiration from two areas: the text from the Genesis, describing Jacob’s eponymous dream and the musical work for symphonic orchestra by Penderecki, titled “Przebudzenie Jakuba” (“Jacob’s Awakening”).

In the conclusion the author emphasizes the role of highly subjective factors in a choreographer’s work as well as individualized methodology of this area. Thus, he assumes that choreographic body of work will still require much research prompting development of methods that lead to more aware and advanced cultivation of this art and effective popularisation of this grand area of life and art that dance is.