

## Summary

Aspects of a contemporary choreographer's work on producing a traditional ballet as a modern adaptation adjusted to the reality of the 21st century. A case study of "Dziadek do orzechów" ("The Nutcracker") show, produced for the Kielecki Teatr Tańca (Kielce Theatre of Dance)

The subject of this dissertation is a multifaceted analysis of a creative process, which a choreographer's work on producing a contemporary version of a classic ballet is.

The original 19th century's version of "The Nutcracker" ballet became a source of inspiration for the author of this thesis and was the basis of her artistic activities undertaken so as to produce her own version of this work with the artists of the Kielecki Teatr Tańca.

The circumstances of making this work may be regarded as specific, as this adaptation was undertaken by Elżbieta Pańtak – a choreographer with 35-year experience and a degree in theatre studies, who at the same time acted as: the author of the artistic concept, the producer and the Director of the Theatre. Thus the three objectives accompanying the construction of the show emerged: artistic, social and organizational. In terms of composing this thesis it meant: the need for strong self-reflective approach towards the course of the show's creation, describing the combination of the creative process with care for the performers and co-workers as well as the awareness of institutional supervision.

The dissertation has three chapters. In the first one the genesis of the world premiere production of the ballet spectacle with Peter Tchaikovsky's score, based on E. T. A. Hoffmann's fairy tale "The Nutcracker", is presented. It was staged in The Mariinsky Theatre in Saint Petersburg in 1892. The chapter unveils the course of activities and the influence of the two choreographers: the creator of the concept Marius Petipa and the author of production in practice, Lev Ivanov. A traditional construction of a 19th century classical ballet is here described, together with a choreographer's influence on the form and composition of the work, music and dance structure and stage artwork. Some historical and contemporary versions of interpretations and performances of this work in Russia, the USA, Western Europe and Poland are also mentioned here.

The second chapter provides the analysis of goals, methods and tasks of a choreographer as a leader, which is the role played by one while making a show with other co-creators. The importance of a choreographer's being in charge of the team, resolving conflicts, reducing stress, assertive reactions and time management are emphasized. Their competences in the field of various areas of the work being conceived are discussed. Individual and group functions of people engaged in a show's production, such as libretto writers, set decorators, composers, dancers, music director, art production and technical staff, are analysed. The scope of tasks that are to be completed and their importance for the production of the show is presented. Some aspects of communicology, art sociology and psychology has been engaged in the description of the area of a choreographic work production.

In the third chapter the original creative process conducted by the contemporary choreographer is demonstrated in a broad context, and all aspects of the choreographic work on producing this masterpiece of the classical ballet canon, adapted to modern expectations, are thoroughly analysed. The modified concept of the libretto for "The Nutcracker" show prepared for the Kielecki Teatr Tańca is here discussed and a chart has been attached to compare all the changes originally introduced for the Kielce production to the traditional libretto. The main idea of the show is presented. It can be associated with two issues. One is modernising the time and location of the action, which has been set in a shopping mall during a Christmas period. Stylised costumes and settings presenting a shopping centre were supposed to easily attract both young and adult audiences. The second issue concerns the dilemma of personal bonds. The drama resulting from changeable emotional tensions, uncertainty of decisions, giving in to illusions, lack of stable feelings, they all were conveyed in the show in humorous love vicissitudes of The Lad and Clara. The joyful and relaxing message to the audience reinforces the pattern that strengthens social relations among people and emphasizes the need for proximity of other person, which constitutes a welcome artistic effect. The reasons why a modernised production of this traditional ballet spectacle was undertaken are also justified in this chapter in terms of artistic views. Additionally, attention is paid to the scope of responsibilities of the main creator, determined by the variety of social roles played by one while making the show. The stages of the show's production outlined in the dissertation has provided correspondences with the choices being successively made and justifications for decisions. The phases of the course of work has been encompassed as a sequence of multiplied and parallelly performed activities. Finally, co-operation with the other choreographer and set decorator is here described, as well as cast issues. Special attention is also paid to modern-jazz dance and its styles, as this convention was approved for the show.

This dissertation emphasizes that all activities resulting from the choreographer's role were conducted according to her vision and divided into three stages: conceptual, cast and co-workers selection, production of choreography. The validity of the assumed objectives and premises was confirmed by the successful completing of the family show, featuring dynamic action and fairy-tale atmosphere of a dancing journey. Also, the goal to make the audience ponder essential values of our lives and understand the message concerning the need to build a better reality together was achieved.

This thesis also expresses the belief that all the activities were carried out with complete awareness of their consequences for the form and cultural assets of the show, with respect for the makers and artists participating in producing the new version of the spectacle. Personal abilities, staff and financial policies of the Kielecki Teatr Tańca were taken into consideration. The production was conducted with deep regard to a viewer and intended to attract new audience to dance art. The essential move for the whole work appeared to be the wide-scale marketing campaign promoting the show and organising its recording (audio and video) and live streaming of the resumption version.

In conclusion, the author of this doctoral thesis presents the contemporary choreographer as an artist who possesses numerous competences. Even though she has to act as many different agents at the same time and undertake various tasks, she is still determined to make it her mission to produce traditional ballet as a modern adaptation, with respect to the 21st century's reality.

An Annex has been attached to the thesis. It includes 8 illustrations of stage art and costumes, 10 historical photographs taken during the 1892 performance and 39 photographs of the show produced in the Kielecki Teatr Tańca.