

Summary

The dissertation draws upon the author's personal experience gained in the course of her work as a choreographer on opera productions. The author's artistic path has introduced her into the world of opera seen simultaneously from several different perspectives: as a dancer in performance, opera viewer and choreographer co-creating the staging. Furthermore, it has allowed her to follow the changes taking place in the production of opera performances over the past 25 years, particularly in the context of choreography and stage movement, which served as motivation for writing this work.

Within her dissertation, the author briefly analyses the role and significance of dance in opera performances, both in terms of history and in relation to currently created productions. She also covers the objectives and elements of the choreographer's work within opera stagings. The considerations comprised in the three chapters of the dissertation are aimed at defining the current role of choreography and stage movement in contemporary interpretations of operatic works.

In the first chapter, the author defines the concepts of dance and choreography as fields of art, as well as outlines their development and historical connections with operatic theatre. She describes the role and significance of dance and movement in opera stagings, as well as the functions ascribed to traditionally understood "ballet insertions". Subsequently, she juxtaposes this with the contemporary directorial approach to the use of choreography and movement in recent interpretations of operatic works.

The second chapter is devoted to the analysis of choreography and stage movement understood as essential means of expressing the director's concept. In the author's view, they constitute a complementary element of an operatic work, co-shaping its dramaturgy, imagery and dynamics. The coherence of the performance requires subordinating the choreography and movement to the idea behind the production, which places requirements for choreographic collaboration with the director. It is the unity of the production that determines its power of expression.

The third chapter analyses the requirements regarding choreographic work on an opera production. Within it, the author defines the necessary elements of collaboration with the director, as well as describes the methods and system of work with respective ensembles of artists: soloists, chorus and dancers. The chapter covers the organisation and coordination of choreographic rehearsals and the psychology of working with artists. It draws attention to the necessary competences of the choreographer and director, and presents the author's methods of building a favourable, creative atmosphere for work in a multi-person team of producers and performers.

Through the content of individual chapters, the author attempts to present and prove the significant role of choreography and stage movement in opera productions, treated as indispensable and coherent elements of the production.

Tytuł pracy w języku angielskim

**Choreography as Part of Opera and Operetta Performance. Based on the Author's
Choreography in the Productions *The Gypsy Baron* and *The Force of Destiny* Directed
by Tomasz Konina**