

TITLE:

**„Death and Documentary Films. Analysis of the decision-making process in creative and technology aspects of the film *Birdy*.”
– Aneta Ptak, M.A. (2022)**

ABSTRACT:

The doctoral dissertation addresses the issue of the representation of the motif of death in the documentary film *Birdy*. The aim of the dissertation is to analyze the decision-making process in creative and technological aspects when creating the film. The dissertation focuses on issues from the field of cinematography.

The work is analytical and theoretical in nature. In it, I analyze the creative strategies undertaken while working on the film *Birdy*, in the context of other manifestations of culture, with particular emphasis on documentaries dealing with similar issues, or in which the creators used similar methods to reach the final shape of the film.

The dissertation is divided into two parts. In Part I there is a description of the circumstances that determined the creation of the work and which accompanied me throughout the work. Part II focuses on a detailed analysis of the process of the search for the best cinematography strategies.

Part I is divided into three chapters, which describe, in chronological order, the three phases of the process of developing the idea for the film.

There are six chapters in Part II. In the introduction to Part II, I explain why I have divided the formal search process into six categories. The chapter "Death enveloped in the frames" focuses on the analysis of documentaries that inspired the creation of the film *Birdy*. The chapter "Family archives" analyzes the archival material used in the film shot by Krzysztof Ptak, the form of which had a significant impact on the cinematography in *Birdy*. The next chapter describes the strategy which is about interacting with the material while being in the creative process. "Blessed Constraints," focuses on another strategy I have undertaken, which I have personally called "containment". This chapter is divided into five subchapters, the first of which is a theoretical and contextual part, and the next ones deal with various aspects of reaching the final shape of the cinematography in *Ptaszek*. In the "Dirt" chapter, I focus on the circumstances and reasons for the use of personal archival footage shot by me in various periods of my life.

The work is summed up by the conclusion and the list of used filmography and bibliography.

