

## Summary

### The Role of the Script in a Documentary

In the theoretical part of the doctoral dissertation I put forward the thesis, that the shape of the script of a documentary film depends directly on the methods used by the director to make a given film. Observation, commentary, interview or for example archives, significantly affect the script of a documentary film. Based on the typology of Bill Nichols, the knowledge available in scattered articles and books about documentary film and my own professional experience I try to prove this thesis.

A documentary director, who wants to make whatever documentary film, is always forced to write a script. Meanwhile, for example Sergey Dvortsevoy completely rejects the need to write a script. There are also those, Marek Piwowski for example, who believe, that the script of a documentary film is even harmful.

While no formalized knowledge in documentary screenwriting is compulsorily required, institutions financing the creation of documents, such as the Polish Film Institute, TV stations or regional funds, always demand a script.

Personally, I have often experienced, that to conduct film workshops, screenwriting classes at Film Studies at the University of Lodz and to work as an expert in committees of the Polish Film Institute, I would need a textbook or a kind of guide teaching, how to write a documentary film script or at least, how to catalogue the knowledge of the role of the script in a documentary. Hence, already in the artistic *credo*, which is compulsory when taking the entrance examination for doctoral studies, I declared that the subject of my doctorate would be *The Role of the Script in a Documentary Film*.

In the following chapters of the theoretical part on the basis of the theory dispersed in various publications, interviews with famous documentary filmmakers and my own documentary director's work, I try to point out arguments, that convince to the need to write documentary scripts, sensitize to various dangers and constitute an attempt to describe the format of the film script documentary.

A certain conclusion, as well as a clamp that binds the theoretical and practical parts of my doctoral dissertation, is the fact, that for the documentary *Delirium Tremens*, I wrote a rather detailed script. And, that having read various articles on the subject, I documented at my desk, life of the so-called "Koriens" or indigenous peoples dying out in modern Russia as a result of the plague of alcoholism. But then real life collided with my plan. 12,000 km away from Warsaw, in the small town of Nelkan, in the farthest east of Russia, almost by the Sea of Okhotsk, my script had so little to do with reality, that while filming, I realized that the only denominator common with the script, appeared to be name, surname and the profession of the main character.

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