

Katarzyna Figat, M. A.

***Sound design in the Polish  
contemporary documentary film.  
Dziennik Sierakowiaka / Sierakowiak's Diary  
dir. by Michał Bukojemski (2016)  
as an extraordinary case  
of the documentary film sound design***

Dissertation Supervisor: dr hab. Małgorzata Przedpeńska–Bieniek, prof. UMFC

Auxillary dissertation supervisor: pomocniczy: dr Iwona Ejsmund

The Fryderyk Chopin University of Music, Sound Engineering Department

Warsaw 2019

**SUMMARY:**

The aim of this doctoral dissertation is to present the doctoral student's original approach to the issues of sound engineering in the film sound design for the iconographic documentary film on the example of *Sierakowiak Diary*, dir. by Michał Bukojemski in Polish and English language version.

Beginning with the definition of the *sound design* as, on the one hand, the creation and arrangement of the special sound effects, on the other hand – a complete, creative concept of the film sound (chapter I) and its application in the documentary film (Chapter II). In the most expanded third chapter I precisely present my individual approach to the process of working out the sound layer of the film, which is the basis of this doctoral dissertation. The starting point for the creation of the sound concept were: a detailed analysis of the literary text of Dawid Sierakowiak's *Diary*, the content and dramaturgy of the film version of the *Diary* and extended contextual work. As a visualization of the intended sound quality, I adopted an image of an anthill – a building, a construction, which is still „in motion”, under constant evolution. In this chapter I analyze successively the process of reaching the final effect: editing works (editing the leading narration and the

location sound recording of the Marian Turski's narration) and creative activities: selection of the appropriate sounds, the way of combining them (editing and pre-mixing), pre-mixes and, at last, the final sound mix of the whole sound layer. In the last part of chapter III, I describe the process of changing the language of the leading narration and the consequences resulting from this decision in the sound layer construction. The work is completed by chapter IV, containing a summary and conclusions and supplemented with a list of bibliography, filmography and a summary in Polish and English along with the key words.

### **Key Words:**

sound engineering, film sound engineering, film sound, sound layer of the film, film sound editing, creation of film sound, sound design, special sound effects, music illustration, music choice, documentary film, iconographic film, sound in the documentary