

# ***FMP: Grease musical***

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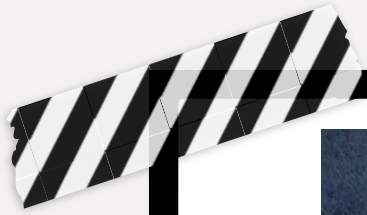
## **introduction**

In our final major project we are doing Grease musical. At first we are going to be auditioned for a role and also we get to chose what production role we'd like to do. For me the production side of the musical is very important because we want to go all out and give the best performance to our audience. Before we get our production roles, we first had to do a presentation on how much knowledge and research we've done for each production role. In this scrapbook I will be showing the whole process of rehearsals and how the final result comes out. Year 2 will also be taking the role of a director in order to teach the year 1 group to bring this performance to life.

The main part of the project that year 2 are focusing on is the production side so that everything is done correctly with a lot of hard work and effort. Since I have completed my part of my production role, i've helped Ibrahim Towasin with props and giving a fixed budget so we have all the props we need on time. In order to save money, I've made someof the props from things that I already had at home. For example, I made hubcaps from cardboard and aluminium.

For my production role I've asked if there are dates where we are able to do skin tests and a day before performance we'd do a practice of make-up looks so that everyone is happy with their look.





These ideas will then be presented to a panel- a decision will be made in regards to casting and allocating roles by the artistic team.

**Please use the given template to complete this.**

**Step B- The Audition**  
You must prepare and complete an audition process - The live pit band will be present in the audition so please use the given support material to rehearse songs and dance work in preparation for auditioning to live music. You must also present an up to date Curriculum Vitae. You must bring the required pieces to audition and should represent your desired role.

**Step C- Creating and performing the work- "The Process"**  
As a company it is your **FULL** responsibility to plan organise and produce a performing arts performance in order to complete your role with success. You will be allocated a mentor to support you throughout the project. They are available to offer support and guidance, not to offer creative solutions.

**Step D The Evidence of the Process (ongoing from the start)**  
The process is just as important as the final product, take the reader on a journey with you showcasing the imaginative path you have taken to create such work- from the initial idea, **ALL** research (with Harvard referencing), developing creative solutions, problem solving, your planning and organisation, the project, the reflective model.  
Must include the following

- Records of planning, research and idea development.
- Records of analysis and reflection including responses to tutor, peer and audience feedback.
- Records of project development including storyboards, visual development work.
- Rehearsal recordings and final performance recording.
- Mentor meeting notes/recordings (x2)
- Full company meeting notes/recording
- Production meetings notes/recordings
- A timetable action plan.
- A bibliography detailing all research sources.

Note- Recorded evidence must be available on WordPress)

**Step E- How the work will be evaluated and reviewed.**  
On completion of your final performance it is essential to receive the audience's perception/opinion of your performance, through review and perception. How will you capture this? It is essential that you demonstrate your understanding of these reviews and build it into the reflective cycle.  
*(Questionnaires, Focus groups, Poll Everywhere, Interviews)*

**The Project**  
This is your opportunity to showcase your full journey over the past two years. All knowledge and techniques developed will be implemented in your chosen specialist piece. You will apply and be cast in a role within your selected discipline to further prepare you for, and support, your progression path.

For your Final Major Project, you will be cast as a performer in a piece of Musical Theatre performance. Supported by our current HE music students to create your pit band. So, all music will be live. We ask that you be creative and really push your potential by thinking carefully of the roles you wish to audition for both in production and in performance. If you are not selected for a main role you will be cast as a chorus role. As a company you are responsible for your given role and must take ownership and demonstrate leadership skills in the development of the production. This will give you the opportunity to create an interesting piece of work and to really think about the process which must be undertaken to create such work.

This final unit will provide you with an opportunity to integrate and reinforce knowledge and understanding acquired through your previous 11 units.

This final production is a large-scale collaborative production with other areas of the school of art, some of these include:

Media Make up and Special Effect  
Music  
Media

This will allow you to work with other areas of the industry to build links as would be more natural to this element of professional work. As a company you are responsible for the overall outcome of the production, and maintaining and developing collaborative works with these areas.

**Step A -The Concept- i.e. the Proposal and Presentation**  
This unit requires you to produce a written project proposal of approximately five hundred words. The proposal should address the following.

- A review of your progress and achievement to date.
- The project concept (what?) and rational (How?)
- How the project will be evaluated and reviewed.

# Assignment brief





LEVEL 3 EXTENDED DIPLOMA IN PERFORMING AND PRODUCTION ARTS

Final Major Project

Presentation Task

Deadline – Monday 14<sup>th</sup> March – ONLINE

Task

Please create a PowerPoint Presentation and present to the panel the role(s) you would like to apply for. You need to evidence your understanding of your role and how you aim to successfully complete this role. Why are you the best person for this role?

Please include prior experience and include initial ideas about the role in regards to the production.

Please include a realistic, and detailed budget that you will require to complete your proposed role.

This is a good opportunity to carry out a variety of indepth research and evidence this within your presentation.

Good Luck

The Staff Team

# ***presentation***

- I have been asked to create a PowerPoint presentation about what production role I would like to have for this final major project. The production roles will help create the play to a high standards. Since it's a final major project we are going all out meaning that all the hard work will go into it.
- The production role I chose to go for are costume, makeup + hair , set , dance captain and light+ sound director.
- This presentation requires a lot of research and knowledge about the production roles so that I know how to meet all the standards for example, in makeup I will have to know what type of skin I will have to work with and how to prevent breakouts or allergic reactions.
- How I did on my presentation: "to be honest I don't think I've done enough research to support my knowledge on the production roles that I wanted to get. But based on my own experience I gave enough information and research for makeup and hair."



# Presentation

# slides (production

# roles)

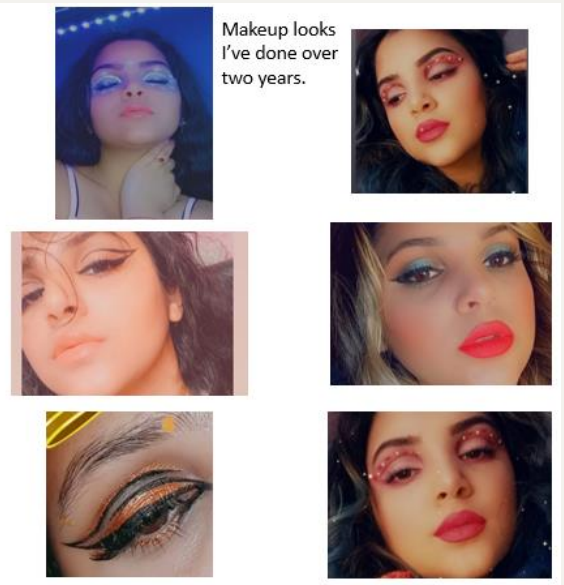
## Dance captain

- I suit this role because I have a good attention to detail so that when it comes to teaching people choreography I ensure that they do everything correctly. When someone struggles to learn choreography I always break it down for them to understand.
- The health and safety I thought of is:
- To make sure they are comfortable
- They don't fall and injure themselves
- They wear appropriate shoes and uniform
- As a dance captain I will make sure I remember the choreography so that I teach them correctly.



## Makeup + hairstylist

- I will suit this role because I've had years of experience with makeup and hair. In 2020 I've started to do makeup looks to help me improve my skills. I want to make people really comfortable and give me trust when it comes to doing their makeup, so in order to achieve that I will show my work that I've done over the time and give them an idea of how they want their makeup to be done. I want the actors to decide how they want to look so I will first ask how they would look as that character.
- The budget for the makeup products is £100. I want to get the products that do not irritate the skin and stays flawless in front of stage lights for hours. Makeup tends to melt and look like a mess after few hours after applying and if it's a bad quality makeup then it might give actors/actresses breakouts. I will need the money to buy products that matches everyone's skin tone and doesn't cause breakouts or allergic reaction. In order to avoid breakouts I will make sure to buy makeup brushes that do not cause skin irritation as some people's skins can be very sensitive. Another thing that comes in place is hygiene, I will make sure every product is sterilized and cleaned before I use it on someone else.
- Doing hairstyles is easy, especially doing the 1950s style. Throughout the years I've learnt how to do differently types of curls, hairstyles and deal with different hair types. The most important thing that I will have to focus on is to make sure that I won't damage hair, burn skin then or give a permanent damage.
- The budget for this would be around £20 for a hairspray and a heat protection spray.




## Costume designer/costume maker

- The reason I will suit this role is because I have creative and crazy ideas, as much as I love fashion I want the performance to have the most iconic costumes.
- Creating costumes means I will have a big responsibility of making sure that the fabric is a good quality material so that it doesn't easily rip and cause the actors/actresses to be embarrassed on stage. I also want to make sure that they are comfortable, I will do that by making sure the fabric does not irritate the skin. I will also make sure that the fabric is not flammable as it will cause a huge health and safety risk.
- The budget to create costume will be a little bit higher than what I expected because for a skirt I will need at least 5 to 6 layers of soft mesh fabric to create a skirt. Good quality fabric are more pricey whereas a bad quality fabric is a little bit cheaper but I'd rather stick to buying good quality fabric because it does not cause skin irritation, its less flammable and less see through.


In the market, good quality fabric costs at least £8 per metre and to create costumes especially for females, more fabric is required. Online the good quality costs around £5 for half a metre but not all are a good material (some can be really see through). The budget will be around £150 to £200 in order to create costumes that are fit for everyone.

- I have a good experience with creating costumes and fixing things as my mother who used to study fashion and has years of experience helped and taught me create few pieces that I sometimes wore to online auditions and performances.
- The main fabrics that will be selected are soft, stretchy and breathable mesh fabric, satin fabric, leather fabric as those were the types of fabrics that were used in the 1950s.

Research on cost of fabric: 1 metre

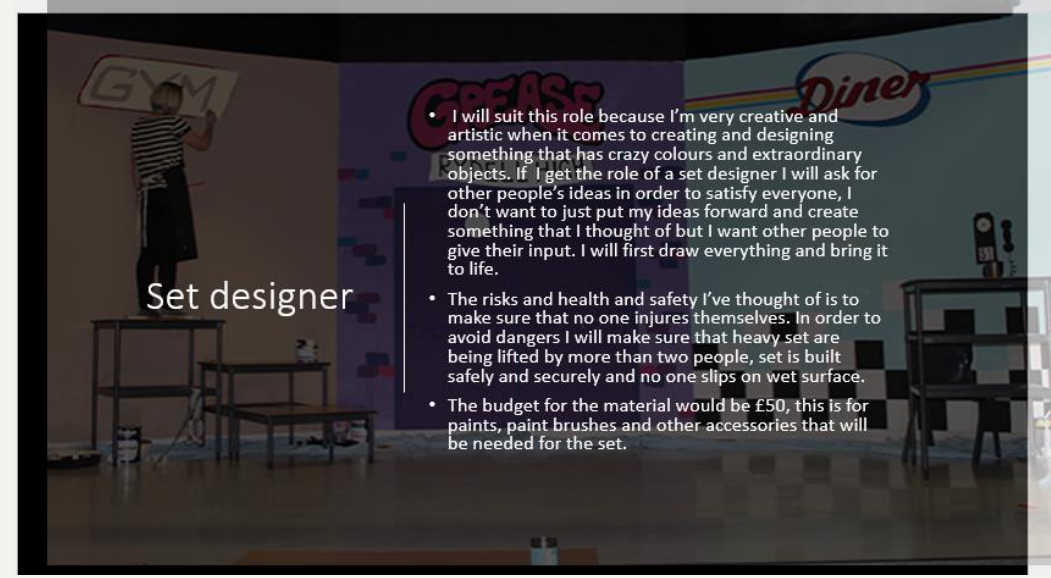


Costume ideas I've created



## Set designer

- I will suit this role because I'm very creative and artistic when it comes to creating and designing something that has crazy colours and extraordinary objects. If I get the role of a set designer I will ask for other people's ideas in order to satisfy everyone, I don't want to just put my ideas forward and create something that I thought of but I want other people to give their input. I will first draw everything and bring it to life.
- The risks and health and safety I've thought of is to make sure that no one injures themselves. In order to avoid dangers I will make sure that heavy set are being lifted by more than two people, set is built safely and securely and no one slips on wet surface.
- The budget for the material would be £50, this is for paints, paint brushes and other accessories that will be needed for the set.



# context



- The research I have carried out for grease is how people used to live back in 1950s and how rules, law, roles and traditions changed over the years. For example, back in 1950s women relied on men by men going to work and providing for their families and women staying in the kitchen and taking care of their children. In today's society, these rules changed by women and men having the same rights and being treated equally. I have also researched my characters Cha Cha and Teen Angel so that it helps me with what acting skills I have to use and what I need to do to look different from being myself on stage.
- The research I have done is life 1950s, the reason I have researched this is to educate myself what was limited for certain amount of people. For example, women were only allowed to be housewives and men would be the ones providing for the family. So when I found out that my characters (teen Angel and Cha Cha) are far from following the rules because Teen Angel is just Frenchy's illusion that gives advice to stay in college and do things that she is not capable of. I think he/she is trying to tell her not follow her useless dreams and stay in education so she doesn't messes up her life, to me it might means to fall into the standard that society has set for people which is getting married and be a perfect little family, serving and listening to their husbands. On the hand it could be that teen angel is only warning her not to risk it as that field of work is not for her and she should look for something that is easy for her to accomplish. Cha Cha is also far from following the rules because she thinks of herself as the best dancer and person there could exist, this may mean that she stopped listening to what other people have to say about her. Although Cha Cha didn't get enough lines or scene time I think that within that little amount of scene she showed a lot of power and strength because when she came on screen or stage, she gave off powerful energy and confidence that made the audience notice her more, she just stood from the crowd.





# research

- (The 1950s, 2022) <https://www.history.com/topics/cold-war/1950s>
- The 1950s were a decade marked by the post-World War II boom, the dawn of the Cold War and the Civil Rights movement in the United States. “America at this moment,” said the former British Prime Minister Winston Churchill in 1945, “stands at the summit of the world.” During the 1950s, it was easy to see what Churchill meant. The United States was the world’s strongest military power. Its economy was booming, and the fruits of this prosperity—new cars, suburban houses and other consumer goods—were available to more people than ever before. However, the 1950s were also an era of great conflict. For example, the nascent civil rights movement and the crusade against communism at home and abroad exposed the underlying divisions in American society. After [World War II](#) ended, many Americans were eager to have children because they were confident that the future held nothing but peace and prosperity. In many ways, they were right. Between 1945 and 1960, the gross national product more than doubled, growing from \$200 billion to more than \$500 billion, kicking off “the Golden Age of American Capitalism.” Much of this increase came from government spending: The construction of [interstate highways](#) and schools, the distribution of veterans’ benefits and most of all the increase in military spending—on goods like airplanes and new technologies like computers—all contributed to the decade’s economic growth. Rates of unemployment and inflation were low, and wages were high. Middle-class people had more money to spend than ever—and, because the variety and availability of consumer goods expanded along with the economy, they also had more things to buy. In the 1950s, televisions became something the average family could afford, and by 1950 4.4 million U.S. families had one in their home. The Golden Age of Television was marked by family-friendly shows like *I Love Lucy*, *The Honeymooners*, *The Twilight Zone* and *Leave It To Beaver*. In movie theaters, actors like John Wayne, James Stuart, Charlton Heston, Marlon Brando, Grace Kelly, Jerry Lewis, Dean Martin, Elizabeth Taylor and [Marilyn Monroe](#) dominated the box office. The Abstract Expressionism of Jackson Pollock and Willem de Kooning signaled a new age in art, paving the way for the Pop Art of artists like Andy Warhol in the 1960s.
- (American History: Life in the 1950s, 2022) <https://learningenglish.voanews.com/a/america-nineteen-fifties-family-life/1263187.html>
- In the nineteen fifties, America was a nation whose population was growing as never before. It was a nation where the popular culture of television was both reflecting and influencing its lifestyle. Americans were happy to put World War Two behind them. The war ended in nineteen forty-five. People were hopeful. They thought the world would be peaceful for a while.

By nineteen fifty, however, political tensions were high again.

The United States and the Soviet Union were allies in World War Two. But, after the war, they became enemies in what came to be known as the Cold War.

Communists took control of one eastern European nation after another. The Soviet Union led by Josef Stalin strengthened its armed forces. However, the United States thought America alone possessed the most powerful weapon of all -- the atomic bomb. Television shows were all in black-and-white. But one night in nineteen fifty-three, Americans got their own time-machine glimpse into the future of TV. It happened with an announcement during Sid Caesar’s “Your Show of Shows.” That meant that owners of TV sets could still watch programs broadcast in color, in black and white, instead of having to buy a new set. Color TV’s popularity grew quickly, and the prices of color TVs came down, meaning more color TVs in American homes...and more and more programs produced in color.



# Character and actor/actress research

- Teen Angel- (VANHECKE, 2022) <https://www.hollywoodreporter.com/lists/grease-cast-now-movie-turns-40-1084136/frankie-avalon-as-teen-angel/>
- He filled the role of the heartthrob who sings to a career-lost Frenchy in the diner, but Frankie Avalon was no newcomer to the entertainment industry. Having already starred in films including *Guns of the Timberland* and *The Alamo*, plus the classic "Beach Party" series of films with Annette Funicello, Avalon had secured his spot as an actor, singer and teen idol. Avalon's performance of "Beauty School Dropout" was a hit and continued to be a song he would reprise in 1990s and 2000s performances. Avalon went on to star in the 1987 film *Back to the Beach* and has appeared in recent stage productions of *Grease*. Avalon and his wife, Kay, have eight children, two of whom have performed while on tour with their father.
- (Beauty School Dropout - Wikipedia, 2022) [https://en.wikipedia.org/wiki/Beauty\\_School\\_Dropout](https://en.wikipedia.org/wiki/Beauty_School_Dropout) In the musical, the song is the showcase piece of the Teen Angel, a phantom [teen idol](#) who makes his only appearance in the musical to sing the song. The Teen Angel is Frenchy's [guardian angel](#), and script notes specifically identify him as a [Fabian](#) look-alike, dressed in all-white. The Teen Angel appears to Frenchy, who, having recently dropped out of beauty school out of frustration with her teachers, asks for a guardian angel in the mold of those seen in [Debbie Reynolds](#) movies. The Angel descends from the heavens, then pointedly sings to her that she lacks work ethic and suggests that she return to high school so that she might eventually qualify for a career as a [stenographer](#) later in life. Frenchy silently refuses and walks away, leading the Angel to close his number by lamenting her refusal to listen and ascending back to the heavens. (The lyrics are adjusted in the film version to leave Frenchy's decision unstated; the character's cameo in [Grease 2](#) implies that she does not return until years later.)
- Cha-cha-Along with her appearance in *Grease* as the flirtatious Cha Cha, Annette Charles was involved in several other projects in the 1970s and '80s. Charles had roles in series including *The Incredible Hulk* in 1980 and *Magnum, P.I.* in 1987. Leaving television, Charles went out to become a speech professor at California State University, Northridge. She died in 2011 at age 63.
- (Grease Cha Cha (Annette Charles) | Shmoop, 2022) <https://www.shmoop.com/study-guides/movie/grease/cast/cha-cha-annette-charles>
- Angel- (VANHECKE, 2022) <https://www.hollywoodreporter.com/lists/grease-cast-now-movie-turns-40-1084136/frankie-avalon-as-teen-angel/> Cha Cha is Leo's Gal. Cha Cha smooches Kenickie at the dance. Cha Cha may have been Danny's gal. Cha Cha is *everyone's* gal. Which means the Pink Ladies hate her. We love Frenchy, but Cha Cha's reputation has nothing to do with her dancing. And, frankly, her reputation isn't any worse than Rizzo's. Cha Cha is too busy dancing up a storm to pay attention or care what anyone thinks of her.
- Cha Cha, despite having two names, is a fairly minor character. She's a catalyst in Sandy and Danny's breakup, although we're not sure why. Sandy gets mad at Danny when she asks about Cha Cha. Is the issue that he was with Cha Cha or that he lies about it when asked? Or that Cha Cha is a better dancer? Australia may be on the other side of the world, but that's no excuse for Sandy's backward logic.





# Reference list

- Malone, T., 2010. Utopia, nostalgia, Grease: How a film can create a stage legacy. *The Theatre Annual*, 63, p.45. [https://link.springer.com/chapter/10.1057/978-1-137-52930-5\\_6](https://link.springer.com/chapter/10.1057/978-1-137-52930-5_6)
- (NORRIE, 2022) <https://www.giantfreakinrobot.com/cltr/grease-canceled.html>
- (Schools cancel 'Grease' after show is called sexist – The Hill, 2022) <https://thehill.com/changing-america/enrichment/arts-culture/582034-schools-cancel-grease-after-show-is-called-sexist/>
- (The 1950s, 2022) <https://www.history.com/topics/cold-war/1950s>
- (American History: Life in the 1950s, 2022) <https://learningenglish.voanews.com/a/america-nineteen-fifties-family-life/1263187.html>
- (VANHECKE, 2022) <https://www.hollywoodreporter.com/lists/grease-cast-now-movie-turns-40-1084136/frankie-avalon-as-teen-angel/>
- (Beauty School Dropout - Wikipedia, 2022) [https://en.wikipedia.org/wiki/Beauty\\_School\\_Dropout](https://en.wikipedia.org/wiki/Beauty_School_Dropout)
- (Grease Cha Cha (Annette Charles) | Shmoop, 2022) <https://www.shmoop.com/study-guides/movie/grease/cast/cha-cha-annette-charles>

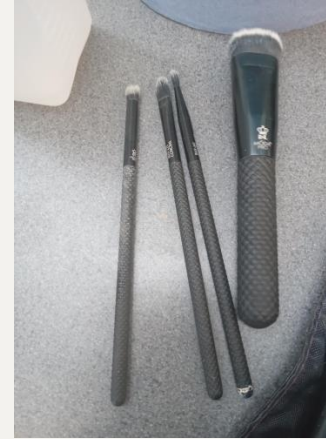


# Contextual research

- Malone, T., 2010. Utopia, nostalgia, Grease: How a film can create a stage legacy. *The Theatre Annual*, 63, p.45. [https://link.springer.com/chapter/10.1057/978-1-137-52930-5\\_6](https://link.springer.com/chapter/10.1057/978-1-137-52930-5_6)
- “The 1970s nostalgia boom in American popular culture centred on a popular craze for the 1950s. This wave of nostalgia reflected a tendency to idealise the era as one of youthful innocence, social stability, economic security and global dominance, and was the inspiration for a wave of Fifties films. The two most emblematic and commercially successful of these films—*American Graffiti* (Lucas, 1973) and *Grease* (Kleiser, 1978)—are the subject of this chapter, which accounts for their significance with audiences in the 1970s. Demonstrating the complexity and diversity of the Fifties, it contends that the popularity and legitimacy of nostalgia for the 1950s arose from the era’s oppositional relationship to the social upheaval, political turbulence and economic uncertainty of the late 1960s and early 1970s.” this research shows the myths of the 1950s and how issues like teenage pregnancy were seen in real life and shown in films, in *Grease* when Rizzo thought she was pregnant and told her friend Marty about it, based on how Marty took the information it showed how many people reacted when things like a teenage pregnancy was a rumour that was spread and how people were treated after that.
- (NORRIE, 2022) <https://www.giantfreakinrobot.com/cltr/grease-canceled.html>
- In a day and age where it seemingly doesn’t take all that much to get cancelled, certain stories and movies from the past are being called into question when looked at through a [modern-day lens](#). Sometimes it might be warranted while other times it sure feels like we are honing in a little too closely and creating “problems” where there might not be any. The latest word is that the folks might want the musical *Grease* cancelled. So, is *Grease* canceled? Apparently, two separate schools, Presbyterian Ladies’ College and Scotch College issued statements about *Grease* saying that after receiving students’ concerns and complaints that they wouldn’t be moving forward with productions based on the musical. Instead, they would be changing their tunes, so to speak. This apparently came in response to students at both schools pointing out that the musical wasn’t “appropriate in modern times”. The planned joint production of *Grease* between the two institutions was scrapped. At the heart of the complaint to have *Grease* canceled was the relationship between Danny and Sandy that is central to the story. According to a joint statement put out by both schools, students weren’t comfortable with the way they saw Sandy change in accordance with Danny’s preferences in the musical. This might not be enough to have *Grease* canceled though. *Grease* was originally released as a musical in 1971 and then adapted to a full-length feature movie in 1978. The leads of Danny Zuko and Sandy Olsson were played by [John Travolta](#) and Olivia Newton-John respectively. The story is set in the 50s with the plot revolving around the opposites-attract theme between greaser Danny and “square” Sandy. The over-the-top set pieces and musical numbers made it a complete hit at the time, scoring major [box office success](#). On its \$6 million budget, the film earned more than \$366 million in ticket sales marking it as one of the truly huge wins, by percentages, ever. There is a reason it’s still performed today. Elements of the story resonate with folks, plus they love the songs. This might save the effort to get *Grease* cancelled when it is all said and done.
- (Schools cancel ‘Grease’ after show is called sexist – The Hill, 2022) <https://thehill.com/changing-america/enrichment/arts-culture/582034-schools-cancel-grease-after-show-is-called-sexist/>
- Two private schools in Australia have pulled the musical “Grease” from their theater departments’ repertoires after students said the show was sexist and offensive to women. Students at two K-12 schools in Perth, Presbyterian Ladies’ College and Scotch College, reportedly protested against the schools’ planned joint-production of “Grease,” claiming the musical was “offensive, sexist and anti-feminist,” Several parents have complained about the decision, according to the West Australian, and said not all students were given an opportunity to weigh in. They said the students that found the musical offensive made up a “small minority” of both student bodies.
- But this isn’t the first time “Grease” has been [accused of being anti-feminist](#), and viewers in recent years have said it promotes a questionable representation of women.
- In the movie rendition, Sandy, played by Olivia Newton-John, wears skin-tight black clothes to win back Danny, played by John Travolta. Although Danny also changes his look for Sandy by putting on a letterman sweater, some say it’s sexist because Sandy is the one who vastly changes her appearance.
- Olivia Newton-John has dispelled those claims, and [told the Guardian last year](#): “it’s a movie. It’s a story from the ‘50s where things were different.”  
“Everyone forgets that, at the end, he changes for her too,” she added. “There’s nothing deep in there about the #MeToo movement.”

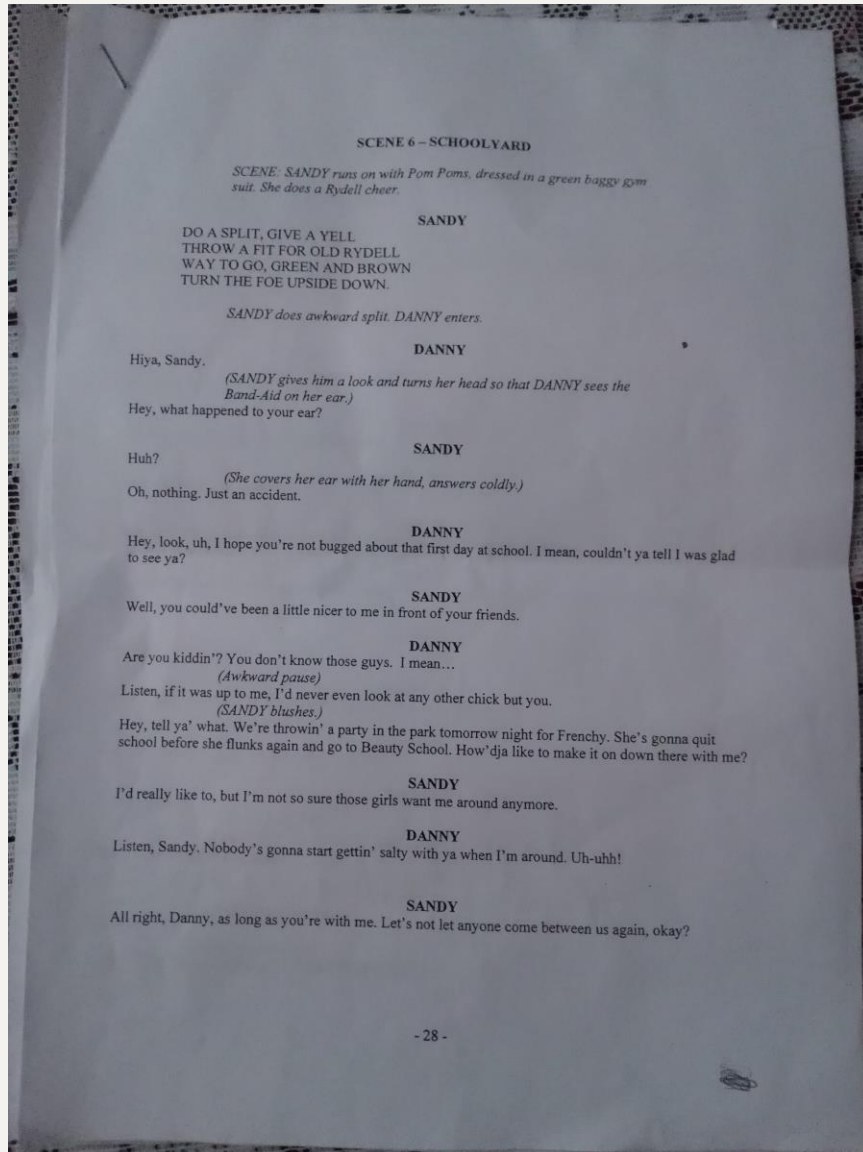
# production

- My production role is makeup and hair, so I am responsible for things like health and safety (allergies etc), makeup looks, hairstyles, skin types, skin tests and other things that are part of makeup and hair, I am responsible for it. During production time I took care of, giving makeup artists to each actor/actress, sharing makeup look ideas for every character with the makeup media students, letting actors/actresses have a say in what they want their makeup to look like. I will also be organising dates for when we can do a dress run with makeup. I have completed a skin test for only one actor out of 2 as the other one was absent, the skin test helped me see if he has any allergies or irritation and what products should be avoided. After few hours, it turned out that no products caused harm or irritation to the actor's skin.
- After I have completed my part in my production role, I have been asked if I could assist Ibrahim who is in charge of props. It was very stressful for him to fulfil everyone's needs of props and had no idea where to start so I went through the whole script and listed all of the props that were needed. After that I went online to check how much each thing costs and how we are going to get the props we need. After that I went out to town (Poundland) and got a list of how much everything costs. In total the budget was £70 but we thought that less would be enough since we could bring some of the things from home. Since we gave the budget very late, we only got £10 for props which we thought was enough but it only covered few items on the prop list so Ibrahim paid for the rest of the props out of his pocket which was £20. some of the props were made my me by using supplies like paint, glue, tape aluminium foil and other supplies that I have used to create props suitable for the play.





# Audition process



- After we have returned from half term we were given scripts of monologues, songs and dances from the script that we will use in the audition. For the audition I want to sing a song that will show how much I can handle when it comes to vocals so I've decided to sing hopelessly devoted to you and the character I am going for is either Sandy or Cha-Cha. The things I need to do before audition is to learn the lyrics and learn how to sing or even hold a tune.
- My goal for the rehearsals is to make sure that when I am singing then nothing like anxiety kicks in, otherwise it will block me from being confident and sing clearly.
- The first piece that I will be performing is a schoolyard scene with Danny and Sandy, me and my partner for this piece have decided to only do the first page since it showed good relationship between the main characters.



# **audition**

- The first piece which was a scripted went well, although we only decided what piece we're doing the last minute. We've managed to remember our lines and deliver a decent performance, the only peak in that was trying to remember everything the last minute and staying in character.
- I have to be really honest in this part because I really don't know how to get it off of my chest. When I've walked into the room and I was about to sing for the first time I was scared that my ADHD and anxiety will kick in and have me delivering the worst performance which is something that did happen, I literally wanted to burry myself. I felt like I was so bad at singing that I could not carry on finishing the whole song and I've only managed to sing the first half. When my ADHD and anxiety kicked in I totally forgot the countdowns which were cues for when the song started. When being under pressure I forgot the lyrics of the songs which affected my singing since I could not multitask. Although I was told that "this is a safe space" I could not make myself feel better and deliver the best performance because of being under a lot of pressure. The pressure wasn't something that my tutors gave me but it was something that I brough up on myself because I felt unmotivated and worthless and that affected me a lot when I was in the audition. The role I was going for was the main role of Sandy because I want to bring myself to the front and give myself more challenges of having a lot of work to do, since it's our final major project I want to make the most of out it. But after the horrible performance I've performed at the audition I do not think I will get that role.
- At some point in the day after the audition I kept being harsh on myself because it was the first time I took myself out of my comfort zone, it also made me regret stepping out of my comfort zone but then I just thought to myself that no one is a professional and we all learn from the worst so I just gave myself goals and target on how to be better next time.



# Reflection:1, 2

# and 3



- In this sessions we have been introduced to our final major project which is a musical: Grease. Before we were introduced to the assignment brief we have first started to choreograph the dance for the song Grease Lighting, we have used teamwork to choreograph a dance, we have developed it by just dancing and playing around with the movements. We wanted the dance to be more fun and easy to catch up on since we know that when it comes to teaching year 1 the dance then it is easy for them to learn it and surprisingly after a session of teaching them, they learnt it very well. This made my group very proud of them and also it gave us a good view on how they are like when it comes to learning new things.
- In the morning, since there were only 3 students from year 1 they had a high responsibility of teaching their other peers the dance but if they forgot then we were there to help them. The year 1 group were not scared to ask for help or repeat things when they misunderstood anything which showed us that they are starting to trust us and be more comfortable with us. Me and Mille Scott spent 3 weeks with them to support them with their previous project which was "our country's good", myself and Millie took notes on how they are as people and we have also find ways to support them.
- My target for next session is to complete the other dances to teach the year 1 and to also remember the dance so that when it comes to teaching year 1, the choreography will be simple for them to learn or if they need help with the choreography then I can help them learn the dance slower and teach them the little detail.





# Reflection 4

- In today's session we were asked to teach grease lighting to year 1, Holly Stanhope who is the main dance captain was guiding everyone every step of the dance and the rest of us were helping students that needed extra support. To my surprise everyone learnt the choreography within the hour and a half that we had with them, we mainly wanted them to do a run through so that they don't forget the previous choreography.
- In this session my group gained trust as we helped them with the choreography and helped them be more comfortable and ask for help if needed. When Holly Stanhope was teaching the dance, a Humma was struggling with the steps but was shy to ask Holly for help, so I stepped in and taught her the choreography in detail. After I taught her the choreography in detail, she was able to dance it with the rest of the company.
- My target for the future is to make sure I make more people feel comfortable and have their trust as some people are very shy to speak up.



# Reflections for week 1

- This week we were mainly focusing on teaching the year 1 all of the dance choreography so that after we would focus on singing and learning lines. To us it looks like we don't have enough time to put everything together and perform the play.
- One challenge that we (year 2) were facing the whole week is getting to have them to focus and listen to the instructions so that we do not waste time in rehearsals. We did not have patience to wait to get their attention and teach them another bit of the dance. So I stepped in, told them to find a space and get into a focus warmup so they would calm down and think about what their goal is for this final major project, what stage they are at in their scrapbook and how much research they have done. When I picked on people to answer questions about their scrapbooks and research then the response was not good enough, majority of year 1 did not even start their final major project scrapbook or even research. Not many of them know their lines or even watched grease. This gave me and my group a little pressure as we needed them to do a lot of research so that they would find it easy to know what skills they need for their characters and scene. I have explained to them how important this FMP is and how it will affect their grade if they didn't focus on their own work and their own effort.
- On the other hand, when teaching them choreography they were able to finish it off within hour an a half which made our tutors really proud. For the rest of the week we focused on our production roles. My task that I have myself was to interview year 1 and 2 about their skin, hair and requests they have so that when I'll have a meeting with makeup media students I will provide them with enough information and we will further discuss what we need to do to meet their requests.
- On Friday I've carried out warm-ups both morning and afternoon. In the morning I've carried out a focus warm-up and a physical warmup to awake everyone and get their mindset into work. In the afternoon I have carried out stretch warm-up while Saeed carried out a physical warm-up, the warm-ups helped us get into work but due to my heart condition I could not keep up as it was to intense for me to carry on so I gave myself a 10 second break and carried on. My main focus in the warm-ups was to be professional at all times even if things get in the way.
- My target for the whole week was to finish interviewing people so that I will have information to provide the makeup students. Another target that I set myself was to learn the choreography and carry out a warm-up.



# Reflection for week 2

- This week, we have started to look at blocking scene 2 with the actors/actresses we have since few people were on a trip we (year 2) did not want to make big changes so that when the rest of the company attend a session they wont have a lot of information thrown at them. On Tuesday and Wednesday we have started with warm-ups, Saeed and Ibrahim were assigned to do physical warm-up with a familiar song from a Japanese anime to wake them up and get everyone going for the day, the next warm-up was planned by myself and Maya which was a focus warm-up, the main thing I have included in the focus warm-up was to ask questions to test their knowledge on grease and their character. This exercise showed us (year 2) who is making an effort in their research and it also shows how well they develop their characters. Although it is only the start, we can see who puts in effort into their work and role. Throughout the two days we were going over dances, working on production roles and going over scene 2. if year 1 did not have any scenes to do, we wanted to keep them busy by asking them to give ideas for production like costumes and makeup. When I discussed makeup and hair (my production role) it gave me an idea for each of their character. They have also opened up to what they are comfortable with when it comes to their hair and makeup, this helped me get ideas on how to proceed with the makeup and hair process while respecting their boundaries and requests. In the afternoon I took charge in directing year 1 while year 2 were planning out the lessons for the next two weeks. When I was directing year 1 I have noticed how easy it is for them to lose focus so I had to stop the session and get them into standing in focus in order to calm them down and reflect on what their responsibilities are f they want to achieve a high grade in their final major project. Although I had to go through the stressful process of making them standing in focus, they are able to learn fast and pick up on new things easily which impressed me and the rest of year 2. this showed us that working with them on a difficult piece will be easy.
- On Thursday we (year 2) have looked at singing “we go together” with year 1. when we started to sing, it did not sound right because some of us started too early and it made everyone else confused since the intro in the song was carrying on while most people jumped into the verse. While we were singing the main things that went wrong were: singing too quietly when it came to singing in a high pitched voice, not hearing the ques for the first verse of the song, while we were singing and dancing we had to stop singing because we were out of breath. We have spent the first hour and a half working on the song and finding out weak areas so we know what to work on. As I was observing year 1, not all of them were using their time wisely as they were given a deadline to learn their lines so I gave them a task to try and memorise their lines and to work on their accents since it plays an important part in the play. In the second hour and a half when year 1 left, we started to look at choreography for the song “born to hand jive”. So far we planned what stage directions each character will have and how we will limit people om stage so that the only characters that will stay on stage are the main cast including cha-cha, Vince Fontaine , Jonny Cassino and few others. Since it’s a prom scene, everyone wants to show off what they can do and how good they are at it so I thought that cha cha would have some salsa dance moves to show that she is better at dancing than everyone else which will also give a good reason as to why she won the dance off.





# Reflection week 3

- On Tuesday we have planned to block scene 1,3, 4 and 5 and also sing summer nights. We have first started with a warm-up. The first warm-up was a wink murder game in order to get everyone's brains working and be focused at all times, this warm-up will help everyone know how to focus in session. Because we were running out of time we have decided to block scene 1, 3 and 4. we have already finished scene 2 so our main focus was scene 1, 3, and 4. the students that were not in the scenes were asked to either do a production work, focus on their lines or homework tasks that we have planned for them in order to keep them busy. While I was watching the scenes develop my main feedback to them was to stop being distracted by little things, attempt an American accent since it plays an important part in the play, listen for their cue in the scene so they don't miss out on their line. This is a group feedback since it was occurring a lot from many people that were part of the scene. After that the people that were part of scene 2 were rehearsing the song Summer Nights. Whist that was happening everyone else was focusing on their production role and sharing ideas on what the play will look like. Towards the end of the day we were going over grease is the word dance since not everyone who was part of it knew it so Holly had to choreograph the dance again. After that we decided to go over scene 2 in case people forgot the scene since it was quite a while since we went over but the scene was not complete as planned because people were having their own conversations and did not listen to instructions.
- My target for next session is to show what being professional is like. Another target I have set myself for next session is to be organised.
- A way I will achieve my target is by organising everything either a week or day before I will be leading the session.



# **Reflection Wednesday, Thursday and Friday**

- In sessions we've done a run through from scene 1 to 5 in act 1. the scenes did not look like they were developed to a high standards so year 2 decided to go over it again with year 1 and direct them so that it looks as naturalistic as possible. Many of the actors were being themselves than their character and it had a big impact on the scene. The most important part of this week was to block scenes and ensure everyone is at a high level with their production. This week we have looked at what dances needs to be polished and completed, what me and my team did first was let everyone dance it and see where it needs to be worked on. We have selected few ensembles that need support with the choreography. For example, Huma needed support on the middle section for grease is the word where we all go on stage and do few repeats of the choreography and change either the middle or ending of that choreography so it looks different to previous dances we have done. When we gathered the ensembles that needed support, we have taught them every detail of the choreography and they were able to memorise it and do it perfectly every time. This showed that our way of teaching them is successful and they are able to understand what we are trying to deliver. It also shows that they care about the whole production and work. They put really good effort into their work and it shows.
- Before we broke up for easter holidays we have looked at what we need to get for props, I have made a list of props that every character and scene needs and how we are going to get the costumes. Our plan was to get the budget for the props as soon as possible so that everything is prepared for the final performance and so we can use it in our rehearsals in order to get used to acting with props and when we need to get the props during scenes.
- My target for after the easter break is to work on my songs which is beauty school dropout, get props ready and think about production roles and what is needed for me to do, for example, getting supplies for props.



# Reflection after easter break

- After the two weeks holiday we have been focusing on getting production side done. So the first thing I have took care of was getting skin tests out of the way so that we have good amount of information about the actors/actresses' skin, requests and boundaries. The two people that I am doing makeup on is Oliver Van and Olivia Goldthorpe, since Olivia was absent on that day of skin tests I have decided to interview her and ask her what her needs are and how she wants her makeup done for the performance. I was provided concealer and hairspray to test on Oliver's skin to see if there are any irritation or allergic reactions happening. I was taught that behind the ear is the most sensitive part so that's the place that is good to test makeup on. After few hours Oliver had no allergic reaction or irritation on his skin after the test which means that it's safe for me to proceed with the makeup and hair look.
- After that was done I have recorded everything on paper to ensure that it is safe to use any products.





- For the rest of this month (May) we have focused on rehearsals and production. We started off with testing head mics and rehearsing with them so that we get used to it, it did sound different when singing with head mics. We then organised props so that nothing is missing, I have asked people if they needed anything else for their character in relation to props and the only thing that was needed was “on air” sign and boys book for Marty. I have done that by attaching a ribbon of small papers onto a card and folded each paper so that when it is opened, a big list will fall out of it creating a ribbon. “on air” sign was written by Sophie Keebles, since we lost the original one that I have made. We did not have enough time to create a new one since it was only 2 days before performance so Sophie just wrote it on a piece of paper in red and attached it to a stage block above the grease logo sign. After we were done with the little things like props, we moved on to painting the last pieces of set. I have finished painting the headboard for the pyjama scene, I’ve drawn squares in the middle and with a darker blue I drew lines on the outside to make it look like a cushion headboard. When I’ve finished that it gave off a 3D effect. Meanwhile, Sophie was finishing off the car by painting it red and adding a few little details.
- For the last few days we were polishing off some dances that needed to be worked on. We have added a new choreography to Born to Hand Jive which was towards the end when Cha Cha and Danny Zuko were in the main spotlight. In the rehearsals, although it looked like a mess, it made a lot of sense because in Grease, Danny doesn’t know how to dance while Cha Cha is the best dancer.
- On the day of performance, Maya sorted out leaflets for the audience that had credits in for people who assisted us with the production, characters and what production role each person had. We also gave the audience a questionnaire about the production.

## Reflection month



# Risk

# assessment

hazard	Person/people affected	Property damage	Risk control in place	Risk assessment	Further action required to control risk
stage	Staff, company members	Props, equipment, cables, floor	Ensure no dangerous objects are on stage that could damage the stage.	medium	Ensure the dangerous object do not harm anyone on stage or in the room, this is to avoid any more dangers from occurring.
Spillage/body fluid	Staff, company members, visitors	Fluid can reach the cables and cause electric shock, spark or cause fire	Ensure all spillage and body fluid are handled carefully and ensure that no one is in that surroundings so that there is no accidents occurring, for example falling.	high	Ensure all spillage and body fluid is removed.
food	Staff, company members, visitors	No property can or would be damaged	Ensure no foods are in the session as can result in choking, tripping or stain clothes/costumes	medium	Ensure the space is cleaned before using it. All foods and wrappers are put in the bin. This is to avoid any accidents.
Chairs/tables	Staff, company members, visitors	Chairs or a table may break or other properties.	Set should be moved at an appropriate time and when it is safe to do so, this is to avoid anyone getting hurt or any property damaged.	medium	People/person present at the time could be hurt or property can be damaged, to avoid that broken things should be removed from the place/space and replaced with new and safe property.
burns	Staff, company members, visitors	No property damaged unless it's a fire.	If a person has a burn it should be taken into the ER and treated immediately.	medium/low	Burns can make the person be in pain for a long time so it should be treated as soon as possible.
wounds	Staff, company members, visitors	Property damaged depending on what causes the wounds (something could fall off of something and on someone or glass breaking)	Wounds should be treated with a first aid kit. If the wound is big, causing a lot of blood loss, it should be treated in the ER	high	Call an ambulance or someone qualified to take care of a wound to avoid infection or more blood loss.
falling	Staff, company members, visitors	Possibility of property damaging is rare or low.	Falling can cause serious injuries which is why people must be cautious of the space and others.	high	First aid kits must be provided if the falling causes any serious injuries.
Mechanical breakdown/electricity	Staff, company members, visitors	Stage lights and other electronics	Mechanical breakdown or electricity can cause fire and endanger people that are present at the time.	high	Mechanical breakdown can ruin the performance as it plays an important role in drama. Electronics or any mechanical breakdown should be replaced and safely removed to avoid electric shock or other accidents.
dehydration	Staff, company members, visitors	No property damage	Dehydration can cause the person to faint and injure themselves which is why water should be drunk every time a person is thirsty.	medium	Avoid drinking fizzy drinks or drinks containing high level of sugar. Water is the safest and healthiest choice.
Props/equipment	Staff, company members, visitors	Chairs, tables, props, electronics	Props/equipment can cause things to break or can break if not handled carefully, it can also injure a person that is in possession of the object.	high	It is best to avoid having glass or any sharp object as a prop or equipment. Someone should make sure that the props/equipment is safe to use.



# ***Risk and how it was prevented***

risk	How it was prevented
Cables unorganized	Cleaned the space and ensured no cables are visible
spillage	Cleaned it dry
Unsecure stage blocks	Warned everyone not to stand on them as it is unnecessary for anyone to stand on stage blocks
Eating and drinking near cables backstage	Warned everyone not to eat or drink fizzy drinks backstage and to only eat it in the cafeteria. Water was allowed but it had to be away from cables with the bottle secured
Pushing and trying to get past in a fast pace	We have ensured that backstage is clear so that actors who are supposed to be on stage have good amount of space to get where they needed.
Falling off of bleachers	Instead of having people going up the stairs, it was better to have people sitting on them as it is less risky.
Rocking on chairs	People have been warned to not rock on chairs as it would cause a really bad injury.



# Marketing and budgeting

What we/I bought	Cost (£)
props	£30
costume	£36.50 (Teen Angel and Cha Cha)
copyright	£1000
refreshments	£20
supplies	£20

Although it does not look like a lot, we had to get a lot of supplies for props and costume as that was the production I was helping Ibrahim with. The budget we got was £10 but since that was not enough we have used around £20 out of pocket to get the things we needed. For my teen angel costume and Cha Cha I have bough teen angel costume online which costed me £35 for the dress, £3.50 for the gloves and £8 for Cha Cha costume. Instead of going out and buy new shoes I have decided to use my old heels for both characters and trainers for dances.

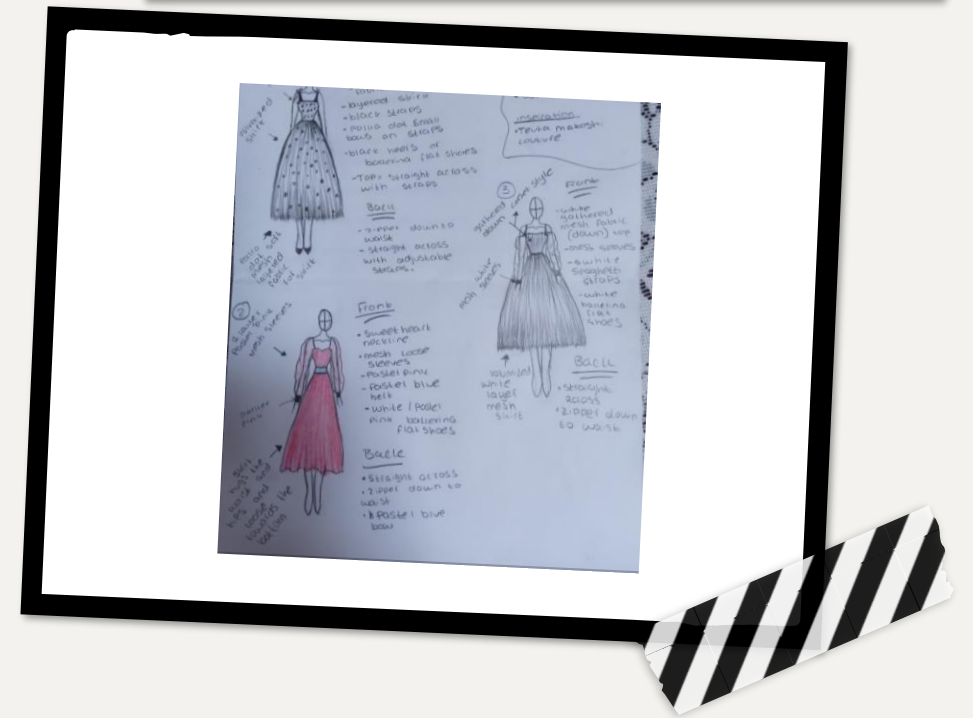
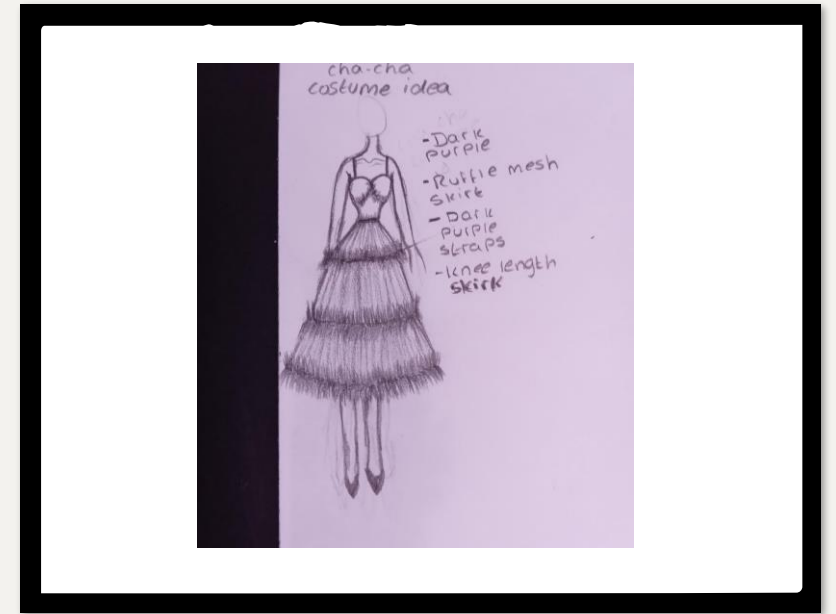


# Costume ideas

- As much as I love fashion I want the performance to have the most iconic costumes.
- Creating costumes means I will have a big responsibility of making sure that the fabric is a good quality material so that it doesn't easily rip and cause the actors/actresses to be embarrassed on stage. I also want to make sure that they are comfortable, I will do that by making sure the fabric does not irritate the skin. I will also make sure that the fabric is not flammable as it will cause a huge health and safety risk.
- The budget to create costume will be a little bit higher than what I expected because for a skirt I will need at least 5 to 6 layers of soft mesh fabric to create a skirt. Good quality fabric are more pricey whereas a bad quality fabric is a little bit cheaper but I'd rather stick to buying good quality fabric because it does not cause skin irritation, its less flammable and less see through.

In the market, good quality fabric costs at least £8 per metre and to create costumes especially for females, more fabric is required. Online the good quality costs around £5 for half a metre but not all are a good material (some can be really see through). The budget will be around £150 to £200 in order to create costumes that are fit for everyone.

- I have a good experience with creating costumes and fixing things as my mother who used to study fashion and has years of experience helped and taught me create few pieces that I sometimes wore to online auditions and performances.
- The main fabrics that will be selected are soft, stretchy and breathable mesh fabric, satin fabric, leather fabric as those were the types of fabrics that were used in the 1950s.



## Costumes(*final look*)

- Cha Cha and Teen Angel are two different characters with different personalities so I matched their colour themes to their personalities. For teen angel I went for a white sequin dress with mesh gloves and pearls embellished on them. The colour represented teen angel's name and how pure its soul is, since he/she is an angel I went for a simple white colour. On the other hand, Cha Cha is a very bold person so I chose to go for black with white stars to show that she is a bit playful at times when she's around different people. The white dress costed me £35 and the black dress with white stars costed £8.





# props

- We have started to look at props late so I had to step in and help with budgeting, supplies and what we need for each scene. Before easter holidays I went through the whole script and listed every prop we need for each scene. After listing every prop, I went online and to the shops to see the prices. After finding that information I was able to create a fixed budget. Because we estimated the budget late we only got what my tutor had which was £30, so we divided it between costume. Costume got £20 and props got £10 which we thought would be enough for props as we went to Poundland and got the cheapest items but we did not have enough money for things we needed so we paid for things from our own pockets. We spent at least £20 out of pocket. The supplies we got for props was not enough for us to tick off everything from the prop list, we still have good amount of props that we need to get. After we got the supplies we needed and that were available, I got to work by making things we needed. Out of golf toy I made a baton for Patty Simcox. Out of cardboard and aluminium I made hubcaps which did not look like hubcaps as I did not have enough supplies to make it look exactly like a hubcap. I've created a "on air" sign for Vince Fontaine. Paper bags for t-birds. We bought two table cloths, one yellow and one pink that come with a pack of 3, the pink ones we are using it as a bed sheet for the pajama scene and the yellow table cloth will be used for the summer nights scene.



# Production role research on Makeup

- Cox, C.L. and Glick, W.H., 1986. Resume evaluations and cosmetics use: When more is not better. *Sex roles*, 14(1), pp.51-58. <https://link.springer.com/article/10.1007/BF00287847>
- Cosmetics use was found to be positively correlated with perceived attractiveness, femininity, and sexiness. Based on resume evaluations, however, cosmetics use had a negative effect on the expected performance of female applicants for a gender-typed (secretary) position, but no effect on the expected performance of female applicants for a nongender-typed (accountant) position. Makeup thus appears to strengthen sex role stereotypes associated with traditionally feminine jobs.
- Hämäläinen, E., 2019. Gender Roles and Stereotypes in Cosmetics Advertising-Is the future gender-neutral?. <https://aaltodoc.aalto.fi/handle/123456789/39571>
- The cosmetics industry has traditionally been perceived as feminine, and brands operating in it are often gendered based on normative sexual dualism. However, gender stereotypes and traditional gender roles are fading at an increasing rate, making gender-neutrality not only a tool for empowerment, but also a larger societal shift especially in many Western cultures. Although the social role of both genders has changed drastically in the past years, many cosmetics advertisements still portray women and men in traditional settings to promote brands and products. This new shift towards less gendered societies calls for changes in the way products are advertised to modern consumers in the cosmetics industry. Based on the existing literature I have studied these gender effects in cosmetics advertising in three cosmetics categories: personal care, fragrances and makeup, and found three alternative ways used by brands to become more gender-neutral: becoming unisex, targeting the other gender and selling lifestyles instead of genders. Additionally, I have examined the symbolic meaning of brands as gender identity markers and identified that when advertising traditionally feminine brands and products to male consumers, advertisers often use exaggerated notions of masculinity to decrease the level of incongruence between the consumers' and product's gender. I call this the hypermasculinity phenomenon.
- Sobel, S., 2015. *Theatrical Makeup: Basic Application Techniques*. Routledge. <https://www.taylorfrancis.com/books/mono/10.4324/9781315756509/theatrical-makeup-sharon-sobel>
- *Theatrical Makeup* clearly and concisely explains the basics of theatrical makeup techniques to allow stage actors to put their best face forward!
- Readers will gain understanding of the physiology of the human face and, using cream based makeup, as well as commercial cosmetics, learn how to contour it to suit the character with the use of highlight and shadow. Hundreds of full color images and step-by-step instructions illustrate how to visually manipulate bone structure and apparent age, apply simple facial hair and wounds, and create glamorous and natural stage makeup. Also covered are the tools readers will need to apply their own makeup, along with critical health and hygiene tips.



# ***Production role research on Makeup***

- In order for makeup to be sold legally, it must be tested for safety; however, certain people may have an allergic reaction. If you are using makeup for the first time, test it to make sure you are not allergic to it before applying it to your whole face. First apply it on the inside of your wrist; allow some time to see if there is a reaction. Next try it on your jawline and wait for a reaction. Finally, try it near your eyes, nose and mouth.
- In Chapter 4, highlight and shadow were used to restore dimensionality to the face, focusing primarily on the bone structure. In this chapter we will look at other techniques that help define the face as well as give it natural, healthy colour. The goal is to look like you are not wearing makeup.
- One of the first places the face starts to show its age is in the delicate tissue underneath the eyes. There is no muscle or fat in this area, therefore there is nothing to hold the skin up and out.
- If you naturally have dark circles under your eyes, or have very deep-set eyes, you may be able to see where to place your eye bags. If not, you may have to gently pull down on the skin to see where it would drop or press up on your cheeks to find the crease of the eye socket.



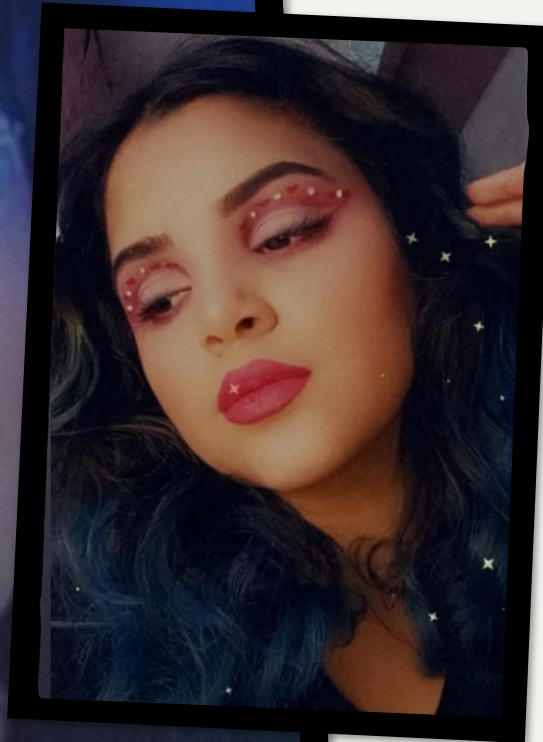
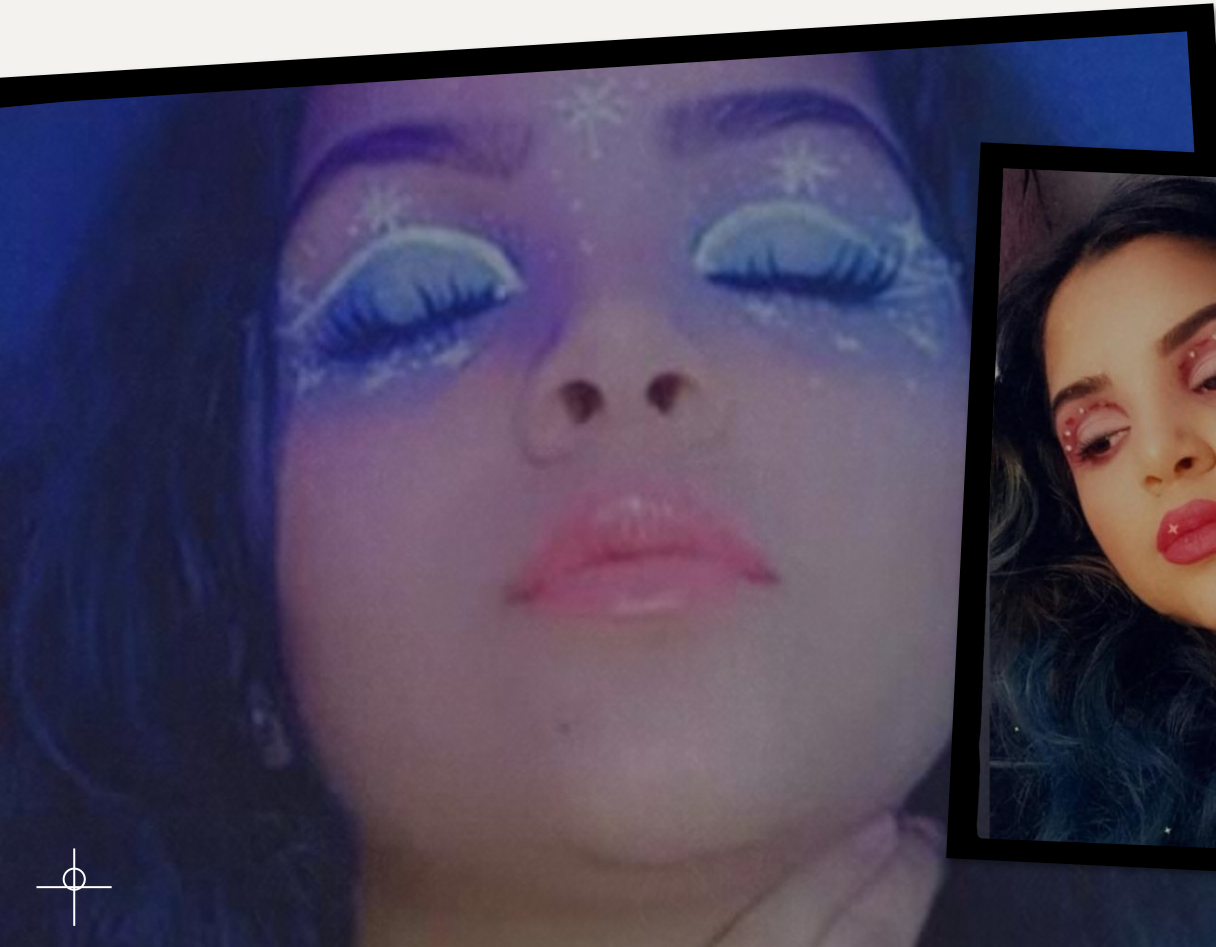


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# Makeup and hair

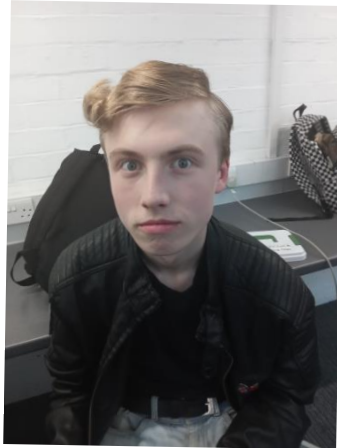


- I've had years of experience with makeup and hair. In 2020 I've started to do makeup looks to help me improve my skills. I want to make people really comfortable and give me trust when it comes to doing their makeup, so in order to achieve that I will show my work that I've done over the time and give them an idea of how they want their makeup to be done. I want the actors to decide how they want to look so I will first ask how they would look as that character.
- The budget for the makeup products is £100. I want to get the products that do not irritate the skin and stays flawless in front of stage lights for hours. Makeup tends to melt and look like a mess after few hours after applying and if it's a bad quality makeup then it might give actors/actresses breakouts. I will need the money to buy products that matches everyone's skin tone and doesn't cause breakouts or allergic reaction. In order to avoid breakouts I will make sure to buy makeup brushes that do not cause skin irritation as some people's skins can be very sensitive. Another thing that comes in place is hygiene, I will make sure every product is sterilized and cleaned before I use it on someone else.
- Doing hairstyles is easy, especially doing the 1950s style. Throughout the years I've learnt how to do differently types of curls, hairstyles and deal with different hair types. The most important thing that I will have to focus on is to make sure that I won't damage hair, burn skin then or give a permanent damage.
- The budget for this would be around £20 for a hairspray and a heat protection spray.





# Makeup and hair look for character (final look)



- A day before the performance, 24<sup>th</sup> May, we started off with getting everyone's makeup done ready for a full run through in the afternoon. I started working on Oliver (Roger), first we have discussed what he wants his hair and makeup to look like. I have started off with curling his hair (tight curls) and styling it to one side so that it gives the 1950s look. After I was done with his hair, I moved on doing his makeup. Using a foundation I have covered his redness and acne especially in the T-zone area, the foundation evened out his skin tone. After I was requested to define his jawline which I have done using a darker shade of foundation. Because Oliva was absent that day I had more time to clean everything up or help other artists. Ibrahim has asked me to do his hair since Lilly was busy with getting Phoebe ready. I curled Ibrahim's hair and made it look like a perm. I've used hairspray for Ibrahim and Oliver so their hair stays in place throughout the whole performance.



- On the day of performance 25<sup>th</sup> May, I took Olivia first to do her hair and makeup. The look I was going for is a traditional 1950s look with modern touches, so I used royal blue blended in the outer corner and a white cut creased blending into the blue, giving the ombre effect. I shaped up her eyebrows and added eyeliner. For her hair I curled it (lose curls), used hairspray to keep the curls in place. After that I have brushed her hair out a bit to give the hair a wave effect. I have avoided putting foundation or any powders on her face since she came from holidays and had a bad sunburn on her face and arms. To avoid irritation or bad reactions I have avoided using products on her face.





# lighting

- In rehearsals we have used normal house lights until we were able to use B41 where the actual performance took place. The light team used the jester lighting rig and the main colours that were used were pink, green, red, blue, orange and purple.
- In the drive in scene, they have used dimmed blue light to represent the night, we have also used flashlights to make it seem like they are watching the movie at the drive in.
- We have also used blackout in between few scenes so it could give us a bit of time to clear the stage and get the set ready for the next scene.



# Set/set design

- When organising set, the set team wanted to look like the fun 1950s style. What I have done is painted the headboard to make it look like a cushion headboard. I have done this by painting it baby blue and the squares were painted with darker blue.
- When it came to organising a set, Sophie and her team stayed behind to start painting everything different colours and added extra detail once the paint dried which took a day to do every time they started a new set piece.
- One thing I had to problem solve when painting the headboard was when it was a previous colour which was green, yellow and brown, we put white as a base coat but the green came through as it had too many layers on and ruined the white. So I took a ruler and scraped everything off until we were left with a plain headboard. I then started painting it like I wanted it to look like.



# sound

For sound like the ones below we have used YouTube to play it on. Other than that the rest of the songs were played by the band which we have rehearsed with.

One changes I wanted to do was to do the karaoke version of beauty school dropout which was what I have rehearsed to.

sound	characters
School bell	School scenes
Rydell school music	School scenes
You're the one that I want song	Danny and Sandy
Drive in movie	Timea, Liam and Usman (drive in)
Health and safety	Chelsea





# feedback

Student name: Timea Krokova ual: awarding body  
 Course level: Level 3 Extended Diploma in PAPA

Tutor Feedback  
 Measuring progress:

Personal development targets: 1. To work on my character as Cha-cha and improve my accent. 2. Show how much research I've done for my character through acting.	Actioned by...
Action: How will you achieve your personal targets???? 1. Practice my <u>an</u> American accent by watching videos. 2. Do more research to show my understanding and knowledge.	Actioned by...
Tutor signature: <u>Krokova</u>	Date:
Learner signature: <u>Krokova</u>	Date:

Tutor observation: Practical sessions

Practical Skills  
 You are working very well within this production. You are an active and supportive member. You fill in for missing characters and provide valuable support to cast who are off script.

Areas for Development

- Continue to improve your volume, diction and accent as Cha Cha.
- Continue to maintain your professional practice.

Course level: Level 3 Extended Diploma in PAPA ual: awarding body

Peer Feedback  
 Measuring progress:

Teacher Name: Timea  
 Peer Observer: Rachel

Personal development targets: 1. Work on my song, beauty school dropout 2. Stage direction in the song.	Actioned by...
Action: How will you achieve your personal targets???? 1. Watch videos and <u>study</u> learn the cues. 2. Discuss stage directions that works the best.	Actioned by...
Learner signature: <u>Krokova</u>	Date: <u>20/05/2022</u>
Peer Observation:	Date:

Peer Comments:  
 Keep up the good work and your singing is getting much better. Your director is coming along a lot but I think you should work on your skills to better improve it.

Student name: Timea Krokova ual: awarding body  
 Course level: Level 3 Extended Diploma in PAPA

Tutor Feedback  
 Measuring progress:

Personal development targets: 1. Work on my focus so my I'm not distracted by taking part in focus warmups 2. Work on my projection	Actioned by...
Action: How will you achieve your personal targets???? 1. Taking part in warmups 2. Practising and rehearsing what I need to work on the most.	Actioned by...
Tutor signature:	Date: <u>6-05-22</u>
Learner signature: <u>Krokova</u>	Date: <u>13/05/2022</u>

Tutor observation: Practical sessions

Practical Skills  
 Timea, at points you get too distracted & lose focus on what you are doing. You are excellent team player in the studio & this shows when you offer support to your peers.

Areas for Development

- Work on level of focus.
- projection

Student name: Timea ual: awarding body  
 Course level: Level 3 Extended Diploma in Performing and Production Arts

Peer Feedback  
 Measuring progress:

Teacher Name: Timea

Personal development targets: 1. Work on my character 2. Work on my research	Actioned by...
Action: How will you achieve your personal targets???? 1. 2.	Actioned by...
Tutor signature:	Date:
Learner signature: <u>Krokova</u>	Date:

Peer Feedback Comments:  
 You take developmental feedback well, you like to listen and concentrate when I'm explaining and showing you visual techniques. You just need to work on your pitch.

Tutor observation: Practical sessions

Practical Skills  
 You are working at a strong professional level. Your planning is strong and your production role is shining through. Well done.

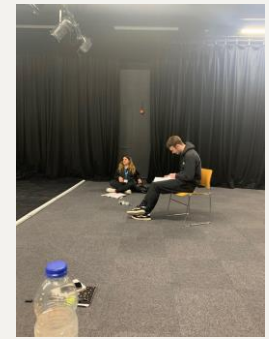
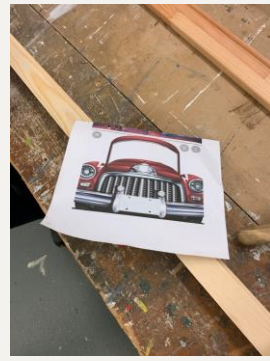
Areas for Development

- Just be careful of your tone with cast & crew sometimes.





# Rehearsal pictures







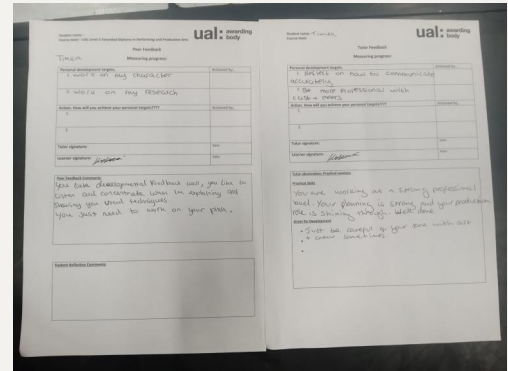
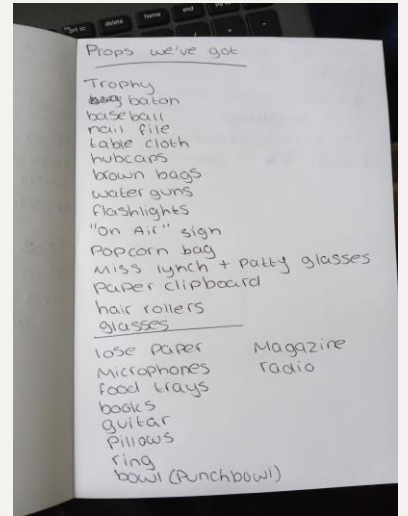
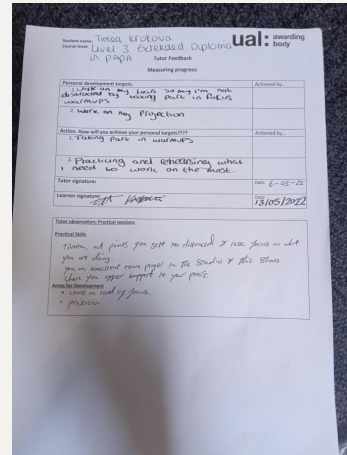
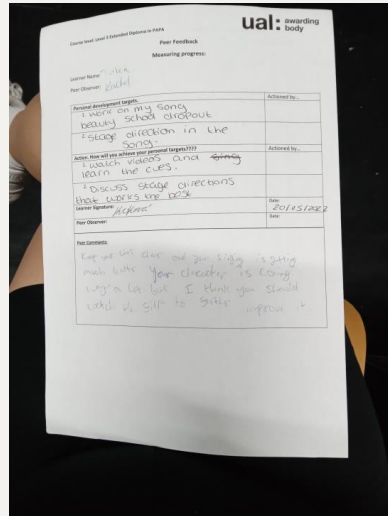
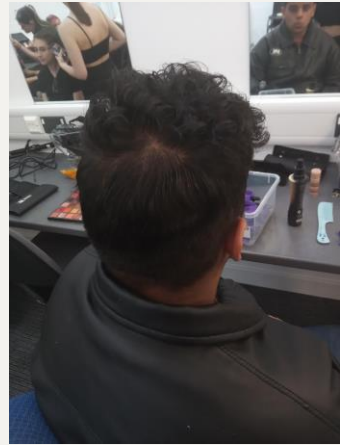
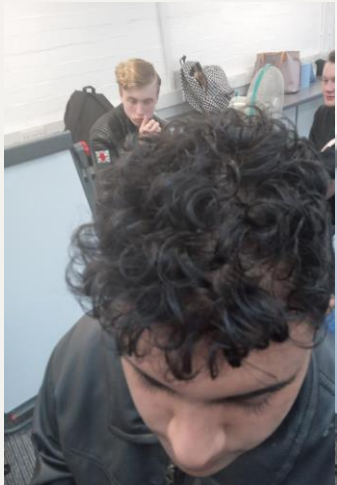


# Rehearsal videos

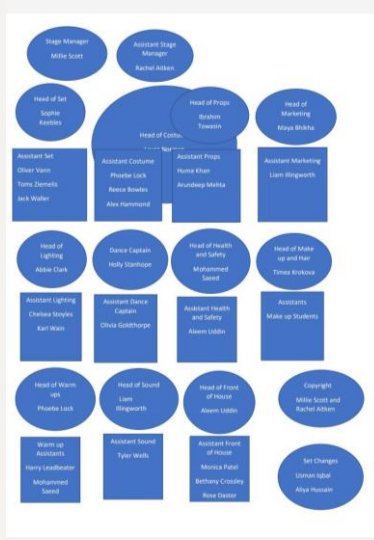












SS Sara Sutton  
11:49

**Make up Artist - Grease**

- Samantha Birkett
- Aimee Digby
- Jessica Gascoigne
- Megan Heald
- Nathan Hirst
- Amelia Humphrey
- Zinat Hyder
- Holly Johnson
- Courtney Long
- Marissa Miran
- Ellie Nowell
- Zaynab Rauf
- Lily Swindells

**Timea Krokova (Student)**

- Grease Cast**
- Characters**  
 Danny - Alex Hammond  
 Sandy - Phoebe Lock  
 Kenicky - Reese Bowles  
 Doody - Millie Scott  
 Marty - Holly Stanhope  
 Rizzo - Sophie Keebles  
 Teen Angel - Aileen Uddin / Timea Krokova
- Non-Singing Roles**  
 Miss Lynch - Chelsea Styles / Monica Patel  
 Patty - Aliya Hussain / Rose Dastor  
 Eugene - Harry Leadbeater / Liam Slingworth  
 Jan - Abbie Clark / Maya Bibba  
 Roger - Oliver Vasey / Muhammad Saied  
 Sonny - Ibrahim Towasin  
 Frenchy - Laura Norman  
 Vince - Tyler Wells  
 Cha Cha - Timea Krokova / Olivia Goldthorpe  
 Johnny Casino - Jack Walter
- Ensemble**  
 Karl Wan  
 Beth Crossley  
 Usman Iqbal  
 Huma Khan  
 Arun Mehta  
 Tomi Zemelis  
 Rachel Atkin

Student name: **Timea Krokova** ual: awarding body

Course level: Level 3 Extended Diploma in PAPA

Tutor Feedback

Measuring progress:

Personal development targets:	Acted on by:
To work on my character as Cha-cha and improve my accent.	
I show how much research I've done for my character through acting.	
Practice my American accent by watching videos.	
Do more research to show my understanding and knowledge.	

Tutor signature: *Krokova* Date: \_\_\_\_\_

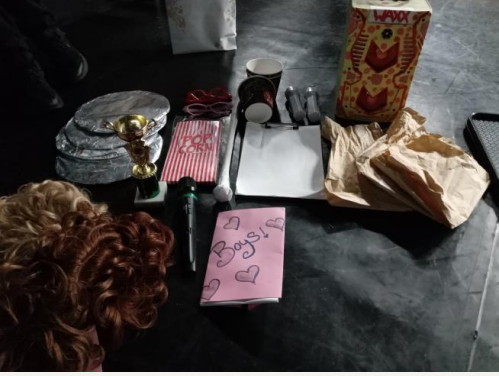
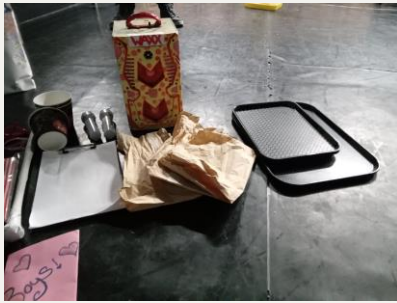
Learner signature: \_\_\_\_\_ Date: \_\_\_\_\_

Tutor observations: Practical sessions

**Practical Skills**  
 You are working very well within this production. You are an active and supportive member. You fill in for missing characters and provide valuable support to cast who are off script.

**Areas for Development**

- Continue to improve your volume, diction and accent as cha cha.
- Continue to maintain your professional practice.





**Cast**

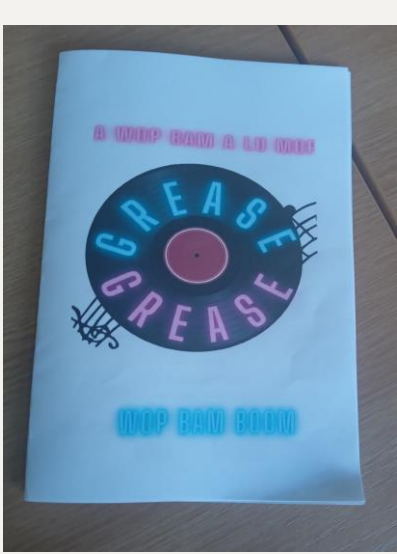
Danny – Alex Hammond  
 Sandy – Phoebe Lock  
 Kenickie – Reece Bowles  
 Doody – Millie Scott  
 Marty – Holly Stanhope  
 Rizzo – Sophie Keebles  
 Teen Angel – Aleem Uddin / Timea Krokova  
 Miss Lynch – Chelsea Stoyles / Monica Patel  
 Patty – Aliya Hussain / Rose Dastor  
 Eugene – Harry Leadbeater / Liam Illingworth  
 Jan – Abbie Clark / Maya Bhikha  
 Roger – Oliver Vann / Mohammed Saeed  
 Sonny – Ibrahim Towasin  
 Frenchy – Laura Norman  
 Vince – Tyler Wells  
 Cha Cha – Timea Krokova / Olivia Goldthorpe  
 Johnny Casino – Jack Waller

**Ensemble**  
 Karl Wain

# GREASE

Please tick yes or no for the following questions.

Questions	Yes	No
Did you enjoy the performance?		
Did this show make you look forward to any future Bradford college productions?		
Are you a fan of musicals?		
Have you ever seen any productions of (or the film) Grease?		
Where there any noticeable mistakes made in the performance you just watched?		
If we were to fundraise for a future production, would you be willing to support?		
Any other comments/ feedback:		



**Assistant of Make-up and Hair**  
 Samantha Birkett  
 Aimee Digby  
 Jessica Gascoigne  
 Megan Heald  
 Nathan Hirst  
 Amelia Humphrey  
 Zinat Hyder  
 Holly Johnson  
 Courtney Long  
 Marissa Miran  
 Ellie Nowell  
 Zaynab Rauf  
 Lily Swindells

**Head of Sound**  
 Liam Illingworth

**Assistant Sound**  
 Tyler Wells

**Head of Front of House**  
 Aleem Uddin

**Assistant Front of House**  
 Monica Patel, Rose Dastor and Beth Crossin

Huma Khan  
 Arun Mehta  
 Toms Ziemelis  
 Rachel Aitken  
 Manikhan  
 John Dey  
 Michael Rowlings  
 Carys Marshall  
 Dan Wightman  
 Alexander Kelk  
 John Dey

**Production Directors:**  
 Performing Arts Level 3 Extended students

**Stage managers**  
 Millie Scott

**Assistant Stage Managers:**  
 Rachel Aitken

**Head of Set**  
 Sophie Keebles

**Assistant Set**  
 Oliver Vann, Toms Ziemelis and Jack Waller

**Head of Costume**  
 Laura Norman

**Assistant Costume**  
 Alex Hammond, Reece Bowles, Phoebe Lock

**Head of Marketing**  
 Maya Bhikha

**Assistant Marketing**  
 Aleem Uddin

**Head of Lighting**  
 Abbie Clark

**Assistant Lighting**  
 Chelsea Stoyle

**Dance Captain**  
 Holly Stanhope

**Assistant Captain**  
 Olivia Goldthorpe

**Head of Health and Safety**  
 Mohammed Saeed

**Assistant Health and Safety**  
 Aleem Uddin

**Head of Make-up and Hair**  
 Timea Krokova



# Final performance



- On the 25<sup>th</sup> May we have started off with getting our makeup done for the 2pm performance. After we were done with the makeup, we got time to get food. Meanwhile I was finishing my own hair and touch ups for makeup. The performance at 2 pm went well acting wise but we had some technical issues that occurred. For example when Aleem sang beauty school dropout the head mic was not working properly as it was connected to the same one as Sophie's so it kept on jumping between Sophie's mic and Aleem's mic. Unfortunately we did not have that many audience as it was only 2pm and people were at work but we still kept the professional manner throughout.
- At 7pm we had a bigger audience. Luckily we did not have any technical issues apart from Steph not playing the song on time but apart from that everything went well. We got a positive feedback from the audience.
- In both performances what I think I'd do better is for Teen Angel, I should've worked on my singing more and learn vocal skills that would help me especially when breathing in between the little pauses in the song. For Cha Cha everyone was good without any complications. The only thing I'd work on is my posture and projection.
- overall the whole performance went very well and we were all happy with the result.





Level 3 Extended Diploma in Performing and Production Arts

Project - FMP – GREASE

VIVA Questions

Name: Timea Krokova

Date: 26/05/2022

Casted Performance Role: Cha Cha and Teen Angel

Production Role: makeup and hair

How do you feel this project went?

Personally, I think the project went well, apart from the ups and down and unorganized production things like budget I think that the project went very well. We all worked together and brought the performance to life.

What skills do you feel that you have developed through this project?

Patience, hairstyling skills, I have further improved my makeup skills, creative skills.

What were your key strengths in this project?

Teamwork, good number of warm-ups, rehearsing and improving the piece.

Teamwork, good number of warm-ups, rehearsing and improving the piece.

What were the weaknesses in this project?

Falling out with people. This weakness made it a bit difficult for us to rehearse and bring the piece forward.

How effectively did you manage the overall process?

Keeping the professional manner throughout

Can you discuss any key research sources which have supported your process?

Google scholar helped me get the most reliable sources.

How effectively did you apply the research?

I needed to know a lot about my character and the overall story since it was set in a different time which was the 1950s, things were very different back then so in order to bring my character to life and the story I had to educate myself first before performing.

What have you learnt from this project which you will take forward on to the next step of your own personal development?

The patience to have when directing a large group of people and how to handle situations professionally.

What have you learnt about the topic of musical theatre performance?

To be honest, musical theatre is a lot of hard work, so one thing I've learnt about the topic is being well organized and being patient.

What can you do now that you couldn't do when you started the course?

Directing a large amount of people and gaining their trust.

Why is learning this important?

People would find it easy to open and know who to speak to if anything bad happens.

If you were to do the project again what would you do differently?

I would take two roles which would be costume and makeup+hair

How well did you complete and manage your individual production role?

I've planned everything that was important for hair and makeup like skin tests, confirmed it with my tutor and when I was doing hair and makeup then I wanted to ask the actors how they want their hair and makeup to look.

What could you have done differently in terms of your production role?

Time management, I should have sorted myself out first beforehand and then the actors as I was running out of time.

What did you enjoy the most about the overall project?

dance

How professionally did you manage this project from start to finish?

I have helped filling in for people that were absent and I have helped Ibrahim with his production role.

Did you achieve what you set out to do?

Yes, I have organised everything and got it confirmed by my tutor.

What leadership skills did you develop during this project?

Patience, listening to others and understanding them.

What are your next steps?

Higher education

