



scrapbook

TIMEA KROKOVA

Viva questions

1: How did you work as a company to produce your production?

we used

- Teamwork
- creative ideas
- Rehearsals and learning in detail

2: What types of research and stimulus did you use to carry out your creative journey?

- pictures
- videos
- website
- interview

3: How did the physical learning process effect your overall outcome of your performance?

- ~~at~~ some choreography was challenging
- Got physical injury
- went through physical and emotional journey

4: What message were you trying to portray to your audiences?

- Emotions
- Situations in life
- what people go through

5: If you could do this project again, what would you do differently?

- Rehearse more
- fix what I messed up
- see the dance first and then learn it

6: What have you learnt from working in an intensive professional environment?

- Being more creative
- Teamwork
- gained confidence
- learnt to work with external artist

7: How did your research overall influence your journey to your end performance?

Viva Questions:

Name: Date:

I have

- interviewed the person who worked in dance united
- looked at the background
- used other websites

Dance project: part 1

In the first session , we have been introduced to a dance project. The first part I am doing is working either as a duet, group of 3 or a group of 4 to create a contemporary dance. We were asked to pick one word and one image to include. I was also asked to adapt contact, floor work and pirouette. I was going to work with three people to create a storyline about the image and a word we have chosen but at the end of the session as we reflected on the whole dance, we disliked the outcome and decided to do something else. So, we have decided to split into two and do something else.

Me and my classmate Maya have decided that the storyline of our dance would be about toxicity of friendship or other relationships, how one person in the friendship is felt as being a hostage and the other person in the friendship is taking advantage of her friend and using her for her own benefit and how the villain is playing to victim just to make them feel blamed for everything. The song that fits perfectly with the storyline and dance is Hostage by Billie Eilish. The reason we chose to portray this side of the friendship is because it's not being noticed enough by other people and how it affects them in the future.

research

The research I have done for this dance piece is a dance choreography from other people that have done a dance to the song in the past, this was used as ideas and easier understanding for the audience. I wanted to show one side of the toxic relationship which was keeping someone (Maya) hostage and being that toxic person in a relationship while the other person Maya was the victim. I took the little choreography from this video to help me develop my solo. The rest of the choreography was created by us as we related it to when we are alone and how it destroys us as people when being in a toxic relationship.

<https://youtu.be/XS0tw-wPY8w>

In the song Hostage by Billie Eilish, she likes to keep her dark/horror theme in all her music so when it comes to creating a contemporary dance, her songs are a perfect option to choose as it is slow and relatable. Many fans love her music as they describe it as a "safe space" when they are dealing with their issues in life, like domestic violence, harassment, mental health, her music helps her fans and other people to cope with everything that may be going on in their private life.

Billie Eilish also represents a lot of power and motivation through her music and career which can sometimes change people's perspectives on different things.

Walker, E., 2020. Contradictions of the Body: How Billie Eilish Negotiates Gender, Power and Embodiment as a Teenage Pop Icon.

Billie Eilish is creating a new image for women's embodiment. The aim of this thesis is to understand how Eilish's competing desires and the social factors which influence them impact the choices she makes as it relates her embodiment. I explore how Eilish's image can be seen as a navigation of power, one which simultaneously reproduces and resists normative ideals for female embodiment. I also analyze how this negotiation of power is entrenched in capitalist logic, as factors of marketability and consumerism impact her relationship to her "branded" body.

Problem solving

The dance piece me and my partner created fit well with the storyline, but we wanted to add more choreography to carry on with the flow of the dance.

Another problem we had that we had to solve was the costumes and how we would wear something appropriate without spending any money. So, we decided to go with colors that are simple and professional which is black and white. These colors are not only professional but are also typical which will make the audience be more interested in the dance and storyline rather than how we look.

The main problem we had was little time and space, me and Maya used a lot of creative ideas to produce the choreography in the little time we had so if we wanted to add more details into the dance, it would be simple to remember. The space did not do us justice as other groups had to rehearse theirs. So, during the time when we did not have any space to rehearse, we have reflected on our solo parts of the dance.

At first, we were put into groups of 4 as we thought the dance piece would be good and easy to do, so we started planning the storyline and choreography but ended up splitting into pairs as it did not work out as a group. The storyline as a group was about how siblings hate each other but at the end of the day they end up being on good terms. But we changed the storyline into something that should be more talked about and noticed more.

Planning and production

Me and my partner Maya produced a plan to have an emotional effect on the audience and understand the storyline and the elements of the dance. We have done this by wanting to have sad color stage light on (blue and purple). But due to technical issues we could only use white lights which was not a problem as it made the audience focus on us rather than things around us.

We have also thought about costumes, the color scheme was white and black or blue and grey but to save money we decided to wear what we already have, and black clothes was simple and something we wear a lot of. I wanted to move around the stage and the floor freely without anything like loose fabric to hold me back, so I decided to wear cycling shorts.

Evaluation and reflection

This is the rehearsal and a final performance for the first project, the final detail we have added into this dance was contact as there was more of distance.

This dance showed a lot of abstract and the details of the story which was all about the effect a toxic relationship and behavior it has on the other person.

One skill I have gained from this was portraying different emotions and getting back into the performer form after a long time of not being able to perform.



costumes

After discussing details and information about costumes, we have decided that costumes will be less important because we want the audience to focus on the dance and storyline without being distracted by glitter on the costume or other details and colors . The costume ideas we had was a long mesh skirt in the color black and a black top and in the color white. We did not want anything too colorful or bright as it does not fit the theme of the dance. As it came to the final performance, we decided to wear what we already have in order to save time and to make the audience focus more on the dance than how we look like or how flashy the glitter on the costumes would be. For a person like me when I watch performances I get easily distracted by costumes, glitter, props or other people that are present on stage so to avoid this me and my partner made sure that only me and her are present on stage and as we dance the tension and attention builds up without being broken by distractions.

Dance project part 2



Dance project 2: work experience in-between

Day 1: The first day of work experience with dance united we were taught a lot more about contemporary dance and it surprised a lot that contemporary dances includes a lot more emotions other than sadness, grief and pain. Contemporary dance has a variety of emotions that you can show to the audience which has anger, frustration, hope, happy relationship, etc. contemporary dance also can portray. We were also told what dance united has accomplished and achieved over the years.

As we are learning the choreography step by step, Helen who is teaching us this dance is also reviewing us as what we are capable of and how much we can do in this contemporary dance. This will give her a rough plan of the roles that we should get.

What I liked about this session is how we all supported and fixed each other's mistakes which made us feel involved and understand the right position and details.

What I found challenging is having to manage the pain from certain choreography and equipment such as chairs.



context

The research I have done for the "in between" dance was interviewing an artist director Helen for her personal input, she has expressed a lot of information about the process of the dance, journey with young people and how people left overtime and her experience throughout the whole process. This helped me get to know how the person experiencing it felt and what they had to go through to get to the end. This also shows pride on her work and the time she and her team spent to present to the audience and get positive feedback. I have also researched about dance united and how different it is from other dance companies, dance united is all about supporting young people without making them stressed about money or other problems that may occur. Dance united is free of charge as it is about getting people to come in and do show off their talent without worrying about things outside the dance.

I have researched online about contemporary dance and benefits of it, this is to make me understand the different things that comes within contemporary dance and how I could use it in my piece, it also helped me understand my role and showing my emotions through my body language and facial expressions but as I performed it, it came out naturally.

I have also used this research for part 1 which was creating my own contemporary dance by using a word and an image. I have used the research to help me with portraying the story which is about toxic relationship. Although I had experienced toxic relationship in the past, research helped me know how others feel and for the audience relate.

Day 2

Day 2: The second day we have moved on to the next part of the dance which was the angry chairs (one of the emotions of the dance in between) which caused a lot of leg and back pain, but the focus is to get used to the chairs and the pain in order to perform it on stage.

The rest of the session was learning and rehearsing as much as we could. In one choreography it included being lifted which for me was a challenge as I have bad trust issues, but I had to step out of my comfort zone and risk it. We have also looked at contact work which included balancing out weight while being lifted and finding the focus when it came to different contact work like going from being on the floor and getting back up or leaning forward while the other person is holding on, trying to keep the balance.

What I liked in this session was the teamwork and trust we gave each other.

The most challenging part of the dance session was getting out of our comfort zones and trusting someone we don't know personally.



Day 3



In today's session we have looked at getting roles in parts of the dance for preparation of the dance which is next week commencing 24th September. The role I got was a parent in a parent and a naughty child dance and excitement dance. In the parent and naughty child dance my partner was Laura with the role of a child, before we went forward with rehearsing the dance, we went over the details carefully, we made sure that body posture was correct, for example Laura had to keep her feet straight while I was lifting her to avoid losing balance or control or cause any injuries. We also made sure there is enough space between me and the chair so that when I put Laura down, she wouldn't hit herself or fall. There was a lot of strength I had to use to avoid someone being hurt. The weight of someone or something like the heavy chair was not a problem but the strength that had to be used to create a choreography and not just hold it in the air and put it down.

The main challenge of today was learning a lot of choreography in a short amount of time and perfecting it.

The video is before we got our roles, I have done this choreography with Maya for Helen to see who would suit this role the best.



Day 4

In today's session we have focused on the angry chairs dance as we had to work on making it sharp and perfect, although we learnt only the first half of the dance, it would be better if we made it perfect as it will make us remember it more clearly and it would be easier when moving to the other part of the dance.



We have also looked at the ending dance hope which was a lot calmer than angry chairs, the dance was simple as it was only hand choreography while always sitting up straight without losing the perfect straight posture. The dance is calm, perfect and therapeutic for the audience which is an effective way to end the dance piece. The story of the dance "hope" is at the end of the anger and chaos showing that there is always hope after destruction.



Day 5

In today's session we have been split into another studio to learn a hardcore part of the dance which was "excitement". Me, Laura, Abbie and Mille had to learn this dance which was a bit more intense than the other dance choreography we have done. During the rehearsal I felt like I have let the team down as I mentally blocked myself from things like falling into a lunge and standing on a chair and spinning. There was a lot of confusions, but it was only the first rehearsal of the dance, so hopefully overtime I will just get into it without any mistakes.



Day 6



In today's session we have gone through the whole choreography and worked on the missing parts which was shifting into creative chairs to a parent's duet, one disappointment we had was the absence of other classmates which impacted the rehearsals so in order to make things work out well during a rehearsal someone else (one of the staff) had to fill in for those people who were missing. This was challenging as the next day we had to step back and teach them everything we completed. We also looked at costumes and what options would fit us the best, this was to avoid flashing the audience. I went with a simple loose demin dress with cycling shorts underneath so I'm free to move without falling or ripping the clothes.

Day 7

Today's session was about rehearsing the dance we have learnt so far so Helen could see what we need to work on the most, for example I need to work on my time management as I am behind everyone else, and I also need to work on standing straight without fidgeting as it will catch the audience's attention.

Another part we looked at was the "excitement" dance as I needed to work on the falling into a lunge part which was a challenge for me as I mentally blocked myself from doing it but as I practiced it, I got better at the dance. One improvement we were given was to give each other time and dance in unison as the dance was not about who will finish it faster but rather dancing in unison and showing the emotions to the audience.

We have also looked at parent and child trio, we did not have anyone absent, so we moved onto the final part of the dance which shifted into parents leaving the stage and children dancing their own part.



Day 8

Today was all about set and design. Since we have rehearsed in a different studio, we had to think about how it would be like on stage in college, so we have estimated the measure of the the stage and positioned the set, so we knew how to reposition ourselves to fit everything in perfectly.

Towards the end of the day, we did a full run through twice to see how we have improved over the two weeks.

The first run through was a mess as the timing was out of place and most of us forgot some of the choreography. We also did not put enough effort into it, and it impacted the performance and the energy we wanted to give off.

The secon run through was a lot better, no mistakes were made, and we gave off all the energy and portrayed the right emotions meaning the facial expressions, body language and posture were on point.



Day 9

On this final day before a performance, we went over frustration dance to sharpen the choreography like spinning on the chair and banging our heads at the beginning of the dance. This was to show frustration all the way without the audience thinking out emotions changed In certain parts of the dance.

We also worked on taking things slow in order to catch up with everyone, we have also used a lot of body muscles to make the choreography look sharper a fast.



Day 10: performance

The final day which is the performance we went straight into tech rehearsal as we had to plan out the lighting for the performance, the purpose of the lights was to support the emotions we were portraying in the dance piece. We were also given time to work independently or with someone on little parts of the dance. My focus to rehearse on was the excitement dance, so me, Millie and Abbie slowly went through it and rehearsed it until the timing was perfect. The whole way of dancing in unison was to follow the leader at the front and back.

When it came to the final performance the only thing, I had to focus on was the choreography. The emotions, facial expressions and body posture came in naturally. The problems I went through in the first performance was planing a plan B the last minute as Laura was unwell, so what I did was that Instead of doing the parent and child dance, I sat with the rest of the dancer until the parent dance was over and carried on but with one person missing.

I got a positive feedback from my tutors and peers as I acted fast and took the lead. I also got a positive feedback about my facial expression as I looked fierce.



Research: interview

Before I have done online research, I wanted to interview Helen (works at dance united) and know her personal perspective about the dance in between and dance united also the way she grew a relationship with people she met.

The questions relating to the process of dance in between.

"The journey with the dance started off with what we had and got other's ideas to put into the dance. We have also taken on board with Jasmine's style to bring this dance to life. The process was stressful, and we almost gave up which we didn't, and it came to the point where we were almost finished and looking at the overall dance, it was a pride to look at. The dance took 9 months to choreograph and the first time we performed this was in June. The dance is about the everyday life of different people and what they go through, so like the parent and naughty child shows what a parent must deal with on everyday basis and there is no certain age group with this dance because we don't want anyone to feel left out or feel like they shouldn't go through that because of their age." -Helen

People they worked with

" We had a lot of different people coming in. These young people had different life background, some were from prison, abusive relationship, involved with the police, criminals, kicked out of school, they were different and what we did to gain their trust and ensure they are safe is we visited their homes to talk everything out and to ensure them that they are in safe hands. At first the young people were nervous, quiet, reserved, had anxiety and we dealt with combination of behavior but as we spent more time together and got closer, we gained a lot of trust, obviously we had people leaving overtime as they gave up but at the end, with the people we were left with, we built a company. As they performed and went through the rehearsal process, they has that self-realization that they can do it. this all made them realize that there is always another way in life, and they start to appreciate it. So, they will feel different about life, society and they eventually stop feeling excluded from everything. Over the years they get confident with it and want to take more risks."- Helen

"We also got to work with Sam Ferry who created the soundtrack especially for the dance piece so it's unique. We also worked with Carly Anable-Coop; she was a dancer for years in London and we eventually met on one of the performances. She was a dancer for 6-7 years. But she never felt commitment in the dance after she got married. But she was an amazing dancer to work with for the dance project."-Helen

research

Stevens, C. and McKechnie, S., 2005. Thinking in action: thought made visible in contemporary dance. *Cognitive Processing*, 6(4), pp.243-252.

<https://link.springer.com/article/10.1007/s10339-005-0014-x>

Contemporary dance—movement deliberately and systematically cultivated for its own sake—is examined in the light of the procedural and declarative view of long-term knowledge. We begin with a description of two settings in which new works of contemporary dance are created and performed. Although non-verbal, contemporary dance can be a language declared through movement and stillness of the body. Ideas for new movement material come from objects, events or imaginings that are spoken, seen, heard, imagined, or felt. Declared through movement, the idea becomes visible. Communication in dance involves general psychological processes such as direct visual perception of motion and force, motor simulation via mirror neurons, and implicit learning of movement vocabularies and grammars.

Connolly, M.K., Quin, E. and Redding, E., 2011. dance 4 your life: exploring the health and well-being implications of a contemporary dance intervention for female adolescents. *Research in Dance Education*, 12(1), pp.53-66.

<https://www.tandfonline.com/doi/abs/10.1080/14647893.2011.561306>

Benefits of dance(contemporary) The purpose of this study was to assess the physiological and psychological impact of contemporary dance classes on adolescent females. Fifty-five females, aged 14 were recruited from secondary schools in the UK. The intervention constituted a program of contemporary dance classes with an emphasis on building muscular strength. Full ethics approval was granted by a Higher Education institutional Research Ethics Committee. A series of physiological and psychological assessments were undertaken pre and post the dance intervention: upper body strength, flexibility, aerobic fitness, self-esteem, intrinsic motivation, and attitudes toward dance and group physical activities were measured using standard procedures. A paired t-test was used to analyze changes between pre- to post-testing. There was a statistical increase in areas of physical fitness. Aerobic capacity and upper body strength increased significantly ($p=0.001$ and 0.002 respectively). No significant change occurred in flexibility. Self Esteem statistically increased ($p=0.01$). No change occurred in Intrinsic Motivation; however, motivation scores were higher than average at pre-test stage. Attitudes towards dance were very positive both pre- and post-intervention. This study showed that dance can statistically improve components of physical fitness, and psychological well-being. Participants demonstrated positive attitudes towards dance.

Research: dance united

(general 1-Dance United Yorkshire,2014)

<https://www.duy.org.uk/background>

Dance United Yorkshire (DUY) was established in 2011 as a Community Interest Company (CIC) and later became a Charitable Incorporated Organization (CIO) in 2019.

The organization has enjoyed continued success working with marginalized communities and was welcomed into Arts Council England's National Portfolio in 2015. DUY has achieved its success by: Developing a robust business model to meet the needs of our regional partners and remain viable in a challenging economic environment. Evolving projects and a recruitment strategy to include the needs of both young people and referral agencies. Maintaining historic partnerships whilst also forging new partnerships in other areas regionally, nationally and internationally. Developing our regional workforce through training and investing in local, Yorkshire based practitioners. Further investing in choreographic development including work with established and pioneering artists and organizations. DUY is a Bradford-based organization but has also delivered projects in Leeds, Calderdale, York, Dewsbury, Batley, Huddersfield, Hull, Aberdeen, London, Wrexham, The Netherlands, Aruba and Jamaica.

The evolution of DUY's radical work reflects an adventure that started in Ethiopia, before journeying to Bradford via London. **Ethiopia, 1995:** TV producer **Andrew Coggins** was in Addis Ababa working on the BBC film project '*10 Years after Live Aid*'. He was profoundly affected by the plight of street children and resolved to intervene in some way, significantly influenced by an aid agency executive's urging to *"...not speak for the young people but give them the tools to speak for themselves"*. Andrew turned to the arts, and a collaboration was forged with three others sharing the same passion to make a difference: paediatrician and founder of the NGO Ethiopian Gemini Trust, **Dr Carmela Abate**; international choreographer and contemporary dance innovator **Royston Maldoom**; international dance artist and choreographer **Mags Byrne**. Their novel vision was to establish a dance company comprised of street and working children, utilising precise and demanding artistic and technical disciplines as a catalyst for releasing latent potential.

Eighteen young people were selected to form the Adugna Dance Theatre Company. Over the next 5 years, supported by distinguished teachers from the UK, Europe and Africa, they trained and rehearsed on a concrete floor six days a week, eleven months a year, in the heart of the city slums. All trainees completed the programme, were presented with honorary BA (Dance) degrees by the University of Middlesex, and became professional dancers, choreographers and teachers.

Dance United Yorkshire positively changes the lives of marginalised and hard-to-reach people through high-quality dance training and performance. We deliver work that is tough, tightly-focused and highly disciplined: no hiding places, shortcuts, or excuses. Our distinctive methodology, modelled on professional contemporary dance training, enables our participants to push themselves beyond their limits and unlock their often unrecognised potential.

Overview: We create and deliver bespoke dance projects and interventions to meet the needs of different groups of people who are struggling with difficult life circumstances – for example, young people who are disengaged/excluded from mainstream education, people accessing mental health services, women suffering domestic abuse and families living in areas of deprivation.

At the heart of our ambition is a belief that every life should have meaning and purpose. We advocate the use of dance as a powerful tool for personal growth and social development - to the general public, across the social inclusion sector, government agencies and the mainstream dance world.

Research

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Staff: Helen Linsell

Artistic Director

Duncan Bedson

General Manager

Abbie Padgett

Administrator and Project Support



costumes

The costumes that I was given was an option of two Demin dresses, one with a button up and a simple dress with a tie including a denim leggings. I went with the second option as it was more comfortable and easier to dance in. I decided not to wear the Demin leggings as it was difficult to dance in and it was uncomfortable.

This dress is perfect for the parent and naughty child dance as it does not only go with certain age group but rather fit for anyone and it can represent any class, age group or event which suited the meeting room, emotion dance and the hope dance and overall, the whole dance.



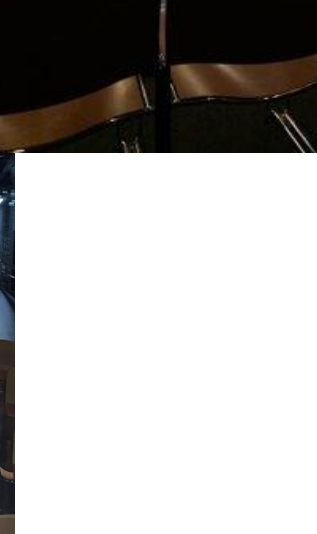
Set design

The set at the beginning is designed to look like a meeting waiting room, the aisle is where people wait at for their turn to sit down. The next part of the performance is us shifting our chairs/set for the next part of the dance which symbolized claustrophobia, so the chairs were positioned in a tiny circle with a dancer Maya in the middle.

From that dance we shifted into lines, we had to ensure we were at the right spot without being too close or too far from someone, this part of the dance was important as I was taking the lead of the next part of the dance.

From the lines we went into creative chairs where we created our own 6 count moves, the focus of this was to ensure all chairs apart from 3 which then went into parent and child trio. from that the two parent which was me and Ibrahim slowly moved our chairs to join the rest of the dancers.

After that we did a slow-motion choreography and moved into angry chairs. After the angry chairs we pushed our chairs to scatter around the stage and go into the last part of the dance which was hope.



Lighting and sound

The lighting was used to blend in with our emotions we were portraying, so as we were doing a tech run, Steph and Helen were working on what color lights would be best to represent the emotions the best. We have used the following colors to show emotions

- angry= red

-excitement= orange and white

-frustration= white and blue

Hope= dimmed white

The sound was created by Sam Ferry who has worked on this piece in the past when in between dance was performed the first time in June. Sam Ferry creates sounds for dance, movies and other entertainments. Each sound/music is fit with an emotion which helps with narrating the dance piece.



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.

feedback

"show really strong emotions to show you are not pretending the emotions but actually living it"- Helen

"ensure your movements are sharp and strong, this will help you have more control"-Helen

"ensure you are falling into a lunge and shooting back up, make sure it big as if you are freeing yourself from being chained up"-Helen

"you are showing really good teamwork and leadership skills by not leaving anyone behind"- Helen

"well done for quickly producing a plan B the last minute and owning it"- Helen, Michael and Steph

Evaluation and conclusion

Overall, the whole performance was outstanding and a lot better than I have expected. To learn the whole choreography, it would take few months to learn it without any mistakes, so we were working very intensely to perfect the dance within two weeks. For me when I saw the dance the first time, I thought that we could not do that much within two weeks.

One thing that went well was that the performance was sharp and intense as we expressed the emotions and choreography naturally which made the whole performance a lot better. Another thing that went well was that I had to produce a quick plan b the last minute as one of the dancers was unable to do the dance. So, the extra chair seemed to fit perfectly in the dance piece and how well I managed to create a situation with that chair to get it off stage, so it was not in the way of our next dance.

What I would do differently is that I would add a sad emotion into the piece to show how it feels like to lose someone of something valuable like a long-term friendship.

The target for the next project is to not focus on what people think of me and just go for it. In this project I felt a bit insecure about few things as I thought that I was or would be disliked, those thoughts were limiting things I wanted to express. So, in the next project I will push those thoughts aside and do the best I can. another goal I will set myself is to be more open minded and try on new things that I have never done.



Performance pictures

