**PERFORMANCE LOG FOR SKILLS DEVELOPMENT**

**Learning Aim  
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| Date of workshop / rehearsal: | Mon 9th Sept – Wed 11th Sept |
| The focus of today’s workshop/rehearsal is: | To get to know each other as a class and get to know each others dance styles and skill levels. To learn choreography for Project ID and perform and receive feedback on the first minute of our solos. |
| The main skills to be focused on are: | Flexibility, Agility and Balance |

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| **Short Term Target For The Session** | Specific | I want to improve my eye contact and relationship with the audience throughout my solo as I feel I need to do more to keep them engaged. |
| Measurable | When I watch back my performance, I will be able to see when I engaged with the audience. |
| Achievable | To do this ill mark through my dance and select highlights in which I can look directly at the audience. Ill also ask my teacher for advice as she watches. |
| Realistic | Eye contact is something I’m used to doing when performing, there I should naturally be able to feel when it’s appropriate. |
| Time | I will have hopefully reached my goal by the last dance lesson we have this week. I know I have time in upcoming lessons to think about this. |

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| **REVIEW OF SHORT TERM TARGET**   1. What progress have you made towards this target? 2. How do you know this? 3. ACTIONS: What do you need to do next to ensure you make further improvements? | 1. I have worked with Nicola at a lunch time and she has made suggestions on places to include eye contact that will be effective.  2. Eye contact and projection are now more included in my solo than they were before.  3. Work on the type of facial expression I want to have when I use the new eye contact moments. |

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| Lesson Objective | To learn and help to create choreography for our group dances for Project ID. |
| Explain: What you did in today’s session | Lesson 1: We began our first lesson by sitting on the floor and introducing ourselves. Then we were given an introduction to the course and shown all of the information on Godalming Online which we were to look at that evening and get used to using, we were also told all of the health and safety rules for the dance studio, concerning what we wear and the space around us, as well as information for the upcoming show. Next we did a pulse raising warm up, which consisted of everyone running around the space freely and then doing actions such as touching the floor, jumping, galloping (wide steps sideways, often changing feet) or sliding when Nicola called it out. After the warm up we did some corner work which consisted of four runs into the space, four jumps on the spot, four more runs and then four more jumps, we did this in pairs continuously, coming in after 8 counts, beginning in the upstage left corner and then the upstage right corner. We developed this exercise by turning on the first set of jumps on the spot, doing three runs backwards and then a barrel role (focusing on high release) to finish. This was followed by doing some step hops horizontally across the room in two halves, we hopped the width of the room twice, bringing an end to the warm ups which had all been done in time to upbeat music. Next we started to learn a short phrase as a class by the means of Nicola showing it to us and then us doing it. The phrase began standing on the right leg facing the downstage right corner, we then stepped onto the left and did a hop whilst scooping the arms. From here we swung the right leg back and hopped on the left again, bringing the arms up above the head, as we landed we transferred our weight by stepping back onto the right leg, in preparation for a barrel roll to our left, landing facing the back of the room. We then were told to relevé and sharply hit a position with our arms of our choice as long as we faced the back and stayed in the relevé in second position, after this we circled our right arm over our heads and lunged down all the way to the floor, as seen in the photograph. From this position we moved into a low second position and fluidly into a lunge facing stage left with the right leg forward, which gave us preparation for a handstand. Next we slid the left leg through on the way down from the handstand so that we were on the floor, leaving our hands where we initially placed them for the handstand and our right legs tucked in and bent. We completed one roll lying flat on the floor towards downstage, at the end of this we sat up with both our legs on the right side of us. Finally, we perform a lock and key jump of which we were offered 3 different levels. I chose to do level 3 because I felt it gave the challenge I needed as levels 1 and 2 were both very simple slides on the floor. After landing this jump, we were told to turn as we got up from the floor in any style of turn we liked, I chose a compass turn because they allow you to be freer with the movement than a pirouette would. In the final part of the lesson, 4 of us started to learn another phrase which was going to be in the group performance. For this we had to get into partners, one of us stood facing the front with feet apart, and the other knelt on the floor to the right of them. The first movement I did was a body ripple leading with my head to the left, I then lifted up my right leg as high as I could (with the help of my partners hand) and then placed it down behind me so that I was in a lunge position with my left leg forwards, facing the downstage right corner. From here I did three jumps finishing in second position and then inverted both legs and made an in and out pattern with my arms at the same time.  Lesson 2: To begin our second lesson we did a similar running around the room warm up as the first lesson, however at the end of it we all went to the back wall and stretched our calves whilst in a press up position facing the wall. Next we completed a shoulder warm up, for which we all stood in parallel facing the mirrors and did a shoulder roll, and then a shoulder roll adding elbows, and then a full arm rotation and brought the arms in front of us parallel to the floor. From here we took a relevé and brought our arms up above our heads to a high release, and then swung them heavily down, letting our bodies relax down and jumping at the same time. We did this exercise a couple of times, before developing it by doing it all turned out in first position.  In the next part of the lesson we worked on the choreography we were taught for the group dance the day before. We all performed the original motif and then had to all think of a question we wanted to ask about it, I was feeling quite confident about the overall movements in the phrase, so the question I wrote down was “Where’s our eye line on the first jump?”. After this Nicola split the class up so that everyone was doing different parts of the dance, I was in a group of 4 people including myself. Within our group of 4 we had to get into partners and perform the second phrase that we’d learned from the previous day, we went over this as a group and spoke about any parts we were unsure of and altered the part with the 3 jumps that end in a low second position by putting them in canon. To extend our section we had to choreograph a lift in different pairs – my partner and I did the lift where one person rolls over the back of the other, I was the base so I supported her. We then had to choreograph how we were going to get into the lift that flowed well with the dance so far. My partner began by doing a forwards body ripple whilst standing in parallel, and then I did the same. I used the momentum from this and did three steps as if I were falling backwards travelling towards upstage left, and landed in the position ready to lift my partner, whilst I did this she took her own choreography in order to prepare herself to be lifted. After this I walked off the stage and then the other 2 groups in the class performed their sections. |
| Analyse | Evaluate: Why did you complete this work? **(don’t forgot the evaluation is most important)**  Attempt to include a sense of Analysis and Evaluation within this work  And  Why are these skills important to a professional practitioner in your chosen pathway? | Lesson 1: At the very start of this lesson, it was crucial for us to introduce ourselves because as a dance class we must trust and feel comfortable with each other in other to perform to the best of our combined abilities. Being told about the health and safety rules in the studio is important whenever entering a new space for the first time as every studio is different, it means that every dancer is aware of any hazards they may not have otherwise noticed, which prevents injuries. Warming up is also vital, especially the running around the room warm up, as it will improve the elasticity of soft tissue (muscles and tendons) and increase the flow of synovial fluid (surrounding the joints), it also effectively raised our pulses and our rates of breathing which subsequently increased our body temperature which is very important for the demands on the joints and muscles during a dance class. <https://cdn.ymaws.com/www.iadms.org/resource/resmgr/resource_papers/warm-up-importance.pdf> If we had gone straight into dancing without this warm up, it could have resulted in someone injuring themselves as their body wasn’t properly prepared. Injuries can range from minor to life changing, so warming could be the difference between a career in dance or not.  The purpose of corner work is in order to practice technique by doing simple exercises along the longest space in the room, diagonally. The exercises we did allowed Nicola to get a feel for our techniques individually in terms of control on the runs and jumps, whether or not we used every part of our feet on the jumps, the amount of energy we put into the exercise and our ability to count the music and come in at the right time and remember simple movements. Establishing this allows Nicola to see the level we’re at as a class, as well as pick out those who are stronger in certain areas from those who aren’t so strong, so that she can give individual feedback which will better us as dancers. Developing the exercise further showed who in the class was capable of quickly picking up more complicated steps and could demonstrate further attributes such as elevation on the barrel turn.  Starting to learn the choreography for our upcoming performance in the first dance lesson gave us as insight into the professional world and throwing us into the deep end due to the extreme time pressure, this is personally not something I’m used to as up until now I’ve had much longer notice of when a performance to an audience was going to be. I think this will benefit me however as choreographing and learning choreography under pressure is a normal and regular thing to a professional dancer, it will also teach me to manage my time wisely and make the most of every opportunity I have to use the space. Not only did it give Nicola another opportunity to see how we interpret choreography, but it also gave us an opportunity to see how each other will take the choreography and make it their own. As well as this, it gave each of us a taste of the way Nicola choreographs and her expectations of us, which would have been beneficial to those who aren’t already trained in contemporary to get an idea of what it’s like and whether they think its right for them.  Lesson 2: The same pulse raising warm up was completed at the start for the same reasons as above; in order to raise body temperature and prevent injury. The effect of completing it for a second time is that we’ll be more comfortable with the actions such as the slide, and will feel comfortable pushing our bodies a bit more than the day before, enabling us to improve our stamina over time. Stamina is important to a professional dancer because performing is about entertaining an audience, and if the audience can tell you’re out of energy it ruins the effect of the performance and the awe you’d want an audience member to feel once they leave the theatre will be damaged.  The shoulder warm up allowed us to build technique whilst getting warm. We focused on our posture when we stand in parallel and keeping our pelvis’ tucked under and having control in our cores even whilst moving our shoulders and arms. I thought about my posture throughout the dance, especially after the arm rotation is extremely easy to release the core control in order to have more movements in the shoulders, however it isn’t good. Having poor posture means muscles aren’t able to properly stabilize the joints, which when doing a turn or a jump could lead to injury. It could also lead to misalignment, meaning you might lack development in some muscles due to using them incorrectly or not at all. <https://genesisgym.com.sg/perfect-posture-like-a-ballet-dancer/>  Revising the choreography from the previous day means that we’re less likely to forget any of it by the time the performance comes, it improves your muscle memory which will eventually hopefully enable us to perform it without having to think of what the next movement is. This provides us more room in our brains to maybe develop some of the movements and make them more challenging, add more, or focus on finer details such as facial expression and style. Muscle memory is crucial for a professional or even an amateur as when performing any type of show, you’re often in more than one number. Alongside the nerves and adrenaline of the performance it would be a disaster if you had to think of every movement before you did them, because there isn’t time.  My partner and I chose to do the rolling over the back lift because it was one we both had experience in, and given that we only had 2 weeks and 2 people to do the lift, we decided it better to stick with something simple that won’t go wrong on the day. The smooth movement that comes with the rolling over the back also fit within the dance style nicely and didn’t take up too much room and wasn’t too dramatic as we were sharing the stage with another pair and wouldn’t want to use up their space or take away from the effect of their lift. My partner and I had to invest trust in each other, especially her in me, in order to be able to do the lift, this was good as it enabled us to get to know each other early on in the course. |
| What can / will you do now to develop this work and your own skills development?  **(Ensure you make reference to your SKILLS)** | Lesson 1: In order to improve my knowledge of the choreography and the timing I will get together with the other members of the class and rehearse it in our own time, often filming it, discussing the timings and details of the movements so that it can be polished. Filming is a good way to develop skill in a group piece as if you film it in slow motion and then watch it back, you’re able to see even the smallest of differences in the way individuals are performing a movement and then iron them out.  Lesson 2: In order to improve my control when dancing I must try and get as much time as I can in the studio rehearsing in front of the mirrors. When I look in the mirror I need to constantly question whether the movements I’m doing look stable and solid, or if they look weak, and if they look weak I need to ask myself why and then solve the issue. Control can be greatly improved by core strength, which I hope to improve throughout dance lessons both in and outside of college. |
| Health and Safety Aspects  (Please tick H&S aspects involved in this session and expand … why is this a consideration? Then write about any other issues at play in this session) | |  |  |  |  | | --- | --- | --- | --- | | Correct Attire |  | Clear Work Space | / | | Hydration |  | Warm-Up / Warm Down |  | | Awareness of electrical equipment |  | Awareness of evacuation procedures |  |   During a dance class it’s important to know the space you’re dancing in well, especially if you’ve never danced there before. In our studio one of the things we were told to watch out for were the wires which are around the front of the room, this is important because if any of us had been dancing close to them and either tripped on one or got tangled in them not only would you hurt yourself from the fall, but the equipment would also have been damaged. Another thing we were warned of was the fact that we aren’t the only people who use the space, so upon arrival we have to check everything is safely out of the way where it belongs as others may have used it. We should also check for rubbish or peoples belongings left behind as it’s important to have a completely clear and clean space. Finally, we were told that the dance studio does get very cold very quickly and may dip below the optimum of between 18 and 24 degrees Celsius, so we must make sure to keep our bodies warm at all times so as not to injure ourselves. |
| What feedback did you receive in this session (tutor or peer)? | During the corner work, the feedback I received was to be more confident when doing the barrel roll, and achieve more height on the high release. I agree with this and I think that the lack of height comes as a result from the lack of confidence during the barrel turn, as it’s not a movement I’m that familiar with.  When we performed our solos during the lesson, I didn’t receive any negative feedback from Nicola (as seen in the photograph) besides being a few seconds off 1 minute – this is because I had had a 1 on 1 session with her one lunchtime where she had made some alterations. During this session I was told to fill more of the music, because I had left 16 counts at the beginning before I started my movements. I can see why she said this as I think it would be more effective if I gripped the audience’s attention straight away. I then filled these so that as soon as the music started playing I started doing some small discreet movements. Another piece of feedback I received was to essentially show off more, elongate my leg hold as it’s something I can do that not everyone else can. In response to this I made the leg hold last for a whole 8 counts rather than the 4 I had initially, when choreographing I kept the leg extension to a minimum because I didn’t want it to be boring, however I don’t think it is anymore. One other thing Nicola pointed out was making eye contact with the audience so as to grasp their attention and get them to watch me, I now do this just before the leg hold.  After performing the solo I also received some written feedback from my peers. On the positive side they said that I had good extension and control and smooth transitions, however they suggested to work on my facial expression. This is something I’m going to take into account as I hadn’t gotten around to thinking about it yet and I think it will contribute to enhancing the mood and atmosphere.  From the choreography task in pairs, my partner and I received feedback that we had used the space well and were in perfect unison on the turning leap, this was by coincidence because we hadn’t had enough time to perfect the sequence. |
| Identify and describe your strengths in this workshop / rehearsal. Evaluate/analyse why these were strengths and why are these skills important to a professional practitioner in your chosen pathway? | Lesson 1: During our first lesson one mental strength I didn’t know I had that I noticed was confidence. During the corner work I didn’t feel embarrassed or nervous despite the rest of the class watching and never having met any of them before. This is a strength because it meant I was able to perform well and show Nicola my technique to the best of my ability, for a professional dancer confidence is essential when performing in front of an audience, and when thrown into a similar situation as this one, for example joining a new company or auditioning and not knowing anybody yet still demonstrating skill. A physical strength of mine that I think shone through was my strength specifically in my hip flexors, adductors and quads. This is a strength because it enabled me to lift my leg up without using my hand, turned out and hold it for an extended period of time (as seen in the photograph) which was the choreography. This will have a positive effect on the audience as well as enabling me to show off what I’m capable of. As a professional, strength in general is crucial as several elements of dance, such as posture, elevation, isolation, all depend on having strength in every part of your body in order to make movements appear clean, sustain positions, turn neatly, perform lifts, jump high, and many other things.  Lesson 2: Throughout our second lesson I think I showed strength in my timing skills. I was able to tell you on what count we had to start the first body ripple, and when the subsequent movements were. I was also able to wait for the canon and stay in time with the other members of my group, although my partner and I never set any counts for the part we choreographed. This is a strength because it meant I could dance in unison with the others when I was supposed to, which amplifies the effect of the movements to the audience. In a career as a dancer, being able to count the music and know your queues is important especially when coming on the stage, if that initial timing goes wrong then it’s likely the rest of the dance will be behind the music. |
| Identify and describe your weaknesses in this workshop / rehearsal. Evaluate/analyse why these were weaknesses.  Target – explain what you target is and how you will achieve it | Lesson 1: Throughout the lesson, one physical weakness that I showed was my posture. I naturally stand without my pelvis tucked in (as seen in photograph) and always have which is why it’s comfortable to me, however for my own physical health it’s important that I think about this all the time when I’m dancing so that I don’t injure myself. Bad posture in dance can lead to lack of balance which could result in me falling and injuring parts of me such as the joints in my feet or lower legs, and also aches in my lower back which I’ve gotten in the past from dancing with bad posture. Personally I know from taking ballet classes that my posture is my biggest downfall and that if I let it slip my mind it will naturally revert to being bad. To achieve correct posture I must strengthen my core and my glutes and make sure I’m working them all the time, even when standing in simple positions - to do this I will exercise them regularly outside of college in my own time.  Ballet Posture Bad Bottom Position Lesson 2:  I think one of my weakness’ in this lesson was originality and creativity. During the choreography task in the final part of the lesson, I lacked ideas and ended up piecing together standard dance movements such as leaps and ripples. This is a weakness because it didn’t show off my creativity, only my physical ability which by this point had already been seen. I would like to come up with more original ideas and obscure movements to put into my choreography into the future and I think to do this I need to expose myself to more styles of dance. This could be done by watching YouTube videos or attending workshops where the dance style is slightly out of my comfort zone. |

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| **REVIEW OF SHORT TERM TARGET**   1. What progress have you made towards this target? 2. How do you know this? 3. ACTIONS: What do you need to do next to ensure you make further improvements? | 5. I have decided that I’m going to use eye contact the first time I turn around to face the audience at the beginning of the dance, and the eye contact will be strong and engaging. My facial expression is going to be mostly neutral however there will be moments of longing for example on my two arm lines where the music slows.  6. To fully fulfil this target I must ensure I do this on the night of the performance, and then watch back the video online to assess its effectiveness. |