

Dee Parker
BA Musical Theatre
Production 1
Reflective Journal
ADPB6001

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I confirm that I have not presented any AI generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

I have completed my first professional production of the revue *And the World Goes Round*, written and composed by Kander and Ebb. The revue was set in a tavern in an occupied Nazi country in World War II. I played the role of Judy, a strong, determined, and passionate character. Through this reflective journal, I will be reflecting on the entire process through my strengths, challenges, and skills I've developed throughout the process.

In the first week of rehearsals, I struggled with nerves because I'd never worked with a professional creative team, which left me lacking confidence. "According to Shaan, we get nervous because we are not in control of our bodies and minds, which makes us not think straight, which triggers our fight or flight state" (Sharma, 2015). This reflected my nervousness at the beginning of rehearsals; as I became more familiar with the creative team, I was able to control my nerves.

Matt Holmquist, our director, mainly focused on character development through the process. In the first week of rehearsals, he introduced the physical gesture exercise by Michael Chekhov. The exercise included Matt saying an emotion that is relevant to the revue, and I had to think of a gesture that is relevant to the emotion.

"Physical gesture exercise is essential for character building physical gesture exercise is to help build upon your character and enhance the emotions and feelings of your character" (Chekhov, 2020, p.43). This exercise improved my ability to show authentic emotions and enhanced my connection towards the character.

As character building was important to Matt, I created my own character profile and united my song *Cabaret* to help with character building through song. By doing so, it strengthened my emotional connection to the character, allowing me to access a wider range of vocal and bodily dynamics. It also improved my understanding of my character's wants and needs throughout the revue.

Here are the links to my character-building work:

[Cabaret lyrics.docx](#)

[And the world goes round character building.docx](#)

The rehearsal process went very well for me personally through every aspect of choreography, songs and acting. The whole creative team created a safe environment for us as a cast to express our ideas confidently. By reading the book *Acting in Musical Theatre* I found that "many people love the theatre because of how embracing, supportive, and emotionally open people in the creative industries are" (Dal Vera and Deer, 2021, p.13). I knew this was the correct industry I want to pursue when I read this book.

I developed my skill of retaining choreography quickly to help the choreographer, Tori Johns, move quickly through the process of teaching choreography. Matt helped me

with character building through facial expressions and movements, which helped me bring my characters facial expressions and movements to every ensemble dance numbers.

Our main ensemble number was All That Jazz which is known as a Fosse routine. I enhanced on my research skills by creating a Fosse research document on his movements and influences. Researching into Fosse strengthened my dynamics and movement in the finale.

Here is the link to my Fosse Research:

[Bob Fosse research.docx](#)

The choreography for the opening number, The World Goes Round, didn't have the correct dynamic movements. The movements should be heavy and grounded, but in the early process, my movements were flowy and delicate. I improved on this by working on movements with our choreographer and our dance captain, Maddie Perkins.

The first rehearsal of Cabaret I strengthened my skill of learning my song. I did this by recording myself singing the track and repeatedly listening to it to enhance my skill of muscle memory. Which meant me, Matt and David Laugharne our Musical Director could work together creating and devising a strong piece of acting through song.

When we finalised the acting through Cabaret, I quickly realised that through the screaming and shouting that my vocal quality has weakened. To improve on this, I did research on vocal techniques and found "that being grounded with good posture and alignment is essential to keep your vocals healthy through a powerful and emotional song" (Leborgne and Rosenberg, 2024, p.53). I implemented this research into every performance of Cabaret to help keep a healthy vocal.

I was very excited to do immersive theatre for our production. Before the production, I've never done immersive theatre and because of this I conducted research and came across "that immersive theatre is an immersive art form to transform audience members into an integral part of the show" (Woltmann, 2023). When learning this information, I improved on audience participation through developing my improvisation skills, which strengthened my confidence of audience participation throughout the live performances.

Immersive theatre is predominantly improved which is my weakness. To prepare myself I conducted a improvise exercise called the hot seat. I asked myself questions and my character Judy would answer them. I'd also before every show start improving with cast member Kai to help me be in character when audience arrive at the theatre.

My main strength through the performance was my engagement with the audience and cast members. I developed my skill of engagement through enhancing my development of character building and because of this my confidence grew with improvisation as my character Judy.

My Stamina through every performance needed more development, especially with the ensemble number Money, it was physically demanding and vocally demanding. Because of this my stamina would drop in the middle of the song, which made my vocal quality sound breathy. To improve on this for the industry “I need to consistently go over routines and songs to help with muscle memory and ground myself to help with vocal stamina for when singing through intense choreography” (Ken Taylor, 2021).

To conclude my reflective Journal, I’ve gained crucial skills to take with me into the industry. My main skills I’ve enhanced are my confidence especially with a creative team and professional etiquette in a rehearsal space. Throughout university I’ve lacked confidence with my improvisation skills, but after working with Matt, I grew confidence in improvisation and immersive theatre work. To help me grow further as a performer in the industry I need to work on physical and vocal stamina because in auditions, they take into consideration people’s physical and vocal endurance. To achieve this, I need to regularly exercise my vocal quality and physical exercise to enhance my chances of being employed within the creative industries.

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