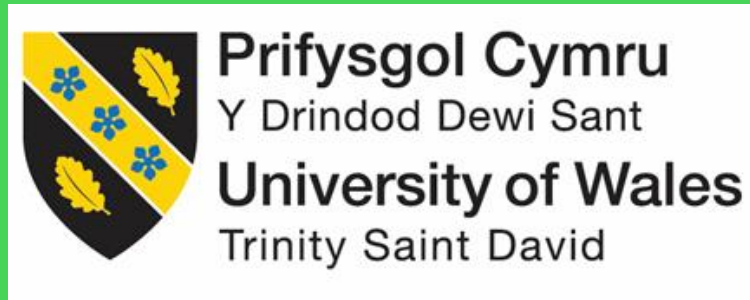




COD MODIWL: ADPB6001C

ENW'R MYFYRIWR: Ella Grace Fostersmith

RHIF MYFYRIWR: 2303827

Dyddiad cyflwyno: 3 April 2026

AI ACKNOWLEDGEMENT

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.

Task Two Written Journal:

Introduction

For our first assessed practical production, we worked on *The World Goes 'Round*, a song cycle featuring renditions from musicals such as *Chicago*, *Cabaret*, and *Kiss of the Spider Woman*. This written journal aims to reflect on my experience using Gibbs' Reflective Cycle (Gibbs, 1988). It explores key elements of the process, including learning songs and improving diction, rehearsing choreography, building character, working collaboratively as an ensemble, overcoming performance challenges, and engaging with the audience. My reflection is informed by entries from my personal journal, which allowed me to track feedback from the production team and monitor my development. Esslin-Peard, Shorrocks and Welch (2016) highlight that combining written reflection with ongoing note-taking encourages deeper thinking, independent learning, and metacognitive awareness. Using a structured reflective framework has therefore enabled me to remain conscious of my progress and critically evaluate my practice throughout the production process.

Main Body

The *World Goes 'Round* song cycle was based on World War 2, and I was assigned a duet from *The Grass Is Always Greener*. From this, I created the character Nancy Jane Hoffman, originally portraying her as a high-class comedic figure. However, the character shifted from upper to lower class mid-song, while my duet partner adopted the opposite role. To understand these contrasts, I researched the impact of the war on social hierarchies and concluded that it was "an instant and complete leveller of classes" (Marwick, 1977). When developing my character, I applied Hagen's 9 questions. Tamez (2024) explains that this technique ensures "that actors give their energy and attention to behaving truthfully under the imaginary circumstances of the story/character," which guided my approach to portraying these contrasting social identities.

Before the production process, I felt very anxious about how my confidence would affect my performance throughout rehearsals and the show itself, as I often struggle with self-confidence. To overcome this challenge, I continually reinforced the belief that I was

able and capable of performing any role given. Working as part of a team provided security and a safe space. Learning choreography and song lyrics was also stressful due to being neurodiverse. However, Jensen (2005) deduces that the structural elements of music “patterns, contrasts, and rhythms” support cognitive processes involved in encoding and retaining new information, improving students’ ability to recall lyrics. During the performance, I experienced a significant increase in confidence due to peer and audience support.

Considerable feedback was received on my duet performance, and my reflection notes show that the director asked me to demonstrate clearer distinctions between the lower-class servant and the higher-class celebrity to improve audience engagement. To address this, I observed posture, movement, and speech in old films featuring high-class characters and applied these traits in rehearsal, including raising my larynx while singing. Revision World (2026) advises using a playful or mocking tone with “an underlying edge of criticism” when portraying sarcasm, which aligned with the director’s guidance for the lower-class role. The director recognised improvement during the dress run but reminded me that mistakes are inevitable in performance. Fiorentini (2019) similarly recommends memorising the “music in measures or phrases so that one can easily jump back in at the right spot” and emphasises that having “the ability to fight through a defeatist mentality” and believing in one’s “capabilities as a performer” is essential.

The costume notes highlighted challenges with my fur coat, especially when exchanging attire with my duet partner, to convey the swapping of social class roles. The coat proved heavy, long, and cumbersome. The House of Props (2025) justifies the role of props as “the physical objects actors interact with, and they're absolutely crucial for telling a story, establishing the setting, and revealing character details without a single word of dialogue ... bridging the gap between the world on stage and the audience's imagination.” To resolve the prop exchange, the coat was placed in a more accessible place and draped over the shoulders only, to be easily exchanged with my duet partner during the song, to highlight the exchange in characters.

Dance rehearsal techniques went well, although the *All That Jazz* number proved challenging, as it required turning in different directions towards the end of the routine alongside the 'flappy bird' choreography. Gale (2018) describes how "dyspraxia affects the planning of movements and co-ordination as a result of brain messages not being accurately transmitted to the body," which reflected my experience. To overcome these difficulties, I focused closely on the dance captain while the choreographer demonstrated and verbalised each movement. With practice, my accuracy improved, and by show days I could confidently deliver the 'flappy bird' choreography through reviewing recordings and visualising the hand movements.

The timing within *The Money Song* proved challenging, as I was off beat with the tie choreography, which affected other cast member, in terms not receiving the prop in time. British Dyslexia Association (no date) explains that "although some individuals with dyslexia may find taking part in musical activities challenging, such involvement can actively help. It helps developing areas that they may find challenging, such as sequencing, organisation, motor-coordination, memory, and concentration." The volume of words to be sung was extensive and I struggled to deliver all the words in time. To alleviate this stress, the musical director slowed the pace of this section of the song, so the delivery was manageable, and with practice the song timing and tie delivery correlated. Chaplin (2025) reasons that "A well-paced performance allows for clarity, emotional connection, and dynamic storytelling, ensuring that the audience remains captivated".

The musical director also challenged my diction in this number, which was unclear due to the fast pace of the number. Merc Music Group (no date) reports that "Understanding the importance of diction will help articulate lyrics successfully, ensuring that every note and word resonates with listeners. When focusing on enunciation, one not only enhance vocal quality but also convey emotions more effectively." On realising this, I practiced relentlessly with the sheet music and the video with the slowed down pace. By show day my diction had improved, and I could clearly pronounce the song words in original time.

Conclusion

Overall, this production allowed me to develop stronger performance, reflection, and collaboration skills. I identified key strengths, including commitment to character work and

resilience, while recognising weaknesses in confidence, timing, and diction. The experience contributed to my personal growth by improving self-belief and teamwork and enhanced my academic development through structured reflection and applied research. Next time, I will prepare earlier, refine technical skills such as choreography and vocal clarity, and use targeted strategies like recording rehearsals and breaking material into smaller sections. These improvements will support my future academic progress and strengthen my professional practice in performance.

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