

Today we worked on the beginning of the dance. At the beginning we all line up at the front of the stage. For ensemble awareness I use my peripheral vision to check we are in a complete line. After this we start 2 retirés across the stage. I am downstage right in the line and need to travel upstage center with two retirés and three Chené turns. I need to work on covering more ground with these moves. We also worked on the placement of our right foot behind our knee. I found we lead with our left arm as it comes around shaping our face. I also worked on the transition from the retirés into the Chenés. I worked on my arms in first. My arms were too cramped up and my teacher helped me relax my shoulders so my arms were not so rigid. I also discovered that my hands ~~there~~ need to be my head width apart. ①

- ① I found that when performing to the class, especially when not in costume it is hard to draw emotion of the dance and portray the pain and suffering in my facial expressions and the quality of my movement. I found when performing in front of the class my eyes would roll up in recalling steps. To correct this in my performance in front of an audience I had to catch the eyes of others I interact with and respond to them. It's a mistake to think the audience is too far away to see my eye movements, or that they are watching someone other than myself. My facial expressions and eye focus are clear to the last row of the balcony, and I should assume that least one person is watching me closely at every moment, even if I am in the rear of the stage.

I found that when performing to an audience their responses became the energy I feed off to cause emotion in my performance. For example the silence of the audience in the gas chamber scene means that the audience is focused on what is happening and saddened as the prospect of death for all the dancers/Jews. Feeding off the reactions of the audience means that in rehearsals where I am performing to just the class, it is hard to feed off their emotions because they have seen it so many times, they know what is going to happen. The atmosphere when performing to both the class and an audience is very different. To show the raw emotion that is needed to evoke emotion from the audience means that I have to *become* the characters I'm portraying as completely as possible in order to retell her story.

- 1) In a still image of the reaching out of arms and spread of fingers forward (as if pleading for help) needed to be projected out to the audience using body projection. This movement is representing the Jews begging for someone to help them with their 'silent screams' that were never heard. The projection of this movement (which is repeated several times – using embellishment and insertion) is the dancers asking the audience 'would you help us?' The final death of the Jews in the gas chamber in the dance shows stirs emotion in the audience because they in fact did not help the Jews.
- 2) Another moment in which the audience is included in the performance is the first section of the dance. The audience is allowed an inside look into the lives of the characters, all individually representing themselves through the use of the prop. The placing down of the props on the group at the front of the stage is very close to where the audience is. This is represented as the Jews/dancers giving their personal items to the audience and surrendered their identity and freedom. 1
- 3) Yet again body projection is used to acknowledged and included in the lives of the dancers/characters as all dancers raise their straight right arm in unison, then use it to slap our thigh sharply, quickly and directly. This slapping of the thigh intergrade body percussion which we all had to practice loud enough and in time enough that the audience would be able to hear the slap, so the physical sound could alert the audience to the change of situation for the Jews (from freedom to oppression).

and especially how they dealt with the threat of death by execution. 2

My Research Article 1:

WOMEN DURING THE HOLOCAUST — PERSONAL HISTORY.

<http://www.ushmm.org/wlc/en/media.oj.php?ModuleId=10005176&MediaId=1129>

Fritzie's father emigrated to the U.S., but by the time he could bring his family over, war had begun and Fritzie's mother feared attacks on transatlantic shipping. Fritzie, her mother, and two brothers were eventually sent to Auschwitz. Her mother and brothers died. Fritzie survived by pretending to be older than her age and thus a stronger worker. On a death march from Auschwitz, Fritzie ran into a forest, where she was later liberated.

This is her story:

We needed to show that we still had strength left, to, whether it was to work or to live another day. I recall some women, um, were beginning as their hair grows back, they were beginning to get gray hair, and they would go and take a little piece of coal from one of the pot-bellied stoves that were in a barrack. And they would use this coal to color their hair with so that they would look a, a little younger. I mean one grayed at the age of maybe eighteen or nineteen under those conditions. And they would run...we would run in front of whomever it was that was doing the selections to show that we could survive one other day. If one had a scar, a pimple, if one didn't run fast enough, if one didn't look right for whatever reason to the particular person that was doing the selection—they would stand there with a stick, to the right or to the left, as you ran by them. One never knew if they were in the good line or the bad line. One line would go to the gas chambers; the other line would go back to the camp and to the barracks to live another day.

This ~~real~~ research depicts the stressful and soul destroying experiences of women in the labour camps. The fact that they had no idea if they were going to live another day shows the anxiety and hopeless my character would feel. The colouring of their hair shows the lengths these Jewish women went to in order to stay alive one more day. I will use this to help in my understanding of the will to live as I clutch onto my ~~throat~~ throat and try to fight to save my daughter from the gas. The will to survive never ceases. This will influence the tension in my body when contracting toward as well as the