

### 1. What inspired you to start dancing?

My parents sent me to gymnastics classes when I was about 5 years old (just to get me out of the house!) I enjoyed watching the older girls practicing floor routines, but I was disappointed that the boys never got the opportunity to perform to music. My friend from school's older brother went to a dance studio which happened to share a building with the gymnasium, so we went along to try it. I was cautious at first but I enjoyed it in the end.

### 2. What age did you start dancing?

I started dancing between five-and-a-half and six years old.

### 3. How did the I, We, Us rehearsals go for you? Explain the process and feelings.

The rehearsals started with learning the main repertoire, and then creative tasks that lead to the generation of material for the beginning sections of the piece. I enjoyed the pace of learning the main rep, I felt I learned much quicker in the professional atmosphere than in other youth groups I attend. The creative process however was possibly too rushed as I feel that I didn't have time to develop my phrase to its full potential. Nevertheless this highlights the flexibility of the company that I was able to continue to develop this phrase for myself outside of rehearsals and then slot it back in to its original space afterwards. After all this then we identified structure and assembled the sections of the piece.

### 4. What did you take out of this process?

Much more of the piece was improvised than I would have realised from watching the performance, and I feel more comfortable to go into a performance without knowing completely the contents of a solo section. I feel maybe it adds to the dynamic content of a piece to see live improvisation based around themes and motifs, instead of strictly choreographed material.

### 5. What do you think it's important to know as a youth dancer?

As a youth dancer, I feel it is especially important to locate and understand your individual style of performance and choreography in order to make yourself stand out. This applies particularly in Cornwall, where the number of creative dance opportunities is maybe not as high as other places. It is easy, as a youth dancer, to get down over not being able to perform perfect routines in unison with other dancers. While this is a key aspect of dance, but it is not completely crucial, and you should remember that there are many other ways to express yourself through movement.

### 6. What advice would you give to your older self?

To act as if every moment is crucial, but remember that nothing really matters. If I miss an opportunity because there was someone better than me, it's hardly seriously devastating. On the other hand, if I miss an opportunity because I wasn't trying hard enough...

### 7. What do you think is important for professional dancers to know about the youth dancers?

Professional dancers need to understand that youth dance is the cultivation and development of the professional dancers of the future, and that youth dancers have valuable contributions to make, but may feel unsure about themselves as to whether their ideas are important. Therefore I would encourage professional dancers to share their creative processes with youth dancers, and help them to find confidence in their choreography. Overall I feel that the relationship between youth and professional dance is relatively satisfactory.

8. Which sector would you like to develop in and why? (teaching, performer, choreographer)

I would like to develop my skills in choreography, as I feel that I can create effective movement, but I struggle to work with a theme or stimulus. This is an important skill within dance, and especially contemporary dance. Although I enjoy performing and sharing my ideas with others, I feel I can express myself through choreography in an ambiguous and controversial way which is unique to dance.

9. What do you feel the key components of strong dance company are?

The most crucial component of a strong dance company is the ability to diversify. A company with a specific individual as choreographer, as principal, as musician, is only strong in one area. A company where every performer is a choreographer, a musician; a collective leadership results in an increasingly varied syllabus. Also, it gives the company flexibility to withstand unexpected situations such as a performer not being able to make a show, or an outside venue being moved indoors due to the weather.

10. To continue this apprenticeship what are the three things you'd like to experience with spindrift?

I would like to experience and participate in the complete creative process of making a dance from beginning to end, rather than being taught material after it has been created. I would like to perform with the company in a professional environment, whether in a live performance, or feature in a section of dance videography. I am also interested in understanding more about the production aspect of dance performance.

11. Any other comments?

I loved the experience with spindrift, it was an awesome insight in to a professional company.