

## **STUDENT SUMMARY | CARIELLO, MARIA CONCETTA**

### **PHYSICAL IMPROVEMENTS**

As part of a long process, which had started in Malta the last year, I continued to work here on my spine alignment. Having back problems (kyphosis and lordosis), I always have to be aware of my posture. During the classes, especially in ballet, I tried to check this aspect working on the alignment of the pelvis with the rest of spine and the head.

Another target that I had for these months was that to strengthen my upper body, especially my arms, since I do not have a lot of muscles. Therefore I worked on it, especially during the warm up and the individual work, even though I could have dedicate more time to it. I do see improvement in my upper body and this is also helping the outer rotation of the shoulders and the opening of the chest. I am also working on headstands, in order to have more balance. The aim is to do the headstand without the wall, and I am working on it. Thanks to the arms and core strengthening, my stability in the headstand had improved.

Throughout the period in the school, the time I am devolving to stretching has increased. Consequently, I notice improvement in the legs' stretching and back stretching. I will continue to devolve more and more time for stretching since my body benefits from it very much.

Learning how to always work barefoot:

At the beginning, it was really hard for me and my feet were in bad conditions, since I was not used to it. After one month or so, I started to experience the positive aspects of dancing barefoot. I can now feel much more connected with the floor; I can fell more connections between different body parts; I can feel the energy flowing from the floor through the feet. I appreciate much more this kind of work and I am experiencing new bodily sensations. I am experiencing the force of gravity and the use of the weight in a more textile way.

Especially at the beginning of the period, I experienced knees pain. I believe this was due to the Folk dance training. In fact, being not used to that kind of work, my knees suffered until they got stronger and used to it. I gradually learnt how to deal with it and how to be always super-aware of my body needs.

### **CREATIVE WORKS AND PROCESSES**

When I first arrived in this school, I felt enthusiastic about this experience, curious, and ready to challenge myself and learn a lot. I had a lot of positive energy and my attitude was collaborative and completely open to new experiences. I was really looking forward to start working with new people/artists and create works together.

Throughout the period, however, this energy did not have enough opportunities to come out in terms of choreographic and creative works. In the first part of my permanence in the school, it was interesting to work on my research in terms of quality of movements. I did get interesting feedbacks after the showing of my solo work, and I still felt stimulated to work on it and to improve my

composition's skills. However, in the second part of the period, I felt limited, because I have not had the opportunity to devote time to this solo work, which in this way, I felt it was kind of abandoned half way through. In fact, since I did not have the approval to work on it in the last period, I could not book studios and practically devote time to it.

For what regards the Beatles creative process, I felt confused about it. Since, when I arrived in the school, the Beatles process had already started and many of the pieces already existed, I felt confused by the situation. I understood from many conversations that we could not add new ideas or new material to it, but only working on the existing material. Following this instruction, I could not work on new ideas for the performance. Throughout the process, I started to realise that new ideas were being proposed, and that the system was actually behaving differently that I thought it was. In this spirit, I felt again positive – even though the process was already towards the end – and I got involved with Orsi and Franziska in the 'plant dance', which, at the end, I could not do. In general, the unclear and changeable environment turned out to be for me hard to align with, since I am not used to this kind of approach. It was difficult for me to understand the system and really become part of it in such a short time, especially coming from a totally different approach in Malta.

## PERFORMANCES

### > Kilences #9

The Number 9 performance was for me a really positive experience. I truly worked hard in order to achieve in a short period of time a good level of memory (learning many sequences at ones) and performance. It was interesting to work on Ivàn's feedback about my gaze and presence and I felt I improved in it. I will continue to work on my stage presence, since I truly believe I can always do better in everything.

### > Beatles Drafts

In Beatles performance, I have learnt how to be part of a piece, even without have a proper role in it. It was very hard for me, but I think I really made my best in this sense. I have learnt how to fill every little space you have in the performance. Even just sitting or standing or playing with vinyls, it became for me a really important task to do professionally and at my best. In this sense, it was an interesting experience to work on myself as a performer and most important as a person, by learning to accept of being part of a wider scene: a small drop in the ocean, but still a drop.