

Tailbone-ing movement practice

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How does the research practice on tailbone can influence dancing? Tailbone and its connection in dancing body.

PERSONAL NOTES

Why am I so obsessed with the tailbone?

That's a really good question to start with, what's it makes me so interesting, and I have never lost the interest of investigating it. The background of this research is related to my anatomical structure in the pelvis area and that's why I want to deepen the knowledge on pelvic floor. For better understanding why I'm interested in developing a research practice specifically focused on tailbone movement and its connections in dancing body. I'd like to tell you (the reader), from where comes my interest of researching it, and why I have emotional bond with this area.

I'm a premature, I was born two months before the due date of my mum's pregnancy. My reproductive system have never had chance to blend together as it usually does. This whole system it's double, double wombs, double cervix, double vaginas. I had heard from people that my two wombs are in good conditions, they just look like after one hundreds of giving birth. Another strange illness in the pelvic floor area I've been dealing since childhood is urinary incontinence, causes strong embarrassment of experiencing it every day. The anatomical structure of pelvis area, makes me curious on the functionality of pelvic and its structure. This work is going to be self-experiential.

Many situations have crossed over throughout my past history to lead me to this point of life where I am at.

Going back to the memory from childhood, I remember while I was sitting in front of TV screen, I was counting through touch the vertebrae of coccyx. Another interesting childhood memory was watching obsessively two books, one about giving birth and one book with the drawings of human's body and its systems.

Throughout the study I have been gradually realising of what has become my "thing" fascination of the tailbone movement, I rather call it relationship between coccyx and pubic bone and the end of spine (atlas). My discoveries of these two relationships in dancing body and its function, specifically investigating the movement of coccyx through research practice. When has the fascination of coccyx movement begun?, you (the reader) may ask? Education in BA in Dance Performance at Stockholm University of the Arts/SKH (former DOCH) has been

given space for my own movement investigation and acknowledging of what I'd like to develop in the artistic research. The fascination of tailbone movement hasn't appeared from nowhere. Recalling my past dance history I can say, that the past events have led me to this point. Before becoming a student at SKH, I took dance classes with Tomek Pomersbach, I remember, he gave a task to initiate movement of spine from coccyx. Since then the tailbone has been gradually being present in my dancing. The education at SKH has done a huge impact in to my dancing and research of tailbone movement. The dance classes with Anna Grip, Ulrika Berg and practicing Klein Technique with Karin Munters Jameson were important in my learning process.

The crucial moment in my learning process was during the fall term in November of the second year of studying at SKH. When I realised urgency of tailbone in dancing. That was an „Eureka!“ moment. In the one of Ulrika's class I have become aware of relationship between tailbone and pubic bone, they are working together! They are responsible to move the dancing body in space. Another credit goes to Karin Munters Jameson, practicing Klein Technique and working repetitively with these relation in pelvic floor lights on the sparkle in me. Yes! These two dance practices encountered in my learning process have a big influential impact as well as growth obsession of the tailbone movement and its connection in dancing body. Tailbone is a star!! Beautiful for me is, that the tailbone is giving a direction to skeleton's structure to move with relational work of pubic bone. The direction of coccyx is front and back depending of its anatomical structure, naturally curve.

Subject specialisation in May, in the spring semester of second year. In this course I already decided that I want to investigate the relationship between tailbone and pubic bone. This course was an great opportunity to start developing my interest of these connection in pelvic floor. As it is also a beginning of my research practice I'm busy with now. I remember in May, when I was running outdoor with the intention of tailbone movement and its supportive function. I was running with my sister. The task while running gave me an extraordinary experience, and the memory of this has stayed with me. I felt strongly connection from the coccyx to pubic bone – moving the body forward- and coccyx to atlas- keeping the body straight up. These relations made me feel three dimensional in space radiated out from coccyx. Tailbone is the centre!

As a result of this course I constructed a sculpture of pelvic floor made of materials I have found around my parent's house. I used materials belong to plumbers which their shape

were remaining of coccyx and pubic bone. I did my own interpretation of the model of pelvic floor. The coccyx in this model is very flexible and stretchable, you can pull it to every direction. I imagine the capacity of tailbone movement as endless, and always can surprise you. I attached two heavy wooden blocks with the help of my Dad, these two wooden blocks are a metaphor of pelvic floor, which carries a lot of historical information especially thinking of women's history, and its importance of human being's existence. Between coccyx and pubic bone I put a balloon for representation of pelvic diaphragm and wrapping it with a plastic stretch as a fascia. This artistic installation I have been constructing and reconstructing throughout the subject specialisation period. Dear reader, you will get a chance to see the model of pelvic floor during practical presentation in January.

In this project I'm going to work on research practice by investigating movement of the tailbone (coccyx) and its connection to pubic bone and end of spine (atlas) in dancing body. I'm going to gain the knowledge through practicing, writing, experiencing and discussing with supervisors and also myself. For this to happen I set a few rules – don't put a lot of pressure on yourself, slow research process, keeping a dialog with yourself through speaking and writing, listen your intuition, trusting myself in the research process. These articulated rules will be helpful for me to keep the process far away from critical voice in my head. Looking forward to start working on my degree project and see where will it lead me?

PROCESS DIARY

21.10.20

Today I was excited to start working on research practice. I've wanted to work with a short dance phrase. On my way to home I pictured in my head the dance movements of this set material. The beginnings of these movement were very clearly seen.

22.10.20

Today I felt a need for trying out the dance phrase which I've imagined yesterday. My aim of starting this project from creating a short set phrase was practicing practice by repetitive action, transforming it into something else from the original version. According to project plan I've done before starting this research, I want to create a dance phrase which will be going through changes, evolutions by repeating it in own studio practice. Intended idea was to build this phrase for two first weeks of project time. I think personally, its coming from the frustration and bad experience with working with set material I had last term, and I have imagined to

recompensate the “lost” time. While I was dancing this short dance I was tracking the motion of tailbone and pelvic floor in certain movements. Tailbone is the star! Dear reader, on the last page of this text I have enclosed scores which I have been exploring during my sessions.

28.10.2020

Today I have started my studio practice from cardio work out as a way for warming up, and waking up the body system (nerve system), pumping up the blood circulation. Considering the working out as my dancing. I introduce to you(the reader) the method I have decided to apply in to my project.

1. Preparation- Working out, hiit or cardio work out – for warming up and speeding up the whole body system;
2. Transition, cooling down whole body system, and especially nervous system;
3. Somatic work, exploration of the tailbone movement;
4. Documenting afterwards my experience, writing down everything what pops in to my head, in the method of stream of thoughts. For the written documentation part of my session I usually spend one hour.

This method seems to work for me best and I will be keeping this structure for my tailbone explorations. In the last part of this method I’m writing down experience I’ve had after the movement research, which turns into written documentation of the work. Also helps me to keep a constant dialog with myself on two levels such as researcher-dance maker, and keeping dialog with myself and artistic research. I find it very helpful in my artistic research, combing dance practice with writing, embodied writing? For sure, I’m not the first person who is working with dancing and writing. Robin G. Collingwood a dance writer says that all of the art forms are language: *“every kind of language is in this way specialized form of bodily gesture, and in this sense it may be said that the dance is mother of all languages”*¹.

After movement tailbone exploration I begin my writing from an question – What I have felt, sensed, observed in today’s session? During the self-experienced somatic work, I focus on sending my intention with a breath to coccyx and its connection in body. The breath is pouring out, travels from the coccyx to pubic bone and from coccyx to all the way up through each vertebra to the end of a spine – atlas. Being aware of this relationship between coccyx and atlas

¹ Marshall Cohen, Roger Copeland *What is dance? Readings in theory and criticism* (Oxford University Press, 1983) 373.

in dancing body prevent from collapsing and curving the back. This connection which seems to be abstract, can be also very healthy for keeping the posture of body in good condition.

As I've mentioned before the breathing part of my somatic exploration is important for tuning to yourself by sensing, experiencing and listening with the eyes closed. Each inhale and exhale activates the thoracic diaphragm and the pelvic floor group muscles – diaphragm. When I've sent all my intention and focus on breathing I sensed their rhythm and direction of diaphragms. Their motion and strength are softening, relaxing the body, I think it's also connected to nerve system. The endings of nerve system are placed in pelvic floor. I got an image during this visualisation on being covered by the water from the bottom until the navel – belly button, and the studio has become an ocean. In this practice I focused on coccyx and its two connections, combined with breathing. This sensation I associate with CSF – Cerebrospinal fluid according to BMC Body-Mind Centering® somatic practice. Bonnie Bainbridge Cohen explains the Cerebrospinal fluid:

“The CSF is clear and very slow moving. Its movement is powered by the cranial-sacral/coccygeal pump (movement between the skull and the tail). It has its own rhythmic cycle called the CSF Rhythm (CSFR)²”

In the book “Pelvic power: mind/body exercises for strength, flexibility, posture, and balance for men and women” by Eric Franklin, I have found the exercise proposed by him which was similar to my today's experience. The exercise was called “*The perineal spot rises and the coccyx lowers*”, pelvic diaphragm is called perineal centre, he says:

“Breathe into this area, breathing from the top of the body downward into perineal centre – like water swirling around a drain, energy starts to circle in this spot³”

Additionally he writes about the nerve system which are corresponding to my own sensation of today's task I have described. This is what he claims:

² Bonnie Bainbridge Cohen, *Sensing, Feeling, and Action The Experiential Anatomy of Body-Mind Centering®*(Contact Editions, 2012, third edition), 78.

³ Eric Franklin, *Pelvic power: mind/body exercises for strength, flexibility, posture, and balance for men and women* (Princeton Book Company, Publishers, 2003), 45.

“Most people are not aware of the fact that the muscles are the largest sense organ in the body; a large number of nerve endings can be found in the muscle of the perineum. The body has pulled out all stops in order to provide this area of the body with lots of sensitive nerve endings.”⁴

30.10.2020

Today I was given a task to myself while executing the cardio work out exercise. While performing the work out pay the attention on what is tailbone doing and how can it help you sustain the physicality. I've observed the power of coccyx in the plank position by sending the focus to coccyx, tailbone is pointing down towards heels, collaborating with sitz bones. Score.

3.11.2020

Today I've applied gathered information from yesterday into somatic research, the coccyx are working collaboratively with sitz bones. I have imagined that my coccyx is made of plasticine, is transformative in to different forms. The conscious breathing is very present in my research practice. The breath is travelling all the way down to perineal centre out and in. I like, the idea of having multiple tails instead of one, which means that the each sitz bones turns in to plasticine's coccyx. It makes the movement of tailbone softer, and lighter, but it also helps to move the dancing body in space. A French philosopher Catherine Malabou writes about plasticine in her book “What should we do with our brain?”:

“The second limit on the range of the concept of plasticity is marked, inversely, by an “open” or unrestrained definition. According to this second limit, plasticity designates a much more effective transformative ability. This involves, not an infinite modifiability- we have not yet come back around to polymorphism – but a possibility of displacing or transforming the mark or the imprint, of determination in some way”⁵.

She writes that the concept of plasticine is adaptable for any changes, transformations, and creates openness in one self's. Having multiple tails made of plasticine is the creation of our brain, but through visualisations it's possible.

Today I watch a performative lecture on *pelvis as an initiator of the movement* given by Steve Paxton in the frame of “The material for the spine” series, available online. Steve Paxton is well known dance artist who invented a contact improvisation and work closely with Judson

⁴ Franklin, *Pelvic power: mind/body exercises for strength, flexibility, posture, and balance for men and women*, 45.

⁵ Catherine Malabou *What should we do with our brain?* (Fordham University Press 2008) 16.

Dance Theatre group in the early 60's. Personally I'm not a fan of contact improvisation, but his lecture about the pelvis as an initiator of the movement is relevant to my own research. In this video he shares his knowledge on the movement and function of pelvis, and giving physical example. He says that the functionality of the pelvis has been treated differently on the West and the East Cultures. In the West Culture the movement of the pelvis as an initiator was abandon, usually is stiff and holding a lot of tension, he drew a triangle pelvis- two shoulder joints. In the East Cultures he says that the pelvic needs to be soft for giving the space for spine to move, the organs are nesting in the pelvis bowl. I'm interested more in the Eastern point of view on pelvis, being soft and allowing pelvic to breath rather then holding it in Western aesthetic. It'd give more space and be welcoming a dance in pelvis area. Listening the body, allowing pelvis to become an initiator of movement.

I'd like to work in my practice research with the triangles, seeing the body three dimensional. One big lines of triangle is already going from coccyx to pubic bone and coccyx to atlas. The tailbone (coccyx) is the initiator of the movement, the centre of dancing body, moving the body in space. The triangle which Steve Paxton mentioned I won't consider in my project. Why? For me, a tailbone, pelvic floor is important part of dancing body, It needs to dance. The Western aesthetic allows neglection of using the strength of pelvis in dancing. I have heard a story about people whose doctors are removing a coccyx of the patient, because they say it's not longer needed in body structure. That it's a vestigial "leftover" of human's evolution historical line. That's not true!!! I almost cried while I was listening this brutal story. Here I'm going to include the point of view on vestigial organs from the creator of Darwinism, a biological evolution investigated by Charles Darwin. This is also an example of multiple tails left from the human evolution and our ancestors.

"Darwin's hypothesis of descent with change also provided an explanation for a common though most puzzling phenomenon: vestigial organs. For example, human beings have three to five vestigial tail bones as the coccyx [...]".

For the movement exploration of triangles in the dancing body I decided to play with it in the score called "open dancing". The main task is tailbone as an initiator of the movement and the triangle radiates out from coccyx. Tailbone-ing the movement, the tailbone is constantly working, always included in dancing. The dance was welcoming a lot of spirals and circles, traveling in space, the dancing body was light connected to breathing.

10.11.2020

Today, I've started from movement exploration of tailbone-ing movement practice. While I was dancing I asked myself, *What if I don't have a tail? What kind of movement quality it produces?* When my thoughts were floating in this direction I reminded myself a performative concept of "not not" described by Richard Schechner – a performance theorist, theatre director. Eleonor Bauer-who was my supervisor during the subject specialisation course in May-introduces me this "not not" concept, corresponding to my sculpture-installation which represents non human body object. When I was dancing today with the question *What if I don't have a tail?* What about adapting this concept in to "not not" tailbone ? Richard Schechner explains:

"So Olivier is not Hamlet, but he is also not not Hamlet. The reverse is also true: in this production of the play, Hamlet is not Olivier, but he is also not not Olivier. Within this field or frame of double negativity choice and virtuality remain activated.⁶"

A performance theorist, Richard Schechner claims that the "not not" is a creative space where the reality and visibility have been disavowing. Being in between of these two realities. The reality effects on the performance as being real and commenting on the real. While dancing as a doer I have a power of making choices in the dancing. How to apply the concept of "not not" in to dancing and to tailbone-ing movement? What kind of movement quality its produces? Does the sacrum ends in the spine? Does this concept create another approach to tailbone-ing practice? In this particular part, I have decided of dancing the "not not" tailbone-ing movement and shifting into the plasticity I have done on the last session. Making a score for own "trying out" exploration of this aesthetic qualities. What has it changed?

12.11.2020

Today, my research practice I have started from open dancing with the intention of tailbone-ing movement. I've started to think of creating a score, which can be shared with others. With the memory of leading a score through zoom in my presentation of subject specialisation I decided to do my degree project participatory as well. Guiding the participants

⁶ Richard Schechner *Between theater and anthropology* (University of Pennsylvania 1985) 110.

through my discoveries, principles gives me a lot of joy, for being able to share my work with others. I want to create a score which becomes the script for the participatory guidance.

16.11.2020

Today, I was dancing with the intention of tailbone-ing movement, tail as an initiator of movement Limitless movement of the tail, changing directions of dancing body from moving the tail. I danced alone with my tailbone to classical music in the big studio. Score.

17.11.2020

Today, in my research process I had a small resistance which I decided to break with doing *whatever* in studio. It was a moment of spontaneous choices and dancing, dancing. I had to let go of overthinking which its causes shutting down creative process and taking this project go on. Half an hour spent in the studio gave me a lot of joy, not taking the practice too serious. This *whatever* thing was needed at this moment of research process. Discovering the practice while dancing, and movement exploration.

18.11.2020

Today, I had a meeting with an advisor of this research project, I invited to my work a practitioner of Klein Technique and teacher – Karin Munters Jameson. This meeting has been very needed for me at this time of research tailbone-ing movement practice. As I said in my introduction, about keeping a dialog with myself, It's also very helpful to talk with a practitioner of somatic practice. Dialoguing has become another method of my work in various ways as it is here, written documentation, and dialoguing with myself, and practitioner of somatic practice. It has an impact for acknowledging things I have never thought about, or look at the process from the distance. Today Karin suggested that I should start to give myself tasks for exploring the tailbone-ing movement, make a list such as: tail to pubic bone, tail for speed, freedom in hip sockets, tail to support top of the head, tail for articulating the feet. It's time for playing with this principles. Dancing with my tail!

20.11.2020

Today, I begin my session from where I finished yesterday. I continue playing with the principles and tasks for the movement exploration. I think, today's key word of research practice is being playful. Playfulness would bring new ways of experiencing the coccyx movement. I wrote down a few tasks for the movement exploration, firstly I want to work with

them alone but I'm intrigued to share my practice with others. But this sessions shared with participants I leave for the next week, I am not ready yet for it.

Anna Halprin, a dancer from the postmodern dance aesthetic emerged form Judson Dance Theatre group, she writes about the score as follows:

“Scores can be used to serve many purposes. One is a process for integrating personal growth and artistic expression. Scores can become a way of externalizing hidden feelings, attitudes and blocks which, because they are hidden and unconscious, cannot be altered or even used as material for art expression. [...] Scores can be used to bring these resources to the surface and put them into some kind of context. Once performed, a perspective is gained, a valuation takes place, and change and growth can occur”⁷.

I've decided to work with scores, because this choreographic tool works well as a script of session or workshop. It can change, adapt to other artistic form, but I would use a score for keeping a structure which I can share with participants of this practice. Go to last page to see a score.

26.11.2020

Today in the morning I had a first meeting with the extra supervisor Susannah Rickman who I invited to join me to this research practice, she is an osteopath and doula. In her practice she is interested in pelvic floor, pelvis and she organises a lot of workshops for this area in body. Meeting with Susannah opens up widely my perspective to seeing the tail and its connection in body. I have to be more precise and for the sake of this research use more scientific, anatomical vocabulary. I asked an question about what's connects the coccyx all the way up to atlas. I've thought before that it's a Cerebrospinal fluid, but its not, because this fluid ends in sacrum. My discoveries on tailbone-ing movement need some improvements and I need to be more precise in the documentation of this practice. I have written down on big paper sheets the concept of tailbone-ing movement that needs to be changed. Watching the anatomical drawings in anatomy book⁸ I've seen the ligaments, which are attaching the skeleton structure and links tail to seatz bones. For the next exploration I'd like to research the movement of the ligaments attached around the tailbone in the pelvic floor and all the way up to the end of spine (atlas). What kind of quality of the movement it produces?

⁷ Anna Halprin *Scores Moving Toward Life: Decades of Transformational Dance*, (Wesleyan University Press, 1969) 49.

⁸ Frank H. Netter, MD *Atlas of Human Anatomy* (Saunders Elsevier, 2014) 333-334.

When I was looking for more study resources and search by the index of certain anatomy and somatic body work books, I have realised that the subject specifically focused on coccyx is lacking. The lack of bringing up this knowledge on the tailbone (coccyx) movement and so on, it seems as it has been neglected, not taken seriously. Not considering the tailbone as an important role in the skeleton's structure. Maybe it's time for me, to write a book about my research on tailbone in the future?? Also when I search for an information about tail/coccyx usually pops out exercises about pain in the pelvic floor area and releasing the pain in coccyx. Continuation of this day.

Today in the afternoon I invited Sonja Aaltonen, my classmate, for a short tailbone-ing movement try practice out. I led a score with the intention of coccyx movement and its connection in body. In order to make this practice accessible for others I need to adjust the score to what I see and what would be good to mention to help others experience of this practice. After the score, I gave us tasks for playing with principles; tail to pubic bone, tail as an initiator of movement and move me in space, tail to sitz bones.

30.11.2020

Today I was thinking about the upcoming final presentation and how to present my practice presentation. I have asked my sister for sending my pelvic floor sculpture to Stockholm, so you (the rearder-audience member) will get a chance to see what I constructed in May for the subject specialisation course. Additionally I've got an idea, very simple, to record the instructions of a score which I'm going to perform on the presentation day. I have also been thinking of curating the tailbone throughout the practical presentation, because my role as a curator of this practice, my responsibility is to introduce the work/practice, making it understandable, accessible for others not only to tailbone freaks like me.

Documenting the research process in a diaristic way has shown the artistic development, full of reflective thoughts, ideas. This method of writing allows me keeping the dialog and keeps the process growing. Deborah Hay, a dancer and choreographer who was part of Judson Dance Theatre group, wrote a book "My body, the buddhist" as she explains what is the form of this

book: “Others I wrote to help me understand and gain a wider perspective on how dancing impacts my life and how life impacts my dance”⁹.

This book includes nine chapters about her artistic process on dances, self-reflection and scores. It give an attempt to understand the role of perception in dancing. The form of her writing reminds a process diary I have kept on doing, searching for the best method of keeping dialog with me and artistic process.

Another example of this form of documenting the artistic work is “A choreographic mind, Autobodygraphical Writing¹⁰” by Susan Rethorst. Her essay give an account for self-reflective autobiographical cognition and artistic work.

REFLECTIONS:

What do I want to do with this project?

The intended idea of doing this project is to research a practice with the focus on the tail movement which I’m going to share to participants. Through researching movement of coccyx and its connection in dancing body I came up with an idea of calling this practice a tailbone-ing movement. The conclusion would be that the coccyx is the most important part of anatomical structure. I gave it even a name, Balbinka, to honor seals on the Balitc’s seaside where they have home in Poland. I’ve considered also to use different pronoun for coccyx instead of it I will use she. Seals are having a long tails connected to top of the head, this connection is going through their bellies. In opposition to human’s body structure. I’d like to use this information’s in my practical presentation. Give the participant an experience of sensing the tailbone from different perspective.

I include triangles in tailbone-ing movement practice, they are inspired from the anatomical structure of pelvic floor. Triangle one, goes from coccyx to sitz bones, triangle two goes from pubic bone to sitz bones. Another triangle is going from coccyx to pubic bone and atlas, that’s a tailbone’s connections I’ve been investigating in dancing body. Personally I

⁹ Deborah Hay *My body, the buddhist* (Wesleyan University Press 2000) XXIV, introduction.

¹⁰ Susan Rethort *A Choreographic Mind: Autobodygraphical Writings* (Theatre Academy Helsinki, Department of Dance, Kinesis 2, 2013)

consider the shape of triangle as non-heteronormative metaphor, seeing the body through non-binary lenses. The Sacrum is wide and thick bones in triangle shape and below is the coccyx and pelvic floor area. Protecting the holy function of pelvic floor, as a gate, but it has an relation to Christian Cultures and architecture of Churches. In the architecture they were built in shape of sacrum, which means cross in order to rise up the highness of sanity. In Christian's believes the shape of triangle is important symbol for representing the God as ideal. I don't want to continue this thought further on, but it shows how the triangle has become a strong image in Western-Christian Culture. I want to include triangles in my practical presentation, they will be included in score, which the participants can imaginary follow the anatomical triangles. Human's body consists of many triangles, coccyx is constructed in triangular narrow shape. For highlighting the symbol of triangles I'd like to spread out randomly triangles on walls and floor of studio sixteen where I'm going to present my practice. On the floor will be drawn visible huge triangle by using the lights. In the middle of this light will be an exhibition of my sculpture I constructed in May 2020.

Tailbone-ing movement practice. I've put the -ing to underline continuity, role of tailbone in anatomical structure. Coccyx is all the time being in motion unconsciously. In my practice presentation I want to guide participants through score, and give them experience of sensing the movement of tailbone and its connections – pubic bone, atlas. My role as a curator of this project during the practical presentation is to sharing knowledge of this practice with participants, give them a space for their own experience of tailbone-ing. I'll be dancing/moving in the space between participants while giving them verbal instructions. Dancing helps me to keep up my confidence for speaking, embodiment speech. Dancing and talking as a method of holding the space for participants.

The movement of tail inspires me all the time in dancing, I've never lost the interest even though I spent ten weeks on this deepen tailbone research. Gained knowledge and movement discoveries of coccyx allowed me to open up a new connections, activate different muscles in dancing. Being aware of the movement of coccyx makes the dancing more conscious, initiating the movement from coccyx. In the pelvic floor are two muscles responsible for moving “wagging” the tail, from the inside levator ani – three layers of pelvic floor muscle group links the coccyx with pubic bone and also sitz bones, in horseshoe shape “U”. Below the pelvic floor is a perineum centre also known as a pelvic diaphragm, the role is to protect, holds the pelvic area together, it has superficial infinity shape.

Another idea of working on this project is to create a practice which I can share with others who would like to experience tailbone-ing movement. Already in May for the subject specialisation I created a score with a main focus on the relationship between tailbone and pubic bone, I led this score for participants on zoom. Consisting on two parts: visualisations, second part was a movement research with the information after experiencing visualisations. Very similar structure of score to what I'm planning to show in practical presentation of degree project. The inspiration for the score in May was a sculpture. Before the final presentation I was practicing the score with my sister (non-dancer), this experience was very useful, helped me realise what to do with my tailbone interest and what to do next. Leading a practice is giving me a lot of joy, of being able to share my knowledge with others and give an attempt for acknowledging the role of tailbone in body. After the session with my sister I've started to dream to research a tailbone practice which will be accessible to others, non-dancers, dancers, non-tailbone-freaks like me. Throughout the ten weeks of degree project I was researching a tailbone-ing practice which is going to be presented in the practical presentation and will be developed more.

For the practical part of this project I decided to name it title: tailbone-ing movement practice, and subtitle: performative-participatory practice presentation. I work in between workshop and performativity. Set up of triangle lights create the atmosphere of theatricality and intended idea for it is welcome participants-audience members in the pelvic floor holiness space. I have heard from Karin that pelvic girdle means coming together, gathering. In my opinion pelvic area is holy part of human's body, because it's been carrying a lot of historical pain and it's also intimate part of each human being. In this theatrical setting I will be guiding a score of tailbone-ing movement to participants. I encourage everyone who would like to participate and experience this practice on themselves.

I consider this project as a beginning of a bigger artistic research, which definitely I'm going to investigate in the future. I've been thinking to continue working on and documenting tailbone-ing movement practice even after degree project showing. For me tailbone has an magnificent power, strength for keeping the body function and in dancing is very important to move the body in space. I'd pictured myself for publishing a text about tailbone-ing movement and its connection in dancing body.

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VARIA:

Score- 22.10.20

(the reader performs)

standing on two feet, seat bones are connected to heels through bones of the legs, balancing on tibia and fibula, heels are connected to floor, down; Shifting the weight from a pubic bone at the central line of the body and going towards right greater trochanter; Shoulder blade initiates moving the body in space; Eyes are looking to opposite site, body follows, eyes are the part of the movement; „Cutting” the air with small finger on right hand, pinkie finger is connected to the bottom of shoulder blade; Eyes are looking forward in the direction of hand; Tailbone, pelvic floor drops fragmentally;

Tailbone initiates the movement, taking the dancing body to another part of the room.

Score -30.10.20

(the reader performs)

Laying down, on your back, closed eyes. Breathing, scanning/following the rhythm of the breath Sensing the stream of breath, while inhaling pelvic floor its being activated. The breath is pouring out, covering the body from inside.

Score - 16.11.20

(the reader imagines it)

When I'm dancing I know, that the tail is dancing together with me. Playfulness. Through the connection, direction down and articulate work of my feet the tailbone can quickly change/ shift the direction of the dancing body in space.

On fours, soft elbows, connection in the body, the breath travels, and its melting every cell in the body and the pelvic floor. Pelvic floor is soft, free, its feels comfortable in its own

area., totally relaxed, not holding the muscles group, tail moves me in the space, tail as an initiator of movement, tail and its ability for transformation in to plasticity, tail is: light, soft, sensitive, watchful (?).

Score 20.11.20

(the reader performs, or imagines it)

Lying down in comfortable position, not on your back; Closed eyes; Attentive scanning of the body; Locate your tail Feel/sense the relation from the tail to pubic bone and top of the head Breath to this connections When you realise these connections you can change your position on the floor; Initiating the change of position from the tail

Tail leads

(repeat this sequence several times four or five). Sense how is your tail melt in you. Becoming the centre of the body.

Manifesto/poetry - 24.11.2020

Tail wow!

Moving me, not me, the skeleton is moved by tail-bone

Dancing body without the tail is no body

Dance is constituted by the movement of the tail

More than one tail, multiple tails

Connecting the whole organism united in to one

Tail is the centre of the body

Its very tiny its a crucial role of U

Tail floats, transform, listens.