

# Candoco Youth Class

## Creative Resource 4

**Welcome to WEEK 4 of our Candoco Youth Dance Creative Resources.**

For this week's movement task, Candoco Youth Dance Creative Assistant, Susanna Dye, invites you to make a dance using a chair that you have in your house.

Imagine that you have a bright searchlight on a specific part of your body (e.g. maybe start off with the light on your finger). Now, you are going to let this searchlight explore different parts of the chair.

First of all, find a movement that takes the searchlight **OVER** the chair;

Then a movement that allows your searchlight to see **AROUND** a part of the chair;

And finally, a movement that takes your searchlight **UNDERNEATH** the chair in some way.

Once you have explored over, around and under movements with this first body part, you can transfer the searchlight to another part of your body and explore over, around and underneath your chair again. See what new movement possibilities are created as the searchlight moves to different body parts.

Repeat until you have explored your chair with four different body parts.

Then, you can link them all together to create a sequence if you would like to.

## TRANSCRIPT OF VIDEO

Hello Candoco Youth dancers!

It's me, Susanna – new haircut, but same Susanna. [laughs]

So, today I have a dance exploration with a chair.

Find yourselves a chair that you would like to work with. It doesn't have to look like this chair – it could just be a kitchen chair or an office chair...

[DESCRIPTION: Susanna is using a wicker chair and it has a bit of a 'bucket' feel to it with a very deep seat; a curved back and rounded arms. Its legs mean that there is a little gap between the floor and the body of the chair. There are also rounded openings, one in each side of the chair, like little windows.]

So for this exploration we are going to imagine that it is dark, it's pitch black, but luckily we've got a really bright searchlight [DESCRIPTION: Susanna holds up her right hand], maybe on the end of your finger. So imagining a little, very bright searchlight. [DESCRIPTION: Susanna points to her fingertip and then starts articulating movement through her hand in order to move the searchlight around].

And this searchlight is going to look OVER the surfaces of the chair... [DESCRIPTION: She stretches her arm and allows the searchlight on her fingertips to trace the outline over the back of the chair and over the armrest]

And also finding ways to look AROUND the corners of the chair [DESCRIPTION: Susanna curves her hand around to peep through one of the holes in the side of the chair]; or maybe AROUND the legs [DESCRIPTION: her hand carves the space around the back of one of the front chair legs].

And also, it's going to look UNDERNEATH the chair [DESCRIPTION: Susanna's hand turns over as her arm extends right under the chair, which causes her upper body to fold forward and her head to be parallel to the floor as her gaze follow her hand].

And then you can put your searchlight on a different body part. [DESCRIPTION: Susanna touches her finger to her nose] I've put it on my nose.

So again, I'm going to have a look OVER the surfaces of the chair [DESCRIPTION: Susanna stands and her nose takes her into a tip over the back of the chair];

Also, AROUND [DESCRIPTION: The light on her nose takes Susanna's head through one of the side 'windows' in the armrest so that her head curves around and is back looking at the camera].

And UNDERNEATH [DESCRIPTION: Susanna's head dives underneath the front of the chair, her head then turns over so as she can see the other side before coming out again].

And then I could put it on a different body part. So, maybe I'll transfer it onto my elbow. So the elbow is going to look OVER [DESCRIPTION: The elbow arcs up and over – from the front leg all the way up the outside – and curving over the armrest];

It's going to look AROUND – all the way around the back, around the corner... [DESCRIPTION: Susanna sits in the chair as her elbow takes a journey following the curve of the chair as far as possible around the back and returns]

And UNDERNEATH [DESCRIPTION: the elbow pokes into the front space underneath the chair].

And then... I'm going to find one more body part – maybe I will try putting the searchlight on my knee [DESCRIPTION: Susanna touches her elbow to her knee].

So this searchlight is going to look OVER the chair [DESCRIPTION: The leg lifts and curves backwards – taking Susanna into a balance so as the searchlight on her knee can look over the chair towards the backspace];

And AROUND [DESCRIPTION: The other knees goes into the seat and follows the outline to trace around this inner space of the chair];

And UNDERNEATH [DESCRIPTION: The knee drops down to look under the chair].

Once you've found 4 different body parts and for each one – a movement that looks OVER, AROUND and UNDERNEATH. You can string those movements together to make a sequence.

You can explore different rhythms in the sequence and finding fluidity, finding smoothness between each movement.

So, let's see what I can remember. This is my example. I went OVER, AROUND and UNDERNEATH. [DESCRIPTION: Extending the arm over the chair and the searchlight on the fingertips follows the outline of the back of the chair and down along the armrest; a little curve of the fingertips around the front leg. Then, Susanna turns her palm over and reaches the arm underneath the chair as far as it will go, before bringing it back out again.]

And OVER, AROUND and UNDERNEATH.

[DESCRIPTION: Susanna stands and her nose takes her into a tip over the back of the chair and then the light on her nose takes Susanna's head through one of the side 'windows' in the armrest so that her head curves around and is back looking at the camera; followed by the head snaking through the front gap underneath the chair and then returning.]

And OVER, AROUND and UNDERNEATH.

[DESCRIPTION: The elbow arcs up and over – from down at by the chair leg – all the way up the outside and curving over the armrest; Susanna then sits in the chair as her elbow takes a journey following the curve of the back of the chair as far as possible before coming back and then sweeping down to see the underneath surface.]  
And OVER, AROUND and UNDERNEATH.

[DESCRIPTION: The leg lifts and curves backwards – taking Susanna into a balance so as the searchlight on her knee can look over the chair towards the backspace. Back on balance, Susanna turns to face the chair, the other knee now bends into the space of the seat and follows the outline to trace around this inner space of the chair. Finally, the bent knee reaches underneath the front of the chair tracing the searchlight in a semi-circle.]

So, there's lots to play with there. You don't have to do it in exactly the same order every time. But let us know how you get on and what creative ways you find of searching with your searchlight to look, over and around and underneath all angles of your chair.

Have fun!