



Teacher's Guide for the Fall 2020 Virtual Student Matinee: DOUBLE TAKE

DOUBLE TAKE, is a historic collaboration between two nationally acclaimed Companies, who are proud to metaphorically join hands and begin our 20/21 season together.

In this time of uncertainty created by social unrest and a world pandemic, one thing remains clear to Ririe-Woodbury Dance Company and Repertory Dance Theater -- Dance is a vital artistic expression that has the power to connect, support, and heal. Now is the time to return, to rebound, to dance.

The hour-long, virtual dance concert, comprised of dances from both Company's dynamic and varied repertoire includes a world premiere for Ririe-Woodbury's six dancers created by Artistic Director Daniel Charon. This new dance, featuring a series of duets, is set amongst the backdrop of a physically distanced world and reflects upon what it means to connect both casually and intimately from afar. Repertory Dance Theatre will present two buoyant works including an encore performance of *Outdoors (from Shutdown)* by Israeli choreographers; Noa Zuk and Ohad Fishof. Described as a contemporary, tribalistic, pattern-piece, the movement is filled with quirky invention and laced with rhythmic humor. The second work, *Reset*—a world-premiere by former

RDT dancer and winner of the 2020 REGALIA choreographic competition Justin Bass,—will joyfully mark the beginning of RDT’s 55th anniversary, its Emerald Season.

RDT and Ririe-Woodbury, in partnership with Wonderstone Films, have created a high-quality, virtual performance that will allow the educators and students to enjoy DOUBLE TAKE from the comfort and safety of their own classrooms. While both companies value the importance of live theatre, this virtual performance will give audiences the safest experience, while also being pleasurable, thoughtful, and uplifting.

Please find inside this information packet; artist biography, contextual information, and movement lesson ideas inspired by the three works presented in this performance.

Autumn Sun (World Premiere 2020)

Choreography and Direction: Daniel Charon

Dancers and Co-Creators: Dominica Greene, Nicholas Jurica, Corinne Lohner, Megan McCarthy, Fausto Rivera, and Bashaun Williams

Lighting Design: William Peterson

Costume Design: Melissa Younker

Musical Score: Michael Wall

Video Design: Daniel Charon

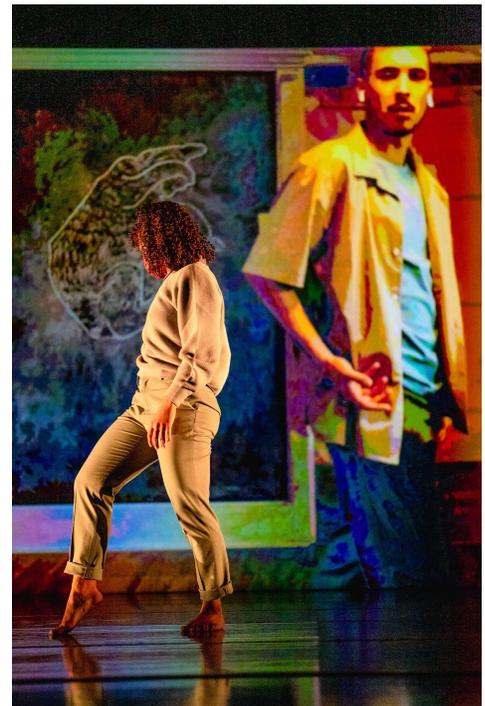


Photo credit: Tori Duhaime

Thank you to the dancers for their choreographic contribution to the creation of this work.

Choreographer's note:

Autumn Sun - this new dance, featuring a series of duets, is set amongst the backdrop of a physically distanced world and reflects upon what it means to connect both casually and intimately from afar. The title evokes the idea that there is something both comforting and sad about it at the same time.

"The process moved along quite slowly. It seems like a huge accomplishment at first to even be in the studio dancing. From there we found our way and then the piece slowly took shape. I wanted to create something that felt like there was partnering and interaction without being able to physically touch so a lot of the material was created with that in mind. Also, I was interested in spatially overlapping movement so depending on the vantage point, dancers would overlap giving the viewer a sense of touching. This is amplified with the film because the camera angles are chosen very specifically. Dancers are an integral part of the process. I hope people can see a part of themselves within this work. I hope people can take the time as they view the dance to step out of their lives for just a brief time, take pause, and reflect upon the moment."

Artist Biography: DANIEL CHARON



Artistic Director of Ririe-Woodbury Dance Company since 2013, Daniel Charon has been active as a choreographer, teacher, and performer for over twenty-five years. While based in New York City, Daniel maintained a project-based company and danced with Doug Varone and Dancers and the Limón Dance Company. Additionally, he performed with Doug Elkins and Friends, the Metropolitan Opera, the Aquila Theater Company, and the Mary Anthony Dance Theater among others. He is a BFA graduate of the North Carolina School of the Arts and an MFA graduate of the California Institute of the Arts in Choreography and Integrated Media.

Photo credit: Tori Duhaime

As Ririe-Woodbury's Artistic Director, Daniel has created original works for the stage, gallery installations (Utah Museum of Contemporary Art), and had designed video for his and other choreographers' works. Daniel is the recipient of City Weekly's Best of Utah 2016 Award in Choreography for his Together Alone Trilogy. Independently in Salt Lake City, he has shown his work at Mudson and 12 Minutes Max and choreographed The Pearl Fishers and Aida at the Utah Opera. Daniel's choreography has also been produced by the 92nd Street Y Harkness Dance Festival, the Inside/Out

Series at Jacob's Pillow, and the Dance Complex (Cambridge, MA) among others. He has presented multiple full evening concerts in New York City and has been commissioned to choreograph new works for many companies, universities, and festivals around the country.

A nationally known and respected educator, Charon regularly teaches master classes and workshops nationally and internationally and has taught at the Metropolitan Opera, the Bates Dance Festival, Salt Dance Fest, North Carolina School of the Arts Summer Comprehensive, Varone Summer Dance Workshops, and Limón Summer Workshops. He has been a guest artist at numerous universities and was an adjunct faculty member at Hunter College (NYC) and the California Institute of the Arts. Daniel has staged the works of José Limón, Jirí Kylián, and Doug Varone at schools and companies around the world.

Daniel was a freelance web developer and works extensively in the digital realm, creating websites, working with video and interactive technology, and seeking ways to implement media in his work.



Photo credit: Tori Duhaime

Lesson ideas inspired by Daniel's Creative Process for *Autumn Sun* : No-Touch Partnering Composition

Objectives: Students will learn tools to create interesting partnerwork that does not involve touching, sharing weight, or manipulation. Inspired by Daniel Charon's process with Ririe-Woodbury Dance Company in Fall of 2020, dancers will learn (1) how to

create relationships with a partner at a distance, (2) about positive and negative space with a partner, and (3) to use these tools in phrase creation.

Warmup: Secret Partner Improvisation (10 minutes)

Choose a partner either on your screen or somewhere in the room. Don't tell each other who your partner is. Without revealing who your partner is, improvise based on your partner's movements. You might respond to something they do, mirror them, do the opposite of them, etc. The goal is to get connected to another person in the space, near or far! Don't forget that this is your warmup, so take care of your body as you get moving.



Photo credit: Tori Duhaime

Positive/Negative Space Partnering Exercise (30 - 40 minutes)

1. First, let's find positive/negative space on ourselves. You can use one of your hands to begin with... squeeze each finger of a hand with the other available hand. That is positive space. Now, can you thread your right hand through the spaces between fingers on your left hand? You are exploring the negative space. Reverse sides.
2. Now, take a hand to trace the surface of your whole body. Trace your legs, arms, head, etc. THIS is positive space. Next, take a hand and trace around your body -- don't touch it! This is negative space. You can put on some music and make this exploration a short improvised dance.

3. Find a partner, and decide who is going to be partner A and partner B. Partner A spends time finding the negative space around partner B, who is holding some kind of shape. Make sure person B is offering opportunities for person A by consciously designing a shape with lots of negative space. Switch roles.
4. Now, the way you explore the negative space becomes more specific. Think of different verbs such as trace, jab, swoop, sink, seep, etc. What other verbs would be fun and interesting to try? Do a brainstorm session to collect ideas from the group. You can choose a few verbs to focus on, or you can keep switching and mixing them up. Both person A and person B try this version.
5. What did you discover? Discuss with each other, and with the whole class.
6. Last version is both person A and B move at the same time! You still have to try different verbs as you try to explore other person's negative space... which will be constantly changing. Important thing to remember here is that you don't have to be moving at the same pace/speed all the time. You can slow down, or even hold stillness for a second. Then what happens?
7. How was this version different? What were the discoveries, challenges? What emerged from this process? Discuss with each other and/or class.

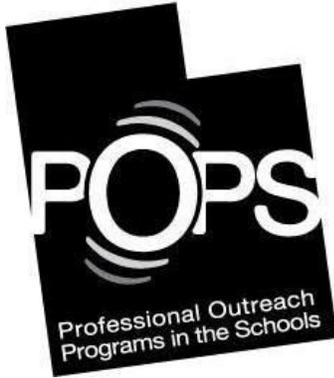


Photo credit: Tori Duhaime

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