

# COMPAGNIE HERVÉ KOUBI

## ON-THE-BUS GUIDE



### A REMINDER FOR STUDENTS ABOUT THEATER ETIQUETTE

- LISTEN, EXPERIENCE, IMAGINE, DISCOVER, LEARN!
- GIVE YOUR ENERGY AND ATTENTION TO THE PERFORMERS.
- PLEASE DO NOT EAT OR DRINK IN THE THEATER.
- TALK ONLY BEFORE AND AFTER THE PERFORMANCE.
- TURN OFF WIRELESS DEVICES.
- NO PHOTOS, VIDEOS, TEXTING, OR LISTENING TO MUSIC.

\*These are guidelines... We understand that some students may need to experience the performance in their own way, and we are here to support all students and their unique needs.

### EXPLORING HERITAGE

Imagine you found out you had a super power.

- What superpower would you most want to have? What superpower would actually make your life harder?
- How would having a super power change what other people thought about you? How would it change how you felt about yourself?
- What makes you who you are?

### CONCEPTS OF CULTURE AND TRADITION

Give students a chance to reflect on the idea of culture and tradition through some quick discussion prompts.

- What are some of the cultural traditions you celebrate? What other cultural celebrations or traditions are you familiar with?
- What can you learn about people by experiencing the art that they create and perform?
- How do these different art forms help people to express their emotions and/or tell their stories?

### A BIT OF BACKGROUND

"What the Day Owes to the Night" is a 12-man mash-up of hip-hop, Brazilian martial arts, street performance, and contemporary dance. Koubi, a pharmacist turned choreographer raised in France, didn't learn of his family's Algerian roots until he was in his twenties. That discovery inspired him to create work reflecting his heritage. The result, "is history with a big H: the history of France and Algeria, and the history of Herve. Herve had to find his history in the darkness and give it light."

In 2009, Koubi staged an audition in Algeria, which attracted more than 200 men and only one woman. "It's not easy to dance in Algeria -- you can dance traditional folkloric dance with no problem, but contemporary dance is a little harder," Gabriel says. "In a certain way, you would hide dance behind sport. You have to train in the streets at night."

"Hip-hop is not Algerian: it came from the U.S., then it came to France, then to Algeria," Gabriel says. As the piece was made, "We showed (the dancers) a series of movements and asked them to respond to that, then created choreographic material. There are some movements that come from the dancers' skills: spins, acrobatic skills, capoeira, martial arts. They belong to a global choreographic language used to give meaning to what Herve wanted to say."

### THINGS TO LOOK FOR

- Watch for the patterns/shapes created by the dancers
- Listen to the music; rhythms, pace, tone
- Check out the costumes, sets, lights

### DISCUSSION QUESTIONS

- What kind of emotions did you have when you were watching the show? What kind of emotions did you see being expressed?
- What kind of movements did you see? Fast or slow? High or low? Smooth or jumpy?
- How did the performers hold their bodies during the dances? How was their positioning different or similar to other dance?
- What did the music feel like? What effect did it have on you as an audience member? How did the rhythms affect you?
- Did you see any elements of storytelling or narrative in this performance? If yes, in what way?