

COMPAGNIE HERVÉ KOUBI

PARENT/CAREGIVER GUIDE

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Use this guide to jump-start a conversation with your child about the performance they saw recently – not only will you get to learn about what your child experienced, but it will also help them to process and reflect upon the onstage material.



DISCUSSION QUESTIONS

- What was the performance about? (Did it connect to history? To something else you've seen?)
- What did the performance make you think about? (Did it spark any new thoughts or give you any new understanding?)
- How did you connect ideas in the performance to ideas or realities in your own life? In your school work? In the rest of the world?
- Can you remember something about the performance that you particularly liked or disliked? If so, what was it and why did it stand out to you?
- Did you have a favorite moment in the performance? Tell me about it.

CONCEPTS OF CULTURE AND TRADITION

Reflect with your child 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."

