

THE CHOREOGRAPHY - TEACHER 'S GUIDE

Hi!

This is a guide for THE CHOREOGRAPHY. Read the text about the performance to your class before the performance, and give them the practical information available on this page. On page 2 you will find important information about participation in the performance, which is addressed to you as a teacher. After the performance, you may talk to your class about one or more of the questions found on page 3.

More information can be found on our website www.koreografin.se.
If you have feedback or questions, please email us at: info@koreografin.se.



THE CHOREOGRAPHY - A movementbased headphone experience

THE CHOREOGRAPHY explores the world through movement and explores how the way we move can affect what we think, see and feel. THE CHOREOGRAPHY is based on audience participation. Everyone in the audience gets a pair of headphones through which they will hear a voice telling them how to move, how to relate to one's body and how to relate to one another. In other words, there are no dancers or actors in the performance, but it is instead the audience itself which creates THE CHOREOGRAPHY together.

Practical information

THE CHOREOGRAPHY is a participatory performance. This means that the audience participates by listening to a voice through a pair of headphones. Only the participating audience will be in the room, and no one else is watching.

- The performance comprises half a class, with a maximum of 16 persons at a time.
- The performance lasts about 45 minutes.
- The performance requires no prior knowledge and everyone can join in!
- The performance is available in Arabic, Dari, English, Farsi, Pashto, Russian, Somali, Sorani, Swedish and Turkish and each pupil can choose anonymously which language they want to listen to.

INFORMATION TO TEACHERS ABOUT LANGUAGE

Each person in the audience can choose what language they want to listen to. Regardless of the language, everyone can participate together and listen to the same instructions. In other words, no one will notice which language each person is listening to.

We want the choice of language to be anonymous and that is why it is done individually by each person before the performance begins. The reason for this is that we feel that it may be difficult for some students to choose their mother tongue if it is different from Swedish, and that there may be a social pressure around the choice of language. We therefore ask teachers not to discuss with the students about the language choice before the performance, or ask the students which languages they intend to choose.

We think it's a positive experience to take part of culture in your mother tongue and do not want to hinder students to this experience due to social pressure to choose the same language as their classmates. We see multilingualism as a great asset and therefore it is very positive if the students choose their "home language". However, it is always up to the student to choose!

INFORMATION TO TEACHERS ABOUT ABILITY

The performance is available for students with special needs in both primary and secondary school. In these cases it is important that there are several teachers who participate in the performance together with the students. If you have students in your class who you think need special adjustments, contact us beforehand at info@koreografin.se.

Hearing

We would like to know in advance if there are people with hearing loss as we can adjust the volume. If someone is deaf, a sign language interpreter is needed.

Walking

We would like to know in advance if someone uses a wheelchair or have difficulty walking. We have some tracks in the show that are more suitable for it.

Sight

In the case of visual impairment, it's good to know that there will be a light change at the end of the performance and that the room will get quite dark. If needed, the student can enter the room before the performance and experience this light change, and if it's perceived too dark, we can adapt.



SUGGESTED TOPICS FOR FOLLOW-UP TALKS

Talk about the content and form of the show:

- What did you do?
- What instructions did you get?
- What was it like to be led by a voice?
- How did it feel before, during and after the performance?
- Was there anything specific that was exciting / scary / fun / strange?

Talk about the word choreography

- What does the word choreography mean? What do you associate with it?
- Do you remember what the voice said about that word?

Quote from the show:

If we suppose that a choreography is made up of different movements one after another, then a choreography could be how you got out of bed this morning. Or how you sat down on a chair at the breakfast table - with your legs spread apart or crossed. Every person moves their body according to a certain pattern - when we make our way down the street, when we drink a glass of water or when we greet other people we do so in different ways. Everyone has their own individual choreography. The choreography you do depends on who you are but also on how the world around you is constructed. For example a shelf, placed high up on a wall, forces a short person to stand on their toes. What's your choreography like?

- What do you think they mean by that?
- Do you agree? Or do you think of it in any other way?

Talk about body and movement

The performance is based on the motto "As we move, we change". This means that our personal choreographies, how we move our bodies, affect how we feel and how others perceive us. If we move in a new way we can also change as people.

- Do you think we can change by moving in a new way?
- If so, how? Do you have an example?

If you want to know more about how body language affect us, check out this TedXTalk with Amy Cuddy: http://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are#t-921551

Talk about norm criticism

The choreography is based on norm-critical perspectives. Feel free to talk with your students about what norms and norm criticism is and what consequences norms have in society.

Here is our definition of norm criticism:

A norm is an invisible rule that states what is considered "natural" and general. Norms regarding our identities incorrectly portray certain qualities, features or abilities as more "natural" and "normal" than others. Because the norm is seen as natural, it is very often invisible and rarely challenged. Instead of seeing the norm, we often tend to see the ones who deviate from the norm, the ones that are not considered as natural or general.

If you fit into the norms you will get privileged in society, for example it means that you don't get questioned and do not encounter many obstacles. If you don't fit into the norms of society, you may instead have to motivate your choices and be confronted by the prejudice that you are less "normal" than others. Often those who deviate from the norm are seen as a problem. Norm criticism is about reversing this and looking at the norm itself as the problem. Norm criticism is about illuminating and looking critically at the norms that surround us. In norm-critical work, norms that lead to exclusion and discrimination are highlighted and questioned.