

Course Title: Caribbean Drama and Performance

Code: 8018

Professor: Lowell Fiet; Office: Pedreira 10, J 1:30 – 4:30 and by appointment  
[lowellfiet@icloud.com](mailto:lowellfiet@icloud.com); (787) 568-3020

Hours: 1:00 - 3:50 Saturdays

Class/Credit Hours: 3

Prerequisites: INGL 6488 Literature, Language and Culture of the English-speaking Caribbean or professor's authorization.

Description: A close examination of the development of 20<sup>th</sup> and 21<sup>st</sup> century Caribbean drama and performance as a cultural mosaic that reflects (1) the rich tradition of syncretic folk festivals, plays, masquerades, and spectacles drawn from the diverse origins of the majority population, (2) the formal literary or "art" theater from classical Greek, Asian, and European sources to the present day, and (3) the uniquely multicultural, multilingual social milieu of the postcolonial Caribbean.

Objectives: Students will be able to:

1. Communicate a solid understanding of the depth and breadth of Caribbean dramatic arts in relation to the history and tradition of world drama and theater.
2. Utilize the bibliographic resources and research methods appropriate to the advanced study of Caribbean cultural forms and expressions.
3. Understand the theoretical and critical bases for the examination of Caribbean drama and performance in terms of its syncretic relation to African, Asian, American, and European sources.
4. Appreciate the texts of principal Anglophone Caribbean playwrights and performers and place them inside the context of contemporary Caribbean and world dramatic creativity.
5. Analyze the complexity of the interaction between local, regional, and global cultural impulses in the Caribbean and other postcolonial societies.
6. Continue the process of independent research and study of dramatic texts and theater traditions that will permit students to formulate dissertation proposals and write and present original critical and research findings as conference papers and journal articles.

*Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el profesor al inicio del semestre para planificar el acomodo razonable y equipo asistivo necesario conforme a las recomendaciones de la oficina de Asuntos para las Personas con Impedimento (OAPI) del Decanato de Estudiantes. También, aquellos estudiantes con necesidades especiales que requieren de algún tipo de asistencia o acomodo deben comunicarse con el profesor.*

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### Evaluation:

Graduate Seminar based on lecture-discussion and student-generated analysis.  
Attendance and Participation are essential.

- 4-5 oral or written presentations on critical, theoretical or dramatic texts (45%)
- Report on a study of a text related to Caribbean carnival and cultural performance (25%)
- A final critical/research project (class report and written paper) (30%)

*Evaluación diferenciada a estudiantes con necesidades especiales.*

Grading System: A, B, C, D, F

### Suggested Texts:

- Antonio Benítez-Rojo, *The Repeating Island: The Caribbean and the Postmodern Perspective* (Durham and London: Duke University Press, 1996).  
Richard D.E. Burton, *Afro-Creole: Power, Opposition, and Play in the Caribbean* (Ithaca and London: Cornell University Press, 1997).  
Helen Gilbert and Joanne Tompkins, *Post-Colonial Drama: Theory, Practice, Politics* (London: Routledge, 1996)  
Joseph Roach, *Cities of the Dead: Circum-Atlantic Performance* (New York: Columbia University Press, 1996).  
Walcott, Derek, *Dream on Monkey Mountain and Other Plays* (New York: Farrar Straus, 1970).

### **Reading lists (the order of the readings may vary)**

#### **Plays:**

1. Simone Schwarz-Bart, *Your Handsome Captain*
2. Derek Walcott. *The Sea at Dauphin* and *Ti-Jean and His Brothers* (in *Dream on Monkey Mountain and Other Plays*)
3. Derek Walcott, *Dream on Monkey Mountain* (*Dream . . . and Other Plays*)
4. Earl Lovelace, *Jestina's Calypso*
5. Dennis Scott, *An Echo in the Bone*
6. Trevor Rhone, *Two Can Play* and *Smile Orange*
7. Derek Walcott, *Pantomime* (*Remembrance and Pantomime*)  
*A Branch of the Blue Nile* (*Three Plays*)  
*The Odyssey* (*The Odyssey*)  
**Other Walcott plays --especially the most recently published (and at least one unpublished) works--will be covered by oral reports.**
8. Traditions --**selection for presentations.**

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Errol John, *Moon on a Rainbow Shawl*  
C.L.R. James, *The Black Jacobins*  
Derek Walcott, *Henri Christophe, Drums and Colours*, and *Malcochon, or the Six in the Rain*  
Roderick Walcott, *The Banjo Man*  
Lovelace, Earl. *The Dragon Can't Dance* (dramatic version for theater performance).

#### 9. Newer Traditions --**selection for presentations.**

Dennis Scott, *The Crime of Anabel Campbell*  
Dennis Scott, *Dog (You Can Lead a Horse to Water and Other Plays)*  
Aldwyn Bully, *Good Morning Miss Millie*  
Kendel Hippolyte, *The Drum-maker*  
Sistren (packet of articles, plays) and *Lionheart Gal*  
Tony Hall (with Rhona Spencer and Susan Sandiford), *Jean and Dinah Who Have Been Locked Away . . .*

#### 10. Recently published

Pat Cumper, et al, *Fallen Angel and the Devil Concubine (3 Jamaican Plays: A Postcolonial Anthology)*  
Rawle Gibbons, *I Lawah (Love Trilogy)*  
Eintou Pearl Springer, *Canboulay (Emancipation Moments)*

#### 11. African corollaries --**selection for presentation**

Wole Soyinka, *Death and the King's Horseman*  
Percy Mtwa, Mbongeni Ngema, and Barney Simon, *Woza Albert!*

### **Other materials to be read along with the plays**

1. Antonio Benítez-Rojo, *The Repeating Island*, 1-29.
2. Melville J. Herskovits, "Dramatic Expression among Primitive People"  
Victor Turner, "Are there universals of performance in myth, ritual, and drama?" (Schechner/Appel)  
-----, "Dramatic Ritual/Ritual Drama: Performative and Reflexive Anthropology" (Marranca/Dasgupta)  
Richard Schechner, "Magnitudes of Performance" (Schechner/Appel)
3. Derek Walcott, "What the Twilight Says: An Overture" (*Dream . . . and Other Plays*)  
-----, "The Antilles: Fragment of Epic Memory"  
  
Laurence Breiner, "Walcott's Early Drama" (*The Art of Derek Walcott*)  
  
Lowell Fiet, "Walcott's Way: 'Do you know where are?' 'At a crossroad in the moonlight.'" *Sargasso (Special Issue 1999)*.  
  
-----, "Mapping a New Nile: Derek Walcott's Later Plays" (*The Art of Derek Walcott*)
4. Dale Byam, "Communal Space and Performance in Africa" (Cohen-Cruz)

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Ngugi wa Thiong'o, "The Language of African Theatre" (Cohen-Cruz)  
Peter Brook, "The Culture of Links"

5. Aiyegina Funso and Rawle Gibbons. *Orisa (Orisha) Tradition in Trinidad*. Fac. of Social Sciences, U of the West Indies, St. Augustine, Trinidad: Research and Working Papers Series 2000.

Critical session on Trinidad Carnival and other forms of "cultural performance" --  
**selection of one (1) for presentation:**

- Burton, Richard D.E. *Afro-Creole: Power, Opposition and Play in the Caribbean*. Ithaca and London: Cornell University Press, 1997. [Carnival Complex].  
*Caribbean Quarterly*. 4, 3-4 (Sept - Dec 1958). [Special Issue on Carnival; available in Caribbean Regional Library.]  
Cozart Riggio, Milla, ed. *Carnival: Culture in Action--The Trinidad Experience*. 2004. Routledge: New York and London.  
Cowley, John. *Carnival, Canboulay, and Calypso: Traditions in the making*. Cambridge:Cambridge UP, 1996.  
Green, Garth L. and Philip W. Scher, eds. *Trinidad Carnival: The Cultural Politics of a Transnational Festival*. Bloomington: Indiana UP, 2007  
Hill, Donald R. *Calypso Calaloo: Early Carnival Music in Trinidad*. Gainesville, Florida:UP of Florida, 1993.  
Hill, Errol. *The Trinidad Carnival: Mandate for a National Theatre*. 1972; London: New Beacon, 1997.  
Mason, Peter. *Bacchanal! The Carnival Culture of Trinidad*. Philadelphia: Temple UP, 1998.  
Nunley, John and Judith Bettelheim. *Caribbean Festival Arts*. Seattle: U Washington P, 1988.  
Roach, Joseph. *Cities of the Dead. Circum-Atlantic Performance*. New York: Columbia UP, 1996. [New Orleans].  
*TDR. The Journal of Performance Studies. Trinidad and Tobago Carnival*. Vol. 42, Issue 3 (Fall 1998). <http://mitpress.mit.edu/DRAM/42-3/contents.html>  
van Koningsbruggen, Peter. *Trinidad Carnival: A Quest for National Identity*. [Warwick University Caribbean Studies] London and Basingstoke: Macmillan, 1997.

**and others to be added to select from.**

**Other selections to be listed as they apply.**

**Bibliography**

- Roger D. Abrahams, *The Man-of-Words in the West Indies: Performance and the Emergence of Creole Culture* (Baltimore: Johns Hopkins UP, 1983).
- Martin Banham, Errol Hill, and George Woodyard, eds. *The Cambridge Guide to African and Caribbean Theatre* (New York/Cambridge: Cambridge UP, 1994).
- Antonio Benítez-Rojo, *The Repeating Island: The Caribbean and the Postmodern Perspective*. Durham/London: Duke UP, 1996.
- Fahamisha Patricia Brown, *Performing the Word: African American Poetry as Vernacular Culture* (New Brunswick/London: Rutgers UP, 1999).
- Stewart Brown, ed. *The Art of Derek Walcott* (Wales: Seren Press, 1991).
- Richard D.E. Burton, *Afro-Creole: Power, Opposition, and Play in the Caribbean* (Ithaca/London: Cornell UP, 1997).
- Marvin Carlson, *Performance: A Critical Introduction* (London/New York: Routledge, 1996).
- Sue-Ellen Case and Janelle Reinelt, eds. *The Performance of Power: Theatrical Discourse and Politics* (Iowa City: U Iowa P, 1991).
- Jeanne Colleran and Jenny S. Spenser, eds. *Staging Resistance: Essays on Political Theater* (Ann Arbor, U Michigan P, 1999),
- Ken Corsbie, *Theatre in the Caribbean* (London: Hooder and Stoughton, 1984).
- Brian Crow (with Chris Banfield), *An Introduction to Post-Colonial Theatre* (New York/Cambridge: Cambridge UP, 1996).
- Elin Diamond, ed. *Performance and Cultural Politics* (London/New York: Routledge, 1996).
- Lowell Fiet, ed. *Performance and Text in Caribbean Literature and Art. SARGASSO Special Edition 1999* (U of Puerto Rico, 2000).
- Lowell Fiet, ed., *SARGASSO 7* (1990): *Caribbean Theater*

## 6 --Caribbean Drama and Performance

Lowell Fiet and Janette Becerra, eds. *A Gathering of Players and Poets:*

*Voice and Performance in Caribbean Culture(s)* (U of Puerto Rico-  
Río Piedras, 1999).

Fischer-Lichte, Erika, *The Transformative Power of Performance: A New Aesthetics*

(New York/London: Routledge, 2008).

Helen Gilbert and Joanne Tompkins, *Post-Colonial Drama: Theory, Practice,*

*Politics* (London/New York: Routledge, 1996).

Robert D. Hamner, *Derek Walcott*, Rev. ed. (Boston: Twayne, 1995).

Paget Henry: *Caliban's Reason: An Introduction to Afro-Caribbean Philosophy* (New

York/London: Routledge, 2000).

Errol Hill, *The Jamaican Stage, 1655-1900: A Profile of a Colonial Theatre*

(Amherst:

U Mass P, 1992).

Peter Hulme, *Colonial Encounters: Europe and the Native Caribbean, 1492-1797*

(London: Methuen, 1986).

Peter Hulme and William H. Sherman, eds. *The Tempest and its Travels*

(Philadelphia: U

Pennsylvania P, 2000).

Bruce King, *Derek Walcott: A Caribbean Life* (Oxford/New York: Oxford UP, 2000).

Bruce King, *Derek Walcott and West Indian Drama* (Oxford/New York:

Oxford UP, 1995).

Bonnie Marranca and Gautam Dasgupta, eds., *Interculturalism and Performance*

(New

York: PAJ, 1991).

John W. Nunley and Judith Bettelheim, eds., *Caribbean Festival Arts* (Seattle: U

Washington P, 1988).

Tejumola Olaniyan, *Scars of Conquest/Masks of Resistance: The Invention of*

*Cultural Identities in African, African-American, and Caribbean Drama* (New

York/ Oxford: Oxford UP, 1995)

Kole Omotoso, *The Theatrical Into Theatre: A Study of the Drama and Theatre of the*

*English-speaking Caribbean* (London: New Beacon, 1982).

## 7 --Caribbean Drama and Performance

- Patrice Pavis, ed., *The Intercultural Performance Reader* (London/New York: Routledge, 1996).
- Sally Price, *Primitive Art in Civilized Places* (Chicago: U of Chicago P, 1989).
- Sally Price and Richard Price, *Maroon Arts: Cultural Vitality in the African Diaspora* (Boston: Beacon, 1999).
- Joseph Roach, *Cities of the Dead: Circum-Atlantic Performance* (New York: Columbia UP, 1996).
- Richard Schechner and Willa Appel, eds. *By means of performance: Intercultural studies of theatre and ritual* (Cambridge: Cambridge UP, 1990).
- Judy S. J. Stone, *Studies in West Indian Literature: Theatre*, "Intro" by Kenneth Ramchand (London and Basingstoke: Macmillan, 1994).
- Diane Taylor and Juan Villegas, eds. *Negotiating Performance: Gender, Sexuality, and Theatricality in Latin/o America* (Durham/London: Duke UP, 1994).
- John Thieme, *Derek Walcott* (Manchester/New York: Manchester UP, 1999).
- Derek Walcott, *"What the Twilight Says" and Other Essays* (New York: Farrar, Straus, Giroux, 1999).

### SELECTED BIBLIOGRAPHY OF LITERATURE ON OR ABOUT CARNIVAL, PAN AND CALYPSO

- Novels** Boodhoo, I. J. *Between Two Seasons*. Harlow, UK: Longman, 1994.
- Lovelace, Earl. *The Dragon Can't Dance*. Harlow, UK: Longman, 1986 [London: Andre Deutsch, 1979].
- Poems** Agard, John. *Man to Pan*. Havana: Ediciones Casa de las Americas, 1982. Selections rpt. *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.
- Beissel, Henry. "Pans at Carnival." *Voices* 1:6 (1966). Rpt. *The Penguin Book of Caribbean Verse in English*. Ed. Paula Burnett. London: Penguin, 1986.
- Brathwaite, Edward Kamau. "Caliban" and "Jou'vert." *Islands*. Oxford: Oxford UP, 1969. Rpt. *The Arrivants: A New World Trilogy*. Oxford: Oxford UP, 1973.

## 8 --Caribbean Drama and Performance

Charles, Faustin. "Carnival." *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.

Cummings, Joseph. "A Voice from de Grave." *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.

D'Aguiar, Fred. "Notting Hill." *British Subjects*. Newcastle Upon Tyne: Bloodaxe, 1993.

Decoteau, Delano Abdul Malik. "Pan Run II." *The Whirlwind*. London: Panrun Collective, 1988. Rpt. *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.

Hopkinson, Slade. "The Mighty Intriguer." *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.

Keane, Ellsworth "Shake". "Calypso Dancers." *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.

Kwesi, Laisana. "Kaisoman." *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.

La Fortune, Knolly. "Carnival Rhapsody." *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.

Morris, Mervyn. "Pre-Carnival Party." *Shadow Boxing*. London: New Beacon, 1979. Rpt. *The Heinemann Book of Caribbean Poetry*. Oxford: Heinemann, 1992.

Questel, Victor. "Pan Drama." *Voiceprint: An Anthology of Oral and Related Poetry from the Caribbean*. Ed. Stewart Brown, Mervyn Morris and Gordon Rohlehr. Harlow, UK: Longman, 1989.

Ramkissoon-Chen, Rajandaye. "When the Hindu Woman Sings Calypso." *The Heinemann Book of Caribbean Poetry*. Oxford: Heinemann, 1992.

Walcott, Derek. "The Spoiler's Return." *The Fortunate Traveller*. New York: Farrar Straus Giroux, 1981. Rpt. *Collected Poems 1948-1984*. New York: Farrar Straus Giroux, 1986. [PR ]

**Plays** Hill, Errol. *Man Better Man. Plays for Today*. Ed. Errol Hill. Harlow, UK: Longman, 1985.



9 --Caribbean Drama and Performance

Walcott, Derek. *The Last Carnival. Three Plays*. New York: Farrar Straus Giroux, 1986. PR 9272.9 .W3 T5 1986

**Short Stories** Anthony, Michael. "The Chieftain's Carnival," "They Better Don't Stop the Carnival," "Little Winston," and "Victory Ever More." *The Chieftain's Carnival and Other Stories*. Harlow, UK: Longman, 1993. PR 9272.9 .A5 C54 1993.

Campbell, Hazel D. "I-Calypto." *Singerman*. London: Peepal Tree, 1992. Rpt. *The Penguin Book of Caribbean Short Stories*. Ed. E. A. Markham. London: Penguin, 1996.

Chen, Willi. "The Stickfighter" and "King of the Carnival." *King of the Carnival and Other Stories*. London: Hansib, 1988. "The Stickfighter" rpt. *Caribbean New Wave*. Ed. Stewart Brown. Oxford: Heinemann, 1990.

Lovelace, Earl. "The Midnight Robber." *A Brief Conversation and Other Stories*. Oxford: Heinemann, 1988.

Scott, Lawrence. "King Sailor One J'Ouvert Morning." *Caribbean New Wave*. Ed. Stewart Brown. Oxford: Heinemann, 1990.

Selvon, Sam. "Calypsonian." *Bim* V:17 (1952). Rpt. *Foreday Morning: Selected Prose 1946-1986*. Harlow, UK: Longman, 1989. PR 9272.9 .S4 F6 1989

---. "Song of Sixpence." *Ways of Sunlight*. Rpt. *The Penguin Book of Caribbean Short Stories*. Ed. E. A. Markham. London: Penguin, 1996.