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; (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 20th and 21st 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 reciben 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.
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:


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.
3 --Caribbean Drama and Performance

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).

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
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


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)
4 --Caribbean Drama and Performance

Ngugi wa Thion’o, “The Language of African Theatre” (Cohen-Cruz)
Peter Brook, “The Culture of Links”


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


*Caribbean Quarterly*. 4, 3-4 (Sept - Dec 1958). [Special Issue on Carnival; available in Caribbean Regional Library.]


and others to be added to select from.

Other selections to be listed as they apply.
5 --Caribbean Drama and Performance

Bibliography


Lowell Fiet, ed., *SARGASSO 7* (1990): *Caribbean Theater*


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**


8 --Caribbean Drama and Performance


**Short Stories**  


