

ABSTRACT

Manifestations of Caribbean Performance: Articulating Methods for The
Caribbean Actor

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There exists no comprehensive body of work dedicated to the praxis of acting styles or techniques developed in the Caribbean. This research therefore attempts to answer the following question: With specific reference to the work of two dramatists from Trinidad and Tobago, (namely, Rawle Gibbons and Tony Hall) and the process and product of a ninety minute theatrical performance, what effect has experimenting with a Caribbean theatre aesthetic had on the development of distinct acting methods in the Caribbean?

For this reason, the research documents perspectives on acting, by conducting interviews and collecting the oral histories of these two renowned theatre practitioners. It examines manuscripts on Caribbean theatre and juxtaposes these findings with available critiques and recollections of staged performances by these practitioners, as well as study the rehearsal processes with a view to appreciating the interaction between the Caribbean director and actor in the staging of plays in the Caribbean. Based on this data, the research presents a ninety minute theatrical performance situating the Caribbean body in performance as the subject. The research analyses the dialogue created through practice between the director and the actor in a process that consciously privileges the idea of an aesthetic. Further, the research analyses the findings derived from the process and the final product, contributing to the body of knowledge on acting praxis in the Caribbean. It also examines the implications for actor training institutions in the Caribbean.

Keywords: Camille Quamina; Rawle Gibbons; Tony Hall; Ritual Theatre; drama; acting; methodology; praxis; Caribbean aesthetic; technique; training.