

**PORTFOLIO OF SUPPORTING MATERIALS  
SECTION II**

**PERSONAL REFLECTIONS  
&  
THE EDUCATION PROGRAMME**

# **!HalleluiaH!**

## **Excursions into a Third Space**

**Carnival Messiah as an instrument of  
Postcolonial Liberation**

**Geraldine Connor**

### **PORTFOLIO OF SUPPORTING MATERIALS**

#### **SECTION II**

#### **PERSONAL REFLECTIONS & THE EDUCATION PROGRAMME**

Submitted in fulfilment for the degree of Ph.D. in  
Cultural Studies  
Department of Fine Art, History of Art and Cultural Studies  
University of Leeds

September 2005

**!HALLELULIAH!**  
EXCURSIONS INTO A THIRD SPACE  
Carnival Messiah as an instrument of postcolonial  
liberation

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PROGRAMME**

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# CARNIVAL MESSIAH

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## **PORTFOLIO OF SUPPORTING MATERIALS**

### **SECTION II:1**

#### **PERSONAL REFLECTIONS**

This thesis is first and foremost a reflexive piece of work. It is the outcome of a critical self-analysis and soul searching, which took place in the early 1990's, with a view to resolving a personal crisis related to the relevance of my Caribbean consciousness, culture and heritage in the context of being a second generation post-colonial, post modern subject in what was then described as a multi-cultural Britain. A division of loyalties had inevitably arisen within me, a paradoxical mixture of public commitment and private alienation that had given rise to a nagging sense of personal isolation and a manifestation of a tension and uneasiness that clearly only this condition could give rise to. This thesis and its aesthetic manifestation through the creation of *Carnival Messiah*, consequently became my vehicle for an exercise in soul-searching and a revealing reflection on and an echo of, my personal sentiments, cultural values, social experiences, artistic and political beliefs.

My earliest recollection of Carnival was as a child growing up in Trinidad, sitting on the bleachers of the Queen's park Savannah in scorching hot sun and seeing a fantasy of my imagination come alive! It was Silver Stars' portrayal of Gulliver's Travels.....right in front of me were all the Children of Lilliput in glorious costumed splendour, exactly as I had imagined them, surrounding the amazing, tied up and nailed down, giant sized Gulliver ..... This was 1963.... this masquerade band was designed by Pat Chu Foon....

This was also the year I first heard Steelband in all its glory...and although I did not know it at the time.....my cousin Richard had taken me to the first ever Panorama steelband competition..... this was to leave a lifelong impression on me..... it was an amazing experience....the band that impressed me the most was Guinness Cavaliers....with Kitchener's Kaiso of that year (sing) 'De road make to walk on Carnival day'.... and of course Sparrow was also a serious contender with (sing)

'Dan is de man in de van'.....I could go on and on!.....the sailor bands, all in white, with masqueraders numbering in the 1000's....you had to duck to prevent yourself from being sprayed with the talcum powder!

Then I remember London.... maybe around 1974 we played a 'tee shirt mas' and jumped up all over Notting Hill behind Miguel Barabas and his percussion crew who were playing perched on the back of a pick-up truck..... Peter Minshall was designing for Notting Hill Carnival in those days....I do believe his famous 'Hummingbird' costume first took shape at that time.....and , on the road.... Ebony Steelband played a Peters and Lee hit 'don't make me wait to long'.....Ebony's mas' band that year was called 'Colour my soul' and depicted all the national colours of the different english speaking Caribbean islands....Grenada, Trinidad, Jamaica !.....and of course.... London carnival would not have been the same if we did not dance the night away in one of the now late Charles Applewhite's legendary carnival fetes.... the latest calypso

import from Trinidad that year was Shadow's 'Bassman'.... .

(sing) bom bom pudi bom bom!.....

In 1975, I moved back to Trinidad and Tobago, where I lived and worked until 1984. I then returned to the United Kingdom for a four year stretch, then returned to Trinidad and Tobago for two years until 1990. I came to Leeds in February 1990, to develop a degree course in Multicultural Music Studies, and lecture in this area of music at the City of Leeds College of Music. This was at the behest of two far-sighted individuals and one accommodating college principal: Roy Walmsley, Arthur France and Joe Stones. Having equally lived, studied and worked in both Trinidad and London, the only real progression that took place here, or so I thought at the time, was that I would take up residence in Yorkshire. Within six months of my arrival, I had set up metaphorical 'shop' in the Mandela Centre in Chapletown, running a choir (The Mandela Singers who went on to become Black Expression) that consisted of – as one very ungenerous character (who shall



remain nameless) dared to describe us aloud - vagabonds and 'erstewhile neredowells'.

The right to become a member of this 'elite' choir was 'attendance on the day of rehearsal'. We numbered about forty, we met once a week on a Thursday, and, between 1990 and 1993, we performed all over Leeds and in particular at any special event in Chapeltown. The success of this endeavour was down to the practice and exercise of some very basic concepts of hospitality: access, ownership, equality and hardwork which reflected in the public face of its participants as, self-empowerment, self-confidence and self-esteem in that it engendered in each and every one of them, a new consciousness and pride of self.

As I walked amongst the black community in Leeds going about their everyday activities, I was overcome by a sense of loss and hopelessness, almost like a bereavement that pervaded the atmosphere. This was particularly apparent in the faces of the young people. They seemed to have no direction, no

ambition, but even more seriously, they did not seem to belong. Coming from Trinidad with a cockiness and self-assurance born of belonging, confidence and self-esteem.....I could not understand this reticence, this aimlessness, this anchorlessness!...all the black people looked old, miserable and downtrodden..... no apparent zest for life! Could I make a difference?

In 1992, I began lecturing at Bretton Hall on a new degree, the BA(Hons) in Popular Music Studies. It struck me that this was the kind of course that would attract a diverse group of students. What we recruited in fact, was a young white, male, middle class group of students....no women and certainly no people of colour. This of course puzzled me...where were all those young people who were full of talent, that I had been working with in Chapeltown? They would excel on a course like this.....they were no where to be seen. In eight years of teaching delivery at Bretton we in fact attracted four students that could be described as having a black/Asian background.

In 1992 also, the relationship I now have with the West Yorkshire Playhouse was initiated when I was invited by Jude Kelly and Burt Caesar (black Director) to be the Musical Director for Eugene O'Neil's 'All God's Chillun Got Wings'. Burt needed a Choir/Greek chorus of sixty people, thirty white and thirty black who were to metaphorically reflect the inequalities of 1930's New York society, its poverty, its deprivation its segregation.

I promptly co-opted Black Expression and volunteered a group of thirty second year Bretton music students (as part of their performance module) to take part in this show which ran for five weeks in the Quarry Theatre. The relationships and friendships that came out of this unlikely union still have repercussions to this day. More importantly, the access, ownership, equality, self-empowerment, self-confidence and self-esteem that was engendered in all who participated has been unsurpassed. I had proved that we could all work

together, successfully, in a positive manner, with very positive outcomes. It is probably at this time that the first seeds of Carnival Messiah were sown. I had always wanted to explore creatively, issues of cross cultural exchange. I had grown up been educated and lived and worked within two cultures all my life, and had reaped the positive benefits of both. The 'All God's Chillun Got Wings' allowed me for the first time to begin to explore issues of interculturalisation from an aesthetic, social and cultural perspective.

The catalyst came however, in 1992 when I first heard and was completely inspired by the American 'make-over' of sixteen of Handel's forty-three arias, recitatives and choruses Handel's Messiah: A Soulful Celebration published in CD format, featuring various black American music genres rooted in blues, gospel, rap, jazz, hip hop and big band. These were performed by a galaxy of celebrity popular R&B singers and famous gospel choirs including Stevie Wonder, Chaka Khan, Patti Austin, Dianne Reeves, Johnny Mathis, Gladys Knight and the

Clarke Sisters. The arrangers included Mervyn Warren, Cedric Dent and Quincy Jones.

I noted however, that this work had been only developed musically. I felt that if I widened the remit of applying all the styles and artistic genres associated with Trinidad and Tobago's Carnival and culture, to Handel's oratorio, Messiah, I might be able to explore something really quite exciting. Thus, in 1993, with the introduction of a new teaching module at Bretton Hall, I was finally able to look at these issues of interculturalisation in a project of my own creation and definition. Thus, Carnival Messiah was born. Carnival Messiah became an opportunity for me to explore, not only the aesthetic worth of artistic experience but also to put to the test, my own theories on the use of the power of intercultural exchange to empower, influence and affect social change. I believed that Carnival Messiah could provide a progressive, exhilarating and equal learning experience for all its participants, equipping them thoroughly for a future artistic or

otherwise working life and/or appreciation, by providing a uniquely integrated package of life, artistic and social skills.. I was able to workshop this project during 1993 and 1994 and then enable the first professional production by and at the West Yorkshire Playhouse in 1999.

The Carnival Messiah education programme 1999 offered induction and skills workshops, teaching across all art forms and disciplines, with an emphasis focussed toward participants gaining hands-on experience, with real deadlines and professional skills and expectations. The programme specifically targeted voluntary and community participation as well as young aspiring professional artists. It was these people who would go on to become informed and experienced performers and the new audiences of the future. (Section II:2 Carnival Messiah -The Education Programme).

## **II.2 CARNIVAL MESSIAH – THE EDUCATION PROGRAMME**

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Book, Music and Lyrics by Geraldine Connor  
Directed by Geraldine Connor  
Designed by Wayne Berkeley





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### Modules

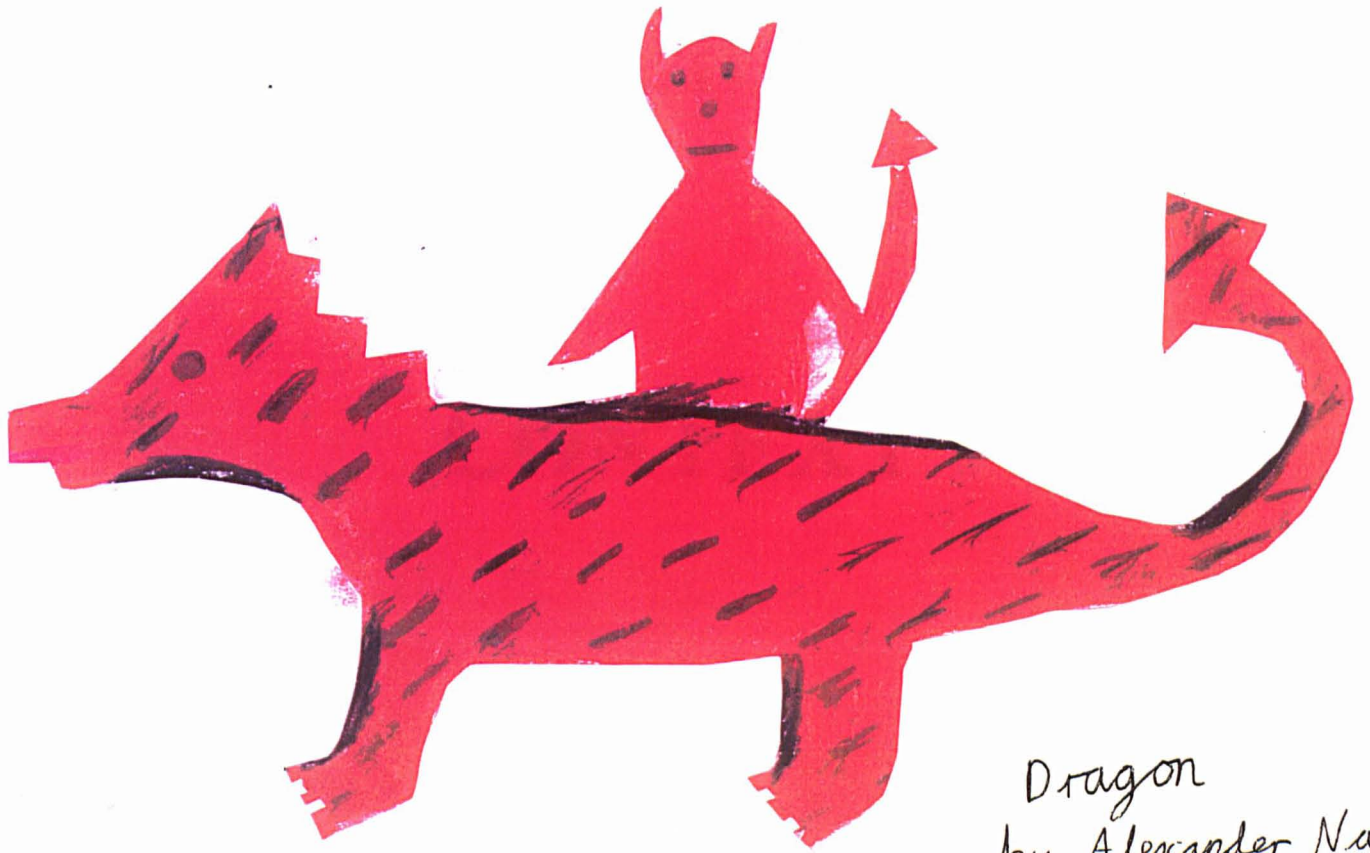
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- 8. Technical
- 9. Administration

Alexander James Nash  
88 Wrenthorpe Road  
Wrenthorpe  
Wakefield  
WF2 0JS

Dear Geraldine

I really enjoyed the performance on Saturday night, it was brilliant. Enclosed in this letter is a picture of my favourite part which was where the dragon came out being led by two devils. All of the costumes were amazing with the blazing reds, the cold blues and the peaceful greens. Carnival Messiah reminded me of a play I went to see in York called the Mystery Plays. The music was brilliant with the guitars, snare drums, chimes and keyboard all playing in one. I liked the scene where Jesus was being born in a stable with sheep just letting out a brief baa every so often. All in all I think Carnival Messiah was the best play I have ever seen.

Love and God Bless  
Alexander Nash (9)



Dragon  
by Alexander Nash

# SECTION I

## CONTEXT

# INTRODUCTION

Carnival is a mass celebration of collective identity that in West Indian culture exhibits an explicit desire to affirm that life and art are not separate. Merely to be a passive recipient of artistic activity is alien to the life and the innate creativity of these communities. Joyous participation of all creeds and races is not only essential, but symbolic in the extreme. Carnival and Masquerade are about experiencing and participating in total theatre, out front, on the streets - music and dance, costume and masquerade, and underlying all this are the parallels with historical reality that it enacts and expresses.

The production of *Carnival Messiah* is organically grounded in two specific but culturally opposed musical traditions, that of Oratorio and those of Carnival. It combines in new and exciting ways, the visual, live and performing arts by creating new celebratory performance environments and innovative methods of artistic delivery, all within one spectacular theatrical showcase.

*Carnival Messiah* explores the parallels that exist between worship within Roman Catholic religion, the Oresha tradition, Muslim and Hindu cultures with that of Trinidad Carnival practice.

*Carnival Messiah* employs some of the best known melodies of Handel's oratorio *The Messiah*, strategically re-arranged within the context of contemporary popular music culture. Genres such as Soca, Calypso, Dub and Reggae, Caribbean traditional music forms of drumming and steelband, folk song, Yoruba ritual chants and Tassa, as well as, western popular and contemporary popular music genres such as Rock, Pop, Hip Hop, Bhangra, Jazz Fusion and Gospel.

Dance interpretations with a Caribbean aesthetic which explore folk, popular and contemporary dance materials within formal dance techniques with an emphasis toward cultural roots are used throughout the production. Choreography for this production will engage with soloists and small ensemble work within the context of also moving a minimum cast size of 100 at any given time.

Finally, the Minstrel masquerade character is a very traditional feature of Trinidad carnival featuring special costume, song types, movement and dramatic elements. In *Carnival Messiah* the Minstrels have been bestowed the fantasy role of Urban Griot, that is, Calypsonian, musician and storyteller - the keepers of history, the praise Singers. Using some of the performance practices traditionally associated with Pantomime and *Commedia del' arte*, the story is enacted/told/sung by a group of seven minstrels who assume all the characters of the story as and when necessary and they in turn are supported by a vast chorus-cast of poly-ethnic assemblage, they are the 'people of the world'. This cast/chorus theatrically presents the litanic African derived call and response genre through their enactment of the story and their response to the minstrels.

# THE PRODUCTION

**Carnival Messiah** is a radical reinvention of George Freidrich Handel's oratorio, 'Messiah', for large scale stage and theatre, featuring Carribbean and contemporary popular music and dance genres showcased through the spectacular masquerade of Trinidad and Tobago.

By combining Caribbean Carnival practice with Oratorio, this production creates a new artistic environment which examines cultural transformations and parallels through artistic expression from an historic and sociological worldview whilst creating an unforgettable experience which is at once uniquely new, yet strangely familiar to all audiences.

Carnival Messiah will be produced by the The Carnival Messiah Company Limited, in partnership with the West Yorkshire Playhouse and Bretton Hall College of the University of Leeds.

A two-hour spectacular musical showcase, Carnival Messiah features a minimum cast of 100 singers, musicians, masqueraders, dancers and actors with all the excitement, music and colour of carnival, blended together with some of the most inspiring and exhilarating melodies from Handel's Messiah. Gospel, oratorio, soca, reggae, hip hop, ritual theatre and masquerade combine with towering glittering carnival costumes and dancing mobiles. Irrestible arrangements of Caribbean rhythms, Yoruba ritual, Muslim and Hindu cultural references, the carnival of Trinidad and the liturgy of christianity, unite in unforgettable celebration, as black and white Europeans move toward the Millenium in unison.

Carnival Messiah's education programme begin's with introductory educational and community workshops at the end April 1999 and culminates in a four week run at the West Yorkshire Playhouse commencing September 20 1999. Carnival Messiah's Community and Education programme specifically targets voluntary and community participation, as well as young aspiring professional artists, thus, some seventy participants from the local Leeds community were identified and auditioned during March 1999.

Carnival Messiah will offer induction and skills workshops, teaching across all art forms and offering hands-on experience, with real deadlines and professional standards and expectations. The programme will take place under the aegis of Bretton Hall, University College of Leeds. All community cast members will initaly be graded through the Applied Prior Learning (APL) system and successful attendance and completion of rehearsals, skills workshops, work shadowing and performances will count towards either a National Vocational Qualification or other related awards. We anticipate that many individuals will gain their first real experience as artists through the Carnival Messiah experience.

# RATIONALE

Carnival Messiah exemplifies the appropriation of 'classical' music by providing a context for examining musical signification in terms of popular creativity and cultural contestation.

With Carnival Messiah, I have created a new space, indeed a Thirdspace, by drawing on the power of the European 'classical' tradition, in this case elements of George Fredrich Handel's oratorio The Messiah, and fusing them together with the contemporary musics of Carnival as well as 'traditional' and contemporary African diasporic syncretic material. I have used this as a vehicle within which social relations and struggles are enacted by the appropriation of musical discourses normally associated with one group and making them serve other social interests.

The canon of the music now known as the 'great works of the classical tradition' began to form in the nineteenth century when European concert music was wrenched away from a variety of popular contexts and made to serve the social agenda of a powerful minority. Thus classical' music should be seen as a relatively recent cultural construct or in Hobsbawm and Rangers' (1983) now well known term the 'invented tradition' that reflects the priorities of a historical moment whereby current interests construct a cohesive past to establish or legitimise present-day institutions and social relations

So today, the prestige of classical music encompasses both its constructed aura of profundity and its affiliation with powerful social groups which depend upon the widespread assumption that it is somehow timeless and universal.

Thus, the immense social and cultural distance that is normally assumed to separate classical music and that of the African diaspora is not one of musicality but a distance of social difference and enactments of social experience. The intersection of these musics affects the complex relations among those who would depend on these musics to legitimate their social values.

In their groundbreaking book 'Anthropology as Cultural Critique 1986, Geoge E. Marcus and M.J. Fischer called for

"new critical projects that would simultaneously explore multiple cultural moments besides the usual 'objective' studies of cultural practices"

Carnival Messiah strives to achieve just that.

Thus, Carnival Messiah's appropriation of elements of Handel's oratorio used in tandem with elements of African diasporic music, combines creative ingenuity, contradiction and conflict towards revisions of cultural representation, musical meaning and prestige. These apparently disparate elements are newly employed in roles as signifiers which exemplify cultural homogenisation and cultural difference as they re-define and remove the 'literal' and 'metaphorical' boundaries between 'margin' and 'centre'.

Carnival Messiah unearths the underlying political issues of interpretative framework in the cultural debate, where different commentators have taken different positions, and, depending upon their perspective (and language), regarded the processes that I have employed in the development of Carnival Messiah as either the 'bastardisation' or the 'syncretism' of African or European culture.

It is my intention to create a new theoretical base which would establish a new politics in the relationship between what has been traditionally regarded as the 'margin' and the 'centre'. Carnival Messiah creates a 'new' cultural space which instead of refusing categories of imperial culture, its aesthetic and assumptions, appropriates these characteristics and combines them with a very specific Caribbean Carnival aesthetic. This 'new' cultural space, a Thirdspace, becomes a tool of liberation which has its own unique ideological interpretation of reality and its own unique value systems and norms.

I am not primarily interested in deconstructing colonialism/imperialism, I am more interested in weaving a 'new' political philosophy with an inherent 'new' interpretation of reality where the socio economic and culturally marginalized become the mediators of humanity.

This creates for the postmodern, post colonial West Indian subject, a movement away from victim status to that of self conscious subject. A subject who breaks with the privileged norms of the (subversive) centre to evaluate new social and political commitments at the 'margin'. This 'margin' now becomes/transforms into a dynamic 'new space' where art, language, worldview, political philosophy, institutions and self are constantly reinvented.

Historically, experientially and sociologically, Carnival Messiah focusses on the diversity rather than the homogeneity of the black experience within Britain. It reaches across racial and social boundaries, through its uniquely multi-stranded, eclectic approach to representation through cultural signification, which then becomes a melting pot of musical genres and cultural traditions. In this, Carnival Messiah provides a sense of understanding and ownership that in turn provides a point of access for the broadest possible social groupings of individuals. I am tempted at this point to invoke Victor Turner's notion of 'communitas' which he identified with the state of liminality.

This 'new cultural space', a space of 'many Voices' or using Bakhtin's term 'heteroglossia', a state of 'super hybridization' a space of 'unfixed' cultural identities, a space of 'multi-consciousness' a Thirdspace, is where Carnival Messiah is placed

E.W Soja (1997:140) editor of Thirdspace: Journeys to Los Angeles and other real-and-imagined places notes that Hommi Bhabha had this to say

"Speaking in particular of Great Britain, Bhabha describes the liberal 'entertainment and encouragement of cultural diversity' as a form of control and 'containment' "

Soja (1997:140) continues

"Against this 'containment of cultural difference' he (Bhabha) introduces the notion of hybridity.....Bhabha posits a Third space that echoes the chosen marginality of Bell Hooks and like Spivak and Said, especially challenges hegemonic historiography

'All forms of culture are continually in a process of hybridity.....hybridity to me is the "Third space" which enables other positions to emerge....the process of cultural hybridity gives rise to something different, something new and unrecognisable, a new area of negotiation, of meaning and representation"

Bhabha (1997:140)



And Bell Hooks (1990:31) in her book 'Yearning' had this to say

"Postmodern culture with its decentred subject can be the space where ties are severed or it can provide the occasion for new and varied forms of bonding. To some extent, ruptures, surfaces, contextuality and a host of other happenings create gaps that make space for oppositional practices which no longer require intellectuals to be confined to narrow separate spheres with no meaningful connection to the world of the everyday..... a space is there for critical exchange....(and) this may well be 'the' central future location of resistance struggle, a meeting place where new and radical happenings can occur"

Soja (1997:97) notes of Bell Hooks 'act of choosing marginality'

"Hook's construction of radical black subjectivity pushes the process of identity formation beyond exclusionary struggles against white racism, and on to a new terrain, a 'space of radical openness' where the key question of who we can be and still be black can be politically re-imagined and practiced"

And Hooks replies that

"Understanding marginality as position and place of resistance is crucial for oppressed, colonized people. If we only view the margin as a sign marking the condition of our pain and deprivation, then certain hopelessness and despair, a deep nihilism penetrates in a destructive way.....I want to say that these margins have been both sites of repression and sites of resistance (Hooks:1990 149 - 151)

"This is an intervention, a message from that space in the margin, that is a site of creativity and power, that inclusive space where we recover ourselves, where we move in solidarity to erase the category colonizer/colonized. marginality is the space of resistance. Enter that space. Let us meet there. (Hooks:1990:152 Enter that space, we greet you as liberators"

Let me invite you into the Thirdspace that is Carnival Messiah !Hallelujah!

Geraldine Connor  
Artistic Director  
March 1999

# COURSE STRUCTURE

## MODULES

MC111	Performance skills and Masquerade Making: Fundamental techniques
MC112.	Chorale
MO113	Dramatic Ensembles
MO114	Solo/Individual Performance
MO115	Minstrels
MC116	The Band
MC117	The Steelband
MCO118	Performance Management
MCO119	Administration

KEY	C = COMPULSORY
	CO = COMPULSORY OR OPTIONAL
	O = OPTIONAL

## CRITERIA

The programme is delivered at three levels: Level I Beginners: Level II Intermediates and Level III Advanced

### Level I BEGINNERS

These participants must complete a total 90 credits of work. This must include the completion of MC111 for 60 credits and 30 credits of MC112 with an overall minimum of 200 hours attendance.

### Level II INTERMEDIATE

These participants must complete 120 credits of work. This must include the completion of both MC111 and another compulsory module i.e. MC112, MC116, MC117, MCO118 or MCO119 with an overall minimum of 300 hours attendance. Participants must also have reached their sixteenth birthday by the beginning of the introductory project which commenced on April 25, 1999.

### Level III ADVANCED

These participants must complete 140 credits of work. This must include the completion of Level I MC111 and another compulsory module at Level II as well as one Optional module i.e. MU113, MU114, MU115, MCO118 or MCO119 with a minimum of 350 hours attendance. Participants must also have reached their sixteenth birthday by the beginning of the introductory project which commenced on April 25, 1999.

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# COURSE STRUCTURE GRID

<b>LEVEL I    BEGINNERS    90 CREDITS</b>				
<b>LEVEL</b>	<b>MODULE NO</b>	<b>MODULE TITLE</b>	<b>HOURS</b>	<b>CREDITS</b>
1	MC111	Performance skills & Mas Making	120	60
	Any other compulsory module	MC112, 116,117 MCO118,119	105	30
			225	90
<b>LEVEL II    INTERMEDIATE    120 CREDITS</b>				
2	MC111	Performance skills & Mas Making	120	60
	Any other compulsory module	MC112, 116,117 MCO118,119	210	60
			330	120
<b>LEVEL III    ADVANCED    140 CREDITS</b>				
2	MC111	Performance skills & Mas Making	115	60
	Any other compulsory module	MC112, 116,117 MCO118,119	100	60
	Any other Optional module	MC113, 114,115 MCO118,119	45	20
			375	140

# STAFFING

The education programme attached to the professional production of Carnival Messiah is designed to address many issues on many levels. One of the most important being that of the dissemination and exchange of Caribbean contextualised cultural excellence within Britain. Although Britain has many great exponents of Caribbean Arts practice, there are several levels of excellence in its practice and performance that have yet to be achieved. We anticipate that the Carnival Messiah education Programme will make a significant longterm contribution to this ambition.

The members of the core production team and performers that Carnival Messiah wish to bring from Trinidad and Tobago to contribute and participate in its production currently operate on a world stage. They are unique in their field of practice. There is no such expertise in Britain. Where this expertise does exist in Britain, we have used it e.g. Greta Mendez the Doyen of Caribbean Dance and Trinidad folk Art in Britain, David Hamilton founder of both Phoenix Dance and RJC, Clary Salandy of Mahogany Arts, our masquerade and costume designer and Dudley Nesbitt Leeds based Pannist extraordinaire, to name but a few.

We have drawn the majority of our production team workshop leader musicians, dance tutors and professional artistes, from the Yorkshire region, in particular Mark Tillotson the assistant director, Geraldine Connor the artistic director, Leroy Johnson our keyboard player who in music terms 'is all things to all men', and Sam Bell master drummer and Latin percussion specialist.

Some of our tutors attend or have attended degree courses at The Northern School of Contemporary Dance and the Popular Music BA(Hons) and Masters degrees at Bretton Hall e.g. Naomi Czuba, Gloria Laing, Kirsty Almeida, Laura Schofield, Micheal Lovelock, Charlie Moore, Andrew Penny, Danny Templeman, Mark Taylor, James Goldingay. A number of students will use this experience as part of their final degree assessment. Several students are pursuing their work experience in administration and technical production

Apart from being an ambitious, original and high quality professional production, Carnival Messiah intends to offer a first generation learning experience of Caribbean arts practice to its Community participants from the experts themselves. We expect that the many recipients, professional and community alike, some of Caribbean decent themselves, as well as the many participants indigenous to Britain themselves, who take part in the production, will receive this kind and quality of work for the first time. They in turn will be able to pass on this unique heritage to upcoming future performers, thus contributing to the very special heritage that is a the hallmark of multicultural Britain artistically and socially.

The education programme is led by Geraldine Connor, MMus (London), L.R.S.M., Dip. Ed. Geraldine is an ethnomusicologist by profession and Holds the BA (Hons) Popular Music Studies degree at Bretton Hall, College of the University of Leeds. She is also the conciever, composer and artistic director of Carnival Messiah. Geraldine is regarded in Britain and the West Indies, as a specialist in the performance and practice of Caribbean artforms.

Through academia, various trusteeships, directorships and membership of a variety of advisory panels. Geraldine is consulted on Arts and education related issues at the very highest level, nationally and internationally.

**Wayne Berkerley** our production Designer has just finished designing the sets for the Miss Universe Competition which was held in Trinidad and Tobago in May 1999. He is one of the foremost Carnival designers in the world and his work is in demand globally.

**Carol La Chapelle** is an international choreographer and performer in her own right utilising the Caribbean dance performance aesthetic in many imaginative and original ways. She has worked for many years with Derek Walcott -Nobel Prize Winner for Literature - and choreographed for him the American premiere performance of *Odyssey*. This production toured Britain and Europe. She has developed her own unique working protocols linked with Carnival, masquerade performance and direction, particularly of artists working within large costumes.

**Andre Tanker** is regarded as the foremost composer and performer of contemporary Caribbean Popular Music. He brings with him a vast and renowned knowledge, creativity and talent. He is the musical director of *Carnival Messiah*.

**Alyson Brown** is an outstanding carnivalist and folk performer in her own right. She has also performed the main masquerade roles at both the Barcelona and Atlanta Olympics opening and closing ceremonies for Peter Minshall international carnival designer. Alyson performs at the top of her unique field of Masquerade performance throughout the world.

**Ella Andell** as well as being one of the foremost female exponents of Calypso in the world, she is an Orisa High Priestess. Ella performs at the highest level of Caribbean arts practice in the Caribbean and the USA on a regular basis.

**Renee Castle** is one of the younger exponents of the same types of expertise. She brings with her the Trinidad contextualization specialising in areas of the Caribbean folk tradition e.g. folk dance, stilt walking, ole mas, carnival theatre and masquerade, all these tied in with traditional Caribbean music and dance techniques.

**Dragon** has pioneered the very unique art of 20foot stiltwalking. He will be training several of our participants in this discipline.

**Peter Telfer** is master drummer and percussionist based in Trinidad. He has created a Catholic Mass for Drums and voices and is renowned for his unique use of creating percussive texture to create intricate musical messages and ambiance. He is also a specialist in every Caribbean percussion rhythm be it rooted in Africa, Asia, Europe or the Lebanon.

# SCHEDULES

## WEEKEND COMMUNITY CAST REHEARSALS REVISED SCHEDULE FOR APRIL AND MAY 1999

### WEEK I

**FRI 23.4.99**                    **STEELBAND**  
   Hallelujah Chorus GC/DN

**SAT 24.4.99**                    **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                                **MOVEMENT/DRAMA MT/GC**  
**PM**                                **DANCE DH/GC**

**SUN 25.4.99**                    **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                                **CONTEXTUAL GC/VOCAL GC (also AP/RJ)**  
**PM**                                **MOVEMENT/DRAMA MT/GC**

### WEEK II

**SAT 01.5.99**                    **CHILDREN ONLY - GROUPS B&C**

**AM**                                **CONTEXTUAL GC/ VOCAL GC (also AP/RJ)**  
**PM**                                **DANCE GL/GC**

**MON 03.5.99**                    **RICHIE PITTS - The Lone Disciple**

**PM ONLY**                        **HE WAS DESPISED/GC/RJ/ML**

### WEEK III

**FRI 7.5.99**                      **STEELBAND**  
   Hallelujah Chorus GC/DN

**SAT 8.5.99**                      **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                                **CHORAL GC/RJ/ML/AP/CM/LS/DP/KA**  
**PM**                                **DANCE DH/GC**

**SUN 9.5.99**                      **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                                **DANCE Naomi**  
**PM**                                **PERCUSSION SB/GC (also AP/DT)**

**WEEK IV**

**FRI 14.5.99**            **STEELBAND**  
Hallelujah Chorus

**SAT 15.5.99**            **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                      **DANCE (J'ouvert) GC/AP/MRT/GM/GL/DH**  
**PM**                      **PERCUSSION SB/GC/AP/MTR/GM/GL/DH**

**SUN 16.5.99**            **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                      **DANCE (J'ouvert) SB/GC/AP/MTR/GM/GL/DH**  
**PM**                      **MOVEMENT/DRAMA MT/GC**

**WEEK V**

**FRI 21.5.99**            **STEELBAND -DN ONLY**  
Hallelujah Chorus

**SAT 22.5.99**            **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                      **CHORAL GC/RJ/ML/AP/CM/LS/DP**  
**PM**                      **DANCE (J'ouvert) GL or DH/GC/AP/MRT**

**SUN 23.5.99**            **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                      **MOVEMENT/DRAMA MT - ONLY**  
**PM**                      **PERCUSSION SB/GC (also AP/DT)**

**WEEK VI**

**FRI 28.5.99**            **STEELBAND GC/DN**  
Hallelujah Chorus

**SAT 29.5.99**            **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                      **CHORAL GC/RJ/ML/AP/CM**  
**PM**                      **DANCE DH or GL/GC**

**SUN 30.5.99**            **ADULTS AND CHILDREN GROUP A ONLY**

**AM**                      **CHORAL GC/RJ/ML/AP/CM**  
**PM**                      **PERCUSSION SB/GC (also AP/DT)**

WEEKEND COMMUNITY CAST REHEARSALS  
PROVISIONAL SCHEDULE FOR JUNE AND JULY 1999

WEEK VII

FRI 04.6.99 STEELBAND  
Hallelujah Chorus GC/DN

SAT 05.6.99

AM CHORAL/HOW BEAUTIFUL ARE THE FEET GC/RJ/AP/MTR/CM/JG

PM J'OUVERT DANCE & MUSIC DH/AP/GC/SB/DT

SUN 06.6.99

AM MASQUERADE CS/GC  
PM MASQUERADE & MUSIC CS/DH/AP/DT

WEEK VIII

FRI 11.6.99 STEELBAND  
Hallelujah Chorus GC/DN

SAT 12.6.99

AM CHORALBUT WHO MAY ABIDE/RECAP GC/RJ/AP/MTR/CM/JG  
PM PERCUSSION & DANCE J'OUVERT GC/AP/MTR/SB/DH/DT

SUN 13.6.99

AM DANCE/J'OUVERT STREET DANCE NC/AP/SB/DT  
PM DANCE/J'OUVERT STREET DANCE NC/AP/SB/DT

WEEK IX

FRI 18.6.99 STEELBAND  
TBA GC/DN

SAT 19.6.99

AM CHORAL/RECAP GC/RJ/AP/CM/MTR/JG/KA/LS  
PM DANCE/J'OUVERT SEQUENCE NC/AP/SB/GC/DH/MTR/DT

SUN 20.6.99

AM CHORAL/HOSANNA GC/RJ/AP/CM/MTR/JG/SB/DT

PM CHORAL/RECAP GC/RJ/AP/CM/MTR/JG/SB/KA/LS



**WEEK X**

**FRI 25.6.99**

**STEELBAND  
TBA DN/GC**

**SAT 26.6.99  
AM  
PM**

**CHORAL/HOSANNA GC/ML/RJ/AP/CM/MTR/JG/DT  
DRAMA MT/GC**

**SUN 27.6.99**

**AM  
PM**

**CHORAL/RECAP GC/RJ/ML/AP/MTR/CM/JG/DT  
CHORAL/RECAP GC/RJ/ML/AP/MTR/CM/JG/LS/KA/SB**

**WEEK XI**

**FRI 02.7.99**

**STEELBAND  
TBA**

**SAT 03.7.99**

**AM  
PM**

**MASQUERADE CS/GC  
MASQUERADE CS/GC**

**SUN 04.7.99**

**AM**

**MASQUERADE CS/GC**

**PM**

**MASQUERADE CS/GC**

**WEEK XII**

**FRI 09.7.99**

**STEELBAND GC/DN**

**SAT 10.7.99**

**AM  
PM**

**DRAMA MT  
CHORAL RECAP ALL**

**SUN 11.7.99**

**AM  
PM**

**REHEARSAL ALL  
SHOWING & PARTY**

# SECTION II

# MODULES

**PERFORMANCE  
SKILLS &  
MASQUERADE  
MAKING**

**FUNDAMENTAL  
TECHNIQUES**

**MC111**

*Music  
Dance  
Theatre  
Masquerade*

**Module Title:** Performance Skills & Masquerade Making Techniques  
**Module Code:** MC111  
**Credit Weighting:** 60 credits  
**Status:** Compulsory  
**Prerequisites:** Satisfactory completion of the Leeds Community auditions

**Overall Content:**

This module examines the fundamental skills and techniques of Music, dance, drama and masquerade, through the practice, observation and analysis of the principals of each of these performance and making disciplines, in so far as they relate to the overall production and performance of Carnival Messiah.

**MUSIC**

**Content:**

A concentrated and focussed series of workshops with appropriate vocal or instrumental tutors

**Learning outcomes:**

Students should be able to

Develop technical and interpretative skills for the voice

Development manipulative skills on specific instruments

Broaden their musical experience through the exploration of a wide and varied repertoire.

Perform confidently and with authority

Consolidate skills of performing in front of a live audience

**Assessment:**

Continuous assessment \_\_\_\_\_ 50%

Professional performances of Carnival Messiah \_\_\_\_\_ 50%

**DANCE**

**Content:**

The development of the body as an expressive instrument by examining the fundamentals of dance-making through the study of i) the dancer and the body ii) the dancer and the dance and iii) the dancer in performance

**Learning outcomes**

Students should be able to

Demonstrate basic principles of dance technique

Demonstrate co-ordination and spatial awareness

Develop body awareness through observation and analysis

Explore and demonstrate a range of dynamics

Demonstrate an understanding of group interaction and relationship  
Explore stimuli for improvisation

Develop individual and group expression and communication

Show awareness of focus, intention and presence.

Develop a degree of strength, flexibility and stamina

**Assessment:**

Continuous assessment \_\_\_\_\_ 50%

Professional performances of Carnival Messiah \_\_\_\_\_ 50%

**DRAMA**

**Content:**

An orientation in relation to key concepts of mimesis and theatre: An introduction to acting, improvisation and devising.

**Learning outcomes:**

Students should be able to

Demonstrate appropriate basic performance skills, in particular, clarity, precision, flexibility and sensitivity.

Demonstrate appropriate basic performance skills in movement and vocal techniques

Demonstrate appropriate basic devising skills from self, others, action and narrative

Work with increasing confidence with others in the workshop situation

Work as part of a creative ensemble in a variety of rehearsal situations

Work as part of a creative ensemble in a professional performance situation

**Assessment:**

Continuous assessment \_\_\_\_\_ 50%

Professional performances of Carnival Messiah \_\_\_\_\_ 50%

**MASQUERADE MAKING**

**Content:**

The fundamental skills and techniques used in the production of dramatic masquerade costumes will be explored through the process of realising over 400 designs for the production of Carnival Messiah.

Students will develop an in-depth understanding of the major theoretical and practical building blocks of vocabulary within the Caribbean performing Arts aesthetic through the acquisition of technical expertise and knowledge of appropriate production and making methods. This will be structured around the skill areas of mask making, design structure, pattern cutting and sewing, painting and decorative techniques.

**Learning outcomes:**  
Students will

Develop an understanding of the interface between costume and performance within the context of carnival masquerade and theatre.

Develop experience of expressive characterisation through the making and use of masks.

Understand the context and development of traditional Trinidadian and European carnival characters and acquire knowledge of the fundamental/appropriate costume making techniques required.

Through the process of making, develop an ability to interpret and realise a design accurately, and with flair.

Develop imaginative visual and three-dimensional communication skills

Develop an understanding of the importance of producing work of high quality.

Develop an understanding of the importance of the relationship between the designer, the maker/s and the performers.

Develop skills of team work

Identify and develop personal creative skills related to their particular area of artistic expertise.

Develop skills which enable them to work confidently within a range of new materials.

Gain an understanding of the Health and safety implications with regard to the design and making of masquerade costumes as well as the monitoring of the workplace and showing environment.

**Assessment:**

Continuous assessment \_\_\_\_\_ 50%

Professional performances of Carnival Messiah \_\_\_\_\_ 50%

# CHORALE

## MC112

### MUSIC, DANCE, DRAMA & MASQUERADE

*Jouvert - The Overture*

*But who may abide the day of his coming - Act I: sc 1*

*For unto us a child is born - Act I: sc 3*

*Hosanna - Act I: sc 6*

*He was despised - Act II: sc 1*

*Getsemene - Act II: sc 2*

*Hades - Act II: sc 3, 4, 5*

*How beautiful are the feet - Act III: sc 1*

*Whoopi band medley - Act III: sc 4*

*!Hallelujah! - Epilogue*

**Module Title:** The Chorus's of Carnival Messiah  
**Module Code:** MC112  
**Credit Weighting:** 60 credits  
**Status:** Compulsory  
**Prerequisites:** Satisfactory completion of the Leeds Community auditions.

**Content:**

The project presupposes no Caribbean related background. Thus listening, some descriptive analysis and performance are integral components. Students will develop a degree of familiarity with some of the outstanding forms of artistic expression in the Caribbean and they will be introduced and nurtured in techniques for describing and performing them

There are ten chorus's in the production of Carnival Messiah. J'ouvert, But who may abide the day of his coming, For unto us a child is born, Hosanna, He was despised, Getsemene, Hades, How beautiful are the feet, Whoopi band medley and 1Hallelujah!

Students will develop an indepth understanding of the major theoretical and practical building blocks of the vocabulary of Caribbean performing arts aesthetic through the development of technical expertise and a knowledge of appropriate repertoire These will be structured around the disciplines of drama, music, dance and masquerade, including both practical and cognitive contextual perspectives.

The module will be delivered through rehearsals, lectures, directed listening, workshops and professional performances.

**Learning Ourcomes:**

To enable students to perform confidently and with authority

To develop skills of performing in front of a live audience

To develop skills of communication, expression and interpretation, ensemble ability and ability to sustain a performance

To develop the relationship of the performer to the performance, performance discipline, physical mastery, response to directorial guidance, stylistic accuracy and musicality

To identify and develop manipulative skills and techniques related to the student's area of artistic expertise

To develop and expand constructive critical facilities relating to other Caribbean artistic aesthetic and praxis and other Popular music aesthetic and praxis which are understood to be a mixture of theatre, music, dance, masquerade, fashion and popular iconography

**Assessment:**

NVQ Music performance at the appropriate level (see assessment protocols) or

Continuous assessment of practical work_____	25%
Participation within at least 50% of the professional performances_____	50%
A written journal_____	25%



# DRAMATIC ENSEMBLES MO113

## MUSIC

*Orisa Libation - Prologue*

## DRAMA & DANCE

*Mama God and her two alter egos - Prologue: Act I sc 4: Act II sc 5: Act III sc 5*

## DRAMA

*Da Vinci's last Supper - Act I: sc 7*

*Jesus and the two thieves - Act II: sc 5*

## DANCE

*Eshu the Dark Angel and his helpers - Act II: sc 2 - sc 6*

*The Dove of Peace and her attendants - Act II sc 6: Act III: sc 3*

*The eleven disciples. - Act III: sc 1*

## MASQUERADE

*The Life of Jesus - Act I: sc 5*

**Module Title:** The Dramatic ensembles of Carnival Messiah  
**Module Code:** MO113  
**Credit Weighting:** 20 credits  
**Status:** Optional  
**Prerequisites:** Satisfactory completion of the Leeds Community auditions.

**Content:**

The project presupposes no Caribbean related background. Thus listening, some descriptive analysis and performance are integral components. Students will develop a degree of familiarity with some of the outstanding forms of artistic expression in the Caribbean and they will be introduced and nurtured in techniques for describing and performing them

The small ensembles in Carnival Messiah are the Orisa Libation, Mama God and her two alter egos, Da Vinci's last Supper, Eshu the Dark Angel and his helpers, Jesus and the two thieves, The Dove of Peace and her attendants and the eleven disciples.

Students, some of whom will include the understudies for the major roles within Carnival Messiah, will develop an indepth understanding of the major theoretical and practical building blocks of the vocabulary of Caribbean performing arts aesthetic through the development of technical expertise and a knowledge of appropriate repertoire. These will be structured around the disciplines of drama, music, dance and masquerade, including both practical and cognitive contextual perspectives.

The module will be delivered through rehearsals, lectures, directed listening, workshops and professional performances.

**Learning Ourcomes:**

To enable students to perform confidently and with authority

To develop skills of performing in front of a live audience

To develop skills of communication, expression and interpretation, ensemble ability and ability to sustain a performance

To develop the relationship of the performer to the performance, performance discipline, physical mastery, response to directorial guidance, stylistic accuracy and musicality

To identify and develop manipulative skills and techniques related to the student's area of artistic expertise

To develop and expand constructive critical facilities relating to other Caribbean artistic aesthetic and praxis and other Popular music aesthetic and praxis which are understood to be a mixture of theatre, music, dance, masquerade, fashion and popular iconography

**Assessment:**

NVQ Music performance at the appropriate level (see assessment protocols) or

Continuous assessment of practical work \_\_\_\_\_ 25%

Participation within at least 50% of the professional performances \_\_\_\_\_ 50%

A written journal \_\_\_\_\_ 25%

# SOLO/INDIVIDUAL PERFORMANCE

## MO114

### MUSIC & DRAMA

*Orisa libation - Prologue*

*But who may abide - Act I: sc 1*

*For unto us a child is born - Act I: sc 3*

*He was despised - Act II: sc 1*

*How beautiful are the feet - Act III: sc 1*

*I know my redeemer liveth - Act III: sc 3*

*!Hallelujah! - Epilogue*

### DANCE & DRAMA

*Eshu the dark angel - Act II: sc 2 - sc 6*

*The Dove of peace - Act II: sc 6 : Act III: sc 3*

### MASQUERADE & DRAMA

*But who may abide the day of his coming - Act I: sc 1*

*Hosanna - Act I: sc 6*

*!Halleluliah! - Epilogue*

### DRAMA

*Pontius Pilate - Act II : sc 3*

**Module Title:** Solo/Individual performances in Carnival Messiah  
**Module Code:** MO114  
**Credit Weighting:** 20 credits  
**Status:** Optional  
**Prerequisites:** Satisfactory completion of the Leeds Community auditions.

### **Content**

The project presupposes no Carnival related background. Thus listening, some descriptive analysis and performance are integral components. Students will develop a degree of familiarity with some of the outstanding forms of artistic expression in the Caribbean and they will be introduced and nurtured in techniques for describing and performing them

The solo/Individual performances in Carnival Messiah are the Orisa Libation, But who may abide the day of his coming, For unto us a child is born, Hosanna, He was despised, How beautiful are the feet, I Know my redeemer liveth, !Hallelujah!, Eshu the dark angel, the Dove of Peace and Pontius Pilate

Students, some of whom will include the understudies for the major roles within Carnival Messiah, will develop an indepth understanding of the major theoretical and practical building blocks of the vocabulary of Caribbean performing arts aesthetic through the development of technical expertise and a knowledge of appropriate repertoire. These will be structured around the disciplines of drama, music, dance and masquerade, including both practical and cognitive contextual perspectives.

The module will be delivered through rehearsals, lectures, directed listening, workshops and professional performances.

### **Learning Ourcomes:**

To enable students to perform confidently and with authority

To develop skills of performing in front of a live audience

To develop skills of communication, expression and interpretation, ensemble ability and ability to sustain a performance

To develop the relationship of the performer to the performance, performance discipline, physical mastery, response to directorial guidance, stylistic accuracy and musicality

To identify and develop manipulative skills and techniques related to the student's area of artistic expertise

To develop and expand constructive critical facilities relating to other Caribbean artistic aesthetic and praxis and other Popular music aesthetic and praxis which are understood to be a mixture of theatre, music, dance, masquerade, fashion and popular iconography

### **Assessment:**

NVQ Music performance at the appropriate level (see assessment protocols) or

Continuous assessment of practical work \_\_\_\_\_ 25%

Participation within at least 50% of the professional performances \_\_\_\_\_ 50%

A written journal \_\_\_\_\_ 25%

# MINSTRELS

## MO115

### DRAMA

*The visitation and the Nativity - Act I: sc 2*

*The Assumption - Act III: sc 2*

### DRAMA, DANCE & MASQUERADE

*Getsemene - Act II: sc 1*

*Hades - Act II: sc 2, 3, & 4*

*The Crucifixion - Act II: sc 5*

*The Transformation - Act II: sc 6*

### DRAMA & MUSIC

*The presentation of the miracles and Finding the Temple - Act I: sc 5 & 7*

*The Whoopi band - Act III: sc 4*

*!Hallelujah! - Epilogue*

**Module Title:** The Minstrels in Carnival Messiah  
**Module Code:** MO115  
**Credit Weighting:** 20 credits  
**Status:** Optional  
**Prerequisites:** Satisfactory completion of the Leeds Community auditions.

### **Content**

The project presupposes no Carnival related background. Thus listening, some descriptive analysis and performance are integral components. Students will develop a degree of familiarity with some of the outstanding forms of artistic expression in the Caribbean and they will be introduced and nurtured in techniques for describing and performing them

The Minstrels appear in Carnival Messiah at the visitation and the Nativity, The presentation of the miracles and Finding the Temple, within the action of Getsemene, Hades, the Crucifixion and the Transformation, at the Assumption, leading the Whoopi band and in the !Hallelujah!

Students, some of whom will include the understudies for the major roles within Carnival Messiah, will develop an indepth understanding of the major theoretical and practical building blocks of the vocabulary of Caribbean performing arts aesthetic through the development of technical expertise and a knowledge of appropriate repertoire. These will be structured around the disciplines of drama, music, dance and masquerade, including both practical and cognitive contextual perspectives.

The module will be delivered through rehearsals, lectures, directed listening, workshops and professional performances.

### **Learning Ourcomes:**

To enable students to perform confidently and with authority

To develop skills of performing in front of a live audience

To develop skills of communication, expression and interpretation, ensemble ability and ability to sustain a performance

To develop the relationship of the performer to the performance, performance discipline, physical mastery, response to directorial guidance, stylistic accuracy and musicality

To identify and develop manipulative skills and techniques related to the student's area of artistic expertise

To develop and expand constructive critical facilities relating to other Caribbean artistic aesthetic and praxis and other Popular music aesthetic and praxis which are understood to be a mixture of theatre, music, dance, masquerade, fashion and popular iconography

### **Assessment:**

NVQ Music performance at the appropriate level (see assessment protocols) or

Continuous assessment of practical work \_\_\_\_\_ 25%

Participation within at least 50% of the professional performances \_\_\_\_\_ 50%

A written journal \_\_\_\_\_ 25%

# MUSIC BAND

## MC116

### MUSIC

*Orisa Libation - Prologue*

*Jouvert - overture*

*But who may abide the day of his coming - Act I: sc 1*

*For unto us a child is born - Act i: sc 3*

*Hosanna - Act I: sc 6*

*He was despised - Act II: sc 1*

*Getsemene - Act II: sc 2*

*Hades - Act II: sc 3, 4, 5 & 6*

*How beautiful are the feet - Act III: sc 1*

*Whoopi band medley - Act III: sc 4*

*!Hallelujah! - Epilogue*

**Module Title:** The Band in Carnival Messiah  
**Module Code:** MC116  
**Credit Weighting:** Core: 60 credits  
**Status:** Compulsory  
**Prerequisites:** Satisfactory completion of the Leeds Community auditions.

**Content**

The project presupposes no Carnival music related background. Thus listening, some descriptive analysis and performance are integral components. Students will develop a degree of familiarity with some of the outstanding forms of artistic and musical expression in the Caribbean and they will be introduced and nurtured in techniques for describing and performing them

The band line up that appears in Carnival Messiah is made up of two keyboards, one rhythm/lead guitar, one bass guitar, one set of kit drums, one tenor and one double second steelpan and three sets of Caribbean orientated percussion. There will be optional use of a horn section (trumpet, trombone & sax) in the j'ouvert and How beautiful are the feet. The band will provide accompaniment for all items within the production with the exception of Act II: sc 5, The Crucifixion, and any musical items related to the Minstrels.

Students, some of whom will include the understudies for the band within Carnival Messiah, will develop an in-depth understanding of the major theoretical and practical building blocks of the vocabulary of Caribbean performing arts aesthetic through the development of technical expertise and a knowledge of appropriate repertoire. These will be structured around the disciplines of drama, music, dance and masquerade, including both practical and cognitive contextual perspectives.

The module will be delivered through rehearsals, lectures, directed listening, workshops and professional performances.

**Learning Outcomes:**

To enable students to perform confidently and with authority

To develop skills of performing in front of a live audience

To develop skills of communication, expression and interpretation, ensemble ability and ability to sustain a performance

To develop the relationship of the performer to the performance, performance discipline, physical mastery, response to directorial guidance, stylistic accuracy and musicality

To identify and develop manipulative skills and techniques related to the student's area of artistic expertise

To develop and expand constructive critical facilities relating to other Caribbean artistic aesthetic and praxis and other Popular music aesthetic and praxis which are understood to be a mixture of theatre, music, dance, masquerade, fashion and popular iconography

**Assessment:**

NVQ Music performance at the appropriate level (see assessment protocols) or

Continuous assessment of practical work	_____	25%
Participation within at least 50% of the professional performances	_____	50%
A written journal	_____	25%



# THE STEELBAND

## MC117

### MUSIC

*Excerpts from Handel's Messiah - Pre-show in the Lobby*

*Jouvert - The overture*

*Hades - Act II: sc 6*

*!Hallelujah! - Prologue*

### MUSIC & DRAMA

*Mama God and her two alter egos - Prologue: Act I sc 4: Act II sc 5: Act III sc 5*

**Module Title:** The Steelband in Carnival Messiah  
**Module Code:** MC117  
**Credit Weighting:** Core: 60 credits  
**Status:** Compulsory  
**Prerequisites:** Satisfactory completion of the Leeds Community auditions.

**Content**

The project presupposes no Carnival music related background. Thus listening, some descriptive analysis and performance are integral components. Students will develop a degree of familiarity with some of the outstanding forms of artistic and musical expression in the Caribbean and they will be introduced and nurtured in techniques for describing and performing them

The Steelband line up that appears in Carnival Messiah will consist of a minimum of twenty players on tenor, double tenor, double second, guitar, cello, tenor bass and bass pans. They will play classically arranged excerpts of music from Handel's Messiah in the lobby, a selection of pan-round-de-neck j'ouvert steelband repertoire for the overture, provide musical accompaniment for the Hades segment of Act II and the !Hallelulah! in the prologue

Students, will develop an indepth understanding of the major theoretical and practical building blocks of the vocabulary of Caribbean performing arts aesthetic through the development of technical expertise and a knowledge of appropriate repertoire These will be structured around the disciplines of drama, music, dance and masquerade, including both practical and cognitive contextual perspectives.

The module will be delivered through rehearsals, lectures, directed listening, workshops and professional performances.

**Learning Ourcomes:**

To enable students to perform confidently and with authority

To further develop the student's ability to learn by rote (aurally)

To develop skills of performing in front of a live audience

To develop skills of communication, expression and interpretation, ensemble ability and ability to sustain a performance

To develop the relationship of the performer to the performance, performance discipline, physical mastery, response to directorial guidance, stylistic accuracy and musicality

To identify and develop manipulative skills and techniques related to the student's area of artistic expertise

To develop and expand constructive critical facilities relating to other Caribbean artistic aesthetic and praxis and other Popular music aesthetic and praxis which are understood to be a mixture of theatre, music, dance, masquerade, fashion and popular iconography

**Assessment:**

NVQ Music performance at the appropriate level (see assessment protocols) or  
 Continuous assessment of practical work \_\_\_\_\_ 25%  
 Participation within at least 50% of the professional performances \_\_\_\_\_ 50%  
 A written journal \_\_\_\_\_ 25%

# PERFORMANCE MANAGEMENT MCO118

*Sound  
Lighting  
Stage Management  
Wardrobe  
Prop Making  
Theatre Carpentry  
Masquerade Building & Repair*

**Module Title:** Performance Management  
**Module Code:** MCO118  
**Credit Weighting:** Core: 60 credits  
**Status:** Optional or Compulsory  
**Prerequisites:** Successful completion of interview

**Content:**

This module will include a study of management in an arts context . This will be explored primarily through skills development which will be guided by the practice of each individual's specialism, e.g., Stage management, Sound, Lighting, Wardrobe etc.,. Areas such as health and safety, risk assessment, first aid, front of house and back of house procedures, planning and scheduling will also be addressed. The module will also include an exploration of group dynamics as well as focus on personal communication skills.

**Learning Outcomes:**

Students will

Gain experience of a specialist area of performance management through practice

Reach a satisfactory level of competency in basic skills by developing understanding through practice

Develop their ability to work in teams

Develop their ability to communicate politely and effectively.

Identify, explore and understand the strategic role of resource management

Develop an understanding of the key features and professional working practices related to issues of health and safety, in particular use of specialist equipment ii) competence in specialist areas iii) First Aid and iv) Fire procedure

**Assessment:**

Contribution to Carnival Messiah which is be considered to be a major professional stage production

Continuous assessment \_\_\_\_\_ 70%

Viva Voce \_\_\_\_\_ 30%

# ADMINISTRATION

## MCO119

*Management*  
*Finance*  
*Communications*  
*Health & Safety*

**Module Title:** Administration  
**Module Code:** MCO118  
**Credit Weighting:** Core: 60 credits  
**Status:** Optional or Compulsory  
**Prerequisites:** Successful completion of interview

**Content:**

This module will include training in the management of all office systems and support services as well as the maintenance of an efficient communication systems and procedures. Special emphasis will be given to Budget management and control, Marketing and public relations, Law and legislation, resource management, personell management, health and safety praxis and advanced communication skills including leadership, giving and receiving feedback and presentation of self.

**Learning outcomes:**  
Students will

Develop competency in IT

Develop their ability to effectively manage budgets

Extend their cimmunication skills by developing their ability to communicate at an advanced level in the written and oral form as well as deliver accurate feedback

Develop an understanding of the key features and professional working practices of Arts related law and legislation

Gain further knowlege in one area of management specialism

Deepen understanding of underlying theoretical constructs related to Theatre and theatre Company administration

Develop an understanding of the key features and professional working practices related to issues of health and safety

**Assessment:**

Contribution to Carnival Messiah which is be considered to be a major professional stage production

Continuous assessment \_\_\_\_\_ 70%

Viva Voce \_\_\_\_\_ 30%

# **PROFESSIONAL REHEARSAL SCHEDULE**

**FIRST DRAFT  
July 1, 1999**

**Geraldine Connor  
Artistic Director**

**GUIDELINES FOR READING THE PROFESSIONAL REHEARSAL  
SCHEDULE**

1. **ALL CORE PRODUCTION TEAM MEMBERS WILL BE EXPECTED TO ATTEND THE COMMUNITY CAST REHEARSALS EVERY EVENING I.E. GC:CL:MT:AT**
2. **THE SCRIPT 'BOOK' OF CARNIVAL MESSIAH MUST BE READ IN CONJUNCTION WITH THIS SCHEDULE: ROMAN NUMERALS REFER TO THE ACT AND ARABIC NUMBERS REFER TO THE SCENE  
E.G. I:6 means Act one scene 6**
3. **SCHEDULES FOR WEEKS 5,6 & 7 WILL BE ARRANGED ON A 'NEED TO REHEARSE' BASIS, NEARER THE TIME**
4. **AT THE TIME OF WRITING SEVERAL PARTS HAVE STILL NOT BEEN CAST OR IN SOME CASES CONFIRMED**

**GERALDINE CONNOR  
ARTISTIC DIRECTOR**



	A	B	C	D
1	WEEK I	AUGUST	9 TO 14	1999
2	DATE	MORNING	AFTERNOON	EVENING
3	MON 09.08.99	SHANGO AYE I:1	SHANGO AYE I:1	
4		CL:GC:AB::AT:W/B&CHOR	CL:GC:AB::AT:W/B&CHOR	
5	TUE 10.08.99	HOSANNA I:6	HOSANNA I:6	
6		CL:GC:AT:W/B&CHOR	CL:GC:AT:W/B&CHOR	
7	WED 11 08.99	BEAUTIFUL III:1	HOW BEAUTIFUL III:1	
8		CL:GC:AT:W/B&CHOR	CL:GC:AB::AT:W/B&CHOR	
9	THU 12.08.99	FOR UNTO US I:3	HALLELUJAH! EPILOGUE	
10		CL:GC:AB::AT:W/B&CHOR	CL:GC:AB::AT:W/B&CHOR	
11	FRI 13.08.99	HADES II: 1,2,3,4,5	HADES II: 1,2,3,4,5	
12		MT:CL:AB:AT:W/B&CHOR	MT:CL:AB:AT:W/B&CHOR	
13	SAT 14.08.99	J'OUVERT OVERTURE	J'OUVERT OVERTURE	
14		CL:GC:AB::AT:W/B&CHOR	CL:GC:AB::AT:W/B&CHOR	
15				
16	WEEK II	AUGUST	16 TO 21	1999
17	DATE	MORNING	AFTERNOON	EVENING
18	MON 16.08.99	PRODUCTION MEETING	LAST SUPPER I:7	HADES II:1,2,3,4,5
19		TBA	CL:GC:AT:MT	CL:GC:AB:AT:MT
20				W/B & CHOR
21	TUE 17.08.99	PRODUCTION MEETING	JESUS & 2 THIEVES II:5	WHOOPI BAND III:3,4
22		TBA	CL:GC:AT:MT	CL:GC:AT:MT
23				W/B & CHOR
24	WED 18.08.99	PRODUCTION MEETING	DOVE DANCERS III:3	SHANGO AYE I:1
25		TBA	CL:GC:AT:MT	CL:GC:AB:AT:MT
26				W/B & CHOR
27	THU 19.08.99	PRODUCTION MEETING	II DISCIPLE DANCERS III:1	HOW BEAUTIFUL III:1
28		TBA	CL:GC:AT:MT	CL:GC:AB:AT:MT
29				W/B & CHOR
30	FRI 20.08.99	PRODUCTION MEETING	REDEEMER III:3	HALLELUJAH! EPILOGUE
31		TBA	GC & W/B:CL	CL:GC:AB::AT:W/B&CHOR
32	SAT 21.08.99	J'OUVERT OVERTURE	J'OUVERT OVERTURE	
33		CL:GC:AB::AT:W/B&CHOR	CL:GC:AB::AT:W/B&CHOR	<i>Carnival Messiah</i>

	A	B	C	D
34				
35	WEEK III	AUGUST	23 TO 28	1999
36	DATE	MORNING	AFTERNOON	EVENING
37	MON 23.08.99	1. PRODUCTION MEETING	1. REDEEMER DOVES III:3	1. HOW BEAUTIFUL III:1
38		CL:GC:AB:AT:MT/WYP/CM	CL:GC:SOLOIST	BAND:CHOR:EVANGELIST:
39				11DISCIPLES:2XVOX SOLO
40		2. REDEEMER III:3	2. REDEEMER III:3	
41		GC:SOLOIST	GC:SOLOIST: .5 BAND	
42		3. MINSTRELS	3. MINSTRELS	
43		MT	MT	
44	TUE 24.08.99	1. DISPISED II:1	1. DISPISED II:1	1. REDEEMER III:3
45		GC:SOLOIST:.	GC:SOLOIST:.5 BAND:MT	BAND:CHOR:X1VOX SOLO
46		2. MINSTRELS	2. DOVE DANCERS III:3	2. WHOOPI BAND III:4
47		MT	CL:MT:GC	MINSTRELS:CHOR
48	WED 25.08.99	1. HOSANNA I:6	1. HOSANNA I:6	1. DISPISED II:1
49		GC X3:SOLOISTS.	GC X3:SOLOISTS: .5.BAND.	SOLOIST:BAND: CHOR:AB
50		2. MINSTRELS	ESHU II:2,3,4,5,6	2. HADES II:2,3,4,5,6
51		MT	CL:LDH:AB:MT	CHOR:CL:LDH:MINSTRELS
52	THU 26.08.99	1. FOR UNTO US 1:3	1. FOR UNTO US 1:3	1. FOR UNTO US I:3
53		GC:X3 SOLOIST	GC:X3 SOLOIST:.5 BAND	CHOR:AF:TBD:X1VOX:BAND
54		2. MINSTRELS	2. MINSTRELS	
55		MT	MT	
56	FRI 27.08.99	1. PONTIUS PILATE II:3	1. DOVE & DOVE DANCERS III:3	1. HOSANNA I:6
57		MT:GC:ACTRESS	CL:GC:DANCERS	CHOR:BAND:X3 VOX SOLO
58		2. ESHU II:2,3,4,5,6		
59		CL:GC:LDH		
60	SAT 28.08.99	1. JOUVERT OVERTURE	1. JOUVERT OVERTURE	FALL BACK
61		CHOR:AB:DH:DANCERS:	CHOR:AB:DH:DANCERS: BAND	
62				
63	WEEK IV	AUGUST	31 TO SEPTEMBER 4	1999
64	DATE	MORNING	AFTERNOON	EVENING
65	TUE 31.08.99	1. PRODUCTION MEETING	1. SHANGO AYE I:1	1. HALLELUJAH! EPILOGUE
66		CL:GC:AB:AT:MT/WYP/CM	GC: EA: .5 BAND	BAND:CHOR:FULL CAST
67		2. SHANGO AYE I:1	2. MAMA GOD PROLOGUE:	
68		GC:EA	I:4/II:5/III:5	
69		3. MINSTRELS		
70		MT		
71				

	A	B	C	D
72	WED 01.9.99	1.HOSANNA I:6	1.REDEEMER III:3	1. SHANGO AYE I:1
73		GC:X3 VOX: .5 BAND	GC:X1 VOX: BAND:DOVE DANCE	BAND:CHOR:X1 VOX SOLO
74			CL	AB:DANCERS
75		2. MAMA GOD PROLOGUE:		
76		I:4/II:5/III:5: DANCERS		
77	THU 02.9.99	1.MINSTRELS I: 5 & 7	1.ESHU & DOVE II:6	1.ENSEMBLES: PROLOGUE:
78		GC:MT	CL:LDH:GC:MT	I:4/II:5/III:5 AND
79			2. MAMA GOD PROLOGUE:	I:7/II:5/III:1/
80			I:4/II:5/III:5: DANCERS	NB NO CHORUS
81	FRI 03.09.99	1.MINSTRELS	1.MINSTRELS	1. HOSANNA I:6
82		MT:GC	MT:	CHOR;BAND:X3 VOX SOLO
83			2.ESHU & DOVE II:2,3,4,5,6	
84			AB:MINSTRELS:GC:MT:	
85	SAT 04.09.99	1.DISPISED II:1	1.DISPISED II:1	FALL BACK
86		SOLOIST:BAND: CHOR:AB	SOLOIST:BAND: CHOR:AB	
87		HADES II:2,3,4,5,6	HADES II:2,3,4,5,6	
88		CHOR:CL:LDH:MINSTRELS	CHOR:CL:LDH:MINSTRELS	
89				
90				
91	WEEK V	SEPTEMBER	06 TO 11	1999
92	DATE	MORNING	AFTERNOON	EVENING
93	MON 06.09.99	1. PRODUCTION MEETING		ACT I
94		CL:GC:AB:AT:MT/WYP/CM		ALL
95	TUE 07.09.99			ACT II
96				ALL
97	WED 08.09.99			ACT III
98				ALL
99	THU 09.09.99			RUN I
100				ALL
101	FRI 10.09.99			ACT I
102				ALL
103	SAT 11.09.99	ACT II	ACT III	FALL BACK
104		ALL	ALL	ALL
105				
106	WEEK VI	SEPTEMBER	13 TO 18	1999
107	DATE	MORNING	AFTERNOON	EVENING

*Carnival Messiah*

	A	B	C	D
108	MON 13.09.99	1. PRODUCTION MEETING		RUN 1/ACTS I:II:III
109		CL:GC:AB:AT:MT/WYP/CM		ALL WITH PROPS
110	TUE 14.09.99			RUN 2/ACTS I:II:III
111				ALL: WITH HEADPIECES
112	WED 15.09.99			RUN 3/ACTS I:II:III
113				ALL:FULL COSTUME
114	THU 16.09.99	TECHNICALS	TECHNICALS	TECHNICALS
115	FRI 17.09.99	TECHNICALS	TECHNICALS	FULL RUN
116	SAT 18.09.99	TECHNICALS	TECHNICALS	DRESS REHEARSAL
117				
118				
119	WEEK VII	SEPTEMBER	20 TO 25	1999
120	DATE	MORNING	AFTERNOON	EVENING
121	MON 20.09.99	TECHNICALS	DRESS REHEARSAL	PREVIEW 1