

**An exploration into how dance movements from Kumina develop student's physical expression and confidence, to assist in the process of physical characterization.**

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## DEDICATION

This research is dedicated to my  
Mother and Father  
Along with the fourteen (14) Theatre Arts-Drama students.  
You have all served as my inspiration.

## ABSTRACT

The Action research addressed the issue of the lack of physical expression and confidence in a group of students studying Theatre Arts-Drama in high school to aid in the process of developing effective and expressive physical characterizations. Thus, the cultivation of a warm up movement training technique, exploring and utilizing dance movements from Jamaican traditional dance form Kumina. This warm up movement technique is used as a ground work for the development of physical characterization. An inclusion of both qualitative and quantitative data collecting methods was used to obtain the results. These include the analysis of pre and post dramatic presentations, researcher's anecdotal records and observation schedules, questionnaires administered to students, student's journal writings and interviews with the host drama teacher.

As a result, the findings revealed that factors such as self-consciousness and shyness affect the physical expression and confidence of students. However the Kumina warm up movement training technique assisted students in ways such as; developing physical control, enhancing focus and readiness, enhancing concentration, and developing an awareness of numerous kinetic possibilities. The findings also presented benefits of exposing students to dance movements from Kumina such as: students becoming more comfortable and free in using their bodies, and giving students confidence in the instinctive body, a sense of themselves that will have them move and act organically. Thus, teachers are encouraged to employ this warm up movement technique to help their students who have difficulties with physical expression and confidence and also to examine other factors and find unconventional ways of assisting students when faced with certain challenges within the classroom.

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## CHAPTER 1-INTRODUCTION

### **1.1 Introductory Remarks**

“Everything in Jamaica’s history confirms dance – whether in rural clearing, on ghetto streets, or on the theatre stage – as elemental human behaviour in its various dimensions – physical, cultural, social, psychological, economic and political” (Nettleford 1993, p 97).

Kumina is the strongest of the African retentions among the Jamaican folk dances. The researcher believes Kumina is more accessible and belongs to or represents a wide range of the different kinds of traditional Jamaican folk forms including Dinkie Minie, Revivalism Bruckins etc. Kumina however, was what sparked the desire to embark on this research in finding a cultural link to help solve the issue of a lack of physical expression and confidence in our drama classrooms. This chapter gives a detailed background to the research, a statement of the problem, identifies the research questions, provides the operationalization of variables and key terms and presents the purpose and significance for the study.

### **1.2 Background**

In Theatre Arts-Drama, one requirement of the student-actor is to effectively take on roles and create characters as assessment. This process includes the effective use of the body and movements, voice and dialogue to portray characters. According to Ministry of Education and Culture (1999), Drama is an aspect of theatre arts which possesses its own body of knowledge, such as, the art of the theatre, at the centre of which lies active communication. This (active) communication in drama is achieved through creating roles, developing characters and the simulation of human behaviour and circumstances. The process of developing a role into a character is called characterization. Stanislavski (1949) shares that:

In order to convey to an audience a character's "inner living spirit", one must find a form of characterization by using the body and voice, a manner of speaking, walking, and moving, to correspond to the image you have of that character. (p. 25)

From teaching experiences, and conversations with other drama educators, the researcher learnt that students who are involved in drama often times fail to develop well defined and expressive characters because of their inability to be physically open, expressive, reactive, and to use their instruments as a tool to effectively physicalize and create characters. They also lack the confidence in their ability to use their bodies to create the physical life of characters with ease and to allow for fuller emotional expression. As a result of this, the full potential of the students is not seen, as well as defined and physically expressive characters are usually not achieved. Stanislavski (1949) declares that "the inner faculties of a character respond to the external image that we create" (p. 25). So by making the body more expressive and free in order to effectively create the external characterization, then this will easily impact the inner faculties, thus making characterization much easier for Theatre Arts students.

The researcher decided to focus on characterization because it is an essential component in helping an audience to understand the character being portrayed. What better way to interest and facilitate students in building a more confident and expressive body, than by exposing them to movements from their own culture? According to Hill (2000), "Since artists wish to communicate effectively, it is better they use the means of communication indigenous to that society, language, movement and gesture, song and dance that belong to, and have meaning for their people." As it relates to the Caribbean at this time, there are only a few movement techniques or approaches to prepare an actor's physical being for dramatic work in characterization, for instance Eugene Williams's "Anancy Technique". By exposing students

to Kumina, which is thought to be more culturally familiar than a non-Caribbean (e.g. European or American) technique, the researcher believed they would have successfully grasped the expression, confidence and awareness of the numerous kinetic possibilities of their bodies to communicate more effectively through characterization. By finding inspiration from indigenous culture as an aid to developing and enhancing physical characterization in drama students, and theatre, the researcher is continuing the practice and legacy of Caribbean stalwarts such as Rex Nettleford, Errol Hill, and Derek Walcott among others.

This research aims to help students with ways of developing their physicality for exploring characterization, and facilitate a greater understanding and appreciation of cultural forms like Kumina. Furthermore it will assist them in defining their identity as Caribbean people, since “(the) arts, which is the finest expression of a people’s aspirations and sense of belonging; and theatre, the most public and lively of the arts ... is believed to help in defining identity.” (Hill, 2000)

### **1.3 Statement of the Problem**

This study addresses the issue of the lack of physical expression and confidence in students studying Theatre Arts-Drama in high school. These physical limitations hinder the creativity and freedom in developing effective and expressive characterizations. In response to this problem this action research explored dance movements from Kumina, as a form of warm up movement technique to assist students to develop their physical expression and confidence and as groundwork to effectively develop physical characterization in drama.

## 1.4 Research Questions

- For the purpose of this study, the following research questions were addressed:

### Research Question 1

*What are the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school?*

### Research Question 2

*How can Kumina dance moves be used to help in the development of student's physical expression and confidence to effectively develop characters?*

### Research Question 3

*What are the benefits of exposing students to movements from Kumina in an effort to improve their physical expression and confidence?*

## 1.5 Operationalization of variables

The following were variables that impacted on the accomplishment of this research. These elements are critical and significantly influence each other, and therefore, are essential determinants of the product of the research.

**Independent variable:** Dance movements from Kumina.

**Dependent variable:** To develop student's physical expression and confidence to assist in the process of physical characterization.

## **1.6 Key Terms**

For the success of this research and to narrow the research to specific variables, there were few terms that needed to be operationalized in light of the intention of the research:

### ***Exploration***

For the purpose of this research the dictionary definition of the term *exploration* is “the detailed study or examination of something in order to understand more about it.” (Oxford Advanced Learner's Dictionary, 2015)

### ***Dance Movements***

For the purpose of this research *movement* is defined as, “a physical motion.” According to Chujoy & Manchester (1967) “movement is the fundamental language of dance (The action of moving the body in harmony with a determined measure.)”

### ***Develop***

The dictionary definition of the term *develop* is “to come or bring to a later or more advanced or expanded stage; grow or cause to grow gradually” (Collins Dictionary, 2012). For this research, the term *develop* means “to improve over a period of time”

### ***Physical Expression***

For the purpose of this research *physical expression* is defined as the action of portraying one's thoughts or feelings through movements of the body.

### ***Physical Confidence***

For the purpose of this research *physical confidence* is defined as the feeling or belief that you can succeed or do well at moving. Have a joy in movement and physical activities.

## ***Physical Characterization***

According to Morgan and Saxton (1987) “*Physical Characterization* has been described as ‘the outer clothing of the inner life’ of a character. It is the depiction or communication of a - representation of a lifestyle.”

## ***Physicality***

For the purpose of this research *physicality* is defined as “physical attributes”.

### **1.7 Purpose of the study**

The purpose of this research was to help students who are studying Theatre Arts-Drama in high schools to improve their physical expression and confidence in order to enhance the process of physical characterization. The research aimed to use the dance movements of Kumina, to see how these movements could be employed to cultivate a warm up movement training technique. This technique was then used to assist students to develop their physical expression and confidence to improve effective and expressive physical characterization in drama. This research was also carried out to give students a greater understanding and appreciation of drama, their physical instruments and its abilities and most certainly the traditional dance cultural form, Kumina.

### **1.8 Significance of the study**

The significance of this research lies in its exploration of how dance movements from Kumina can be applied to or structured into a warm up movement training technique to be used as groundwork for physical characterization and other drama work in and outside the classroom. Our Caribbean teachers, students, directors, actors, among other theatre practitioners will benefit greatly from the findings of this research, as they will be given

further options for movement techniques and training for the physicality of student actors. Our drama teachers will be assisted in effectively facilitating more effective role play or characterization by students. The students will be equipped with a better understanding and appreciation of their traditional folk dance form Kumina, and how movements can aid with enhancing drama and theatre. This research presents new ideas as to how we can utilize our indigenous cultural forms to aid actors and different aspects of theatre and drama in the Caribbean. The researcher believes that there is a need for more studies to be done with the aim of enhancing drama in the Caribbean, so that it truly represents the needs and aspirations of the Caribbean people. This will only be achieved by stepping away from external contemporary practices, and investing in our own indigenous cultures. It would be most beneficial to share the findings from this project with theatre institutions and practitioners not only in the Caribbean, but worldwide.



## CHAPTER 2-LITERATURE REVIEW

### **2.1 Introductory Remarks**

The literature review in this chapter is presented based on the research questions posed to guide the research. This chapter is divided into five sections. These are:

1. Theatre Arts-Drama as a Subject
2. Exploring Movements in Drama
3. What is Kumina?
4. Dance movement in Kumina
5. Physical Characterization

Section one explores Theatre Arts-Drama as a subject and its role and body of knowledge that it comes with. Section two highlights the various ways and importance of the exploration of movements within the drama class. Section three discusses Kumina and gives a condensed description and framework of the form. Section four talks about and gives details into the dance form of Kumina and its functionalities, vocabularies and elements. Section five gives a description of physical characterization, its requirements and process.

### **2.2 Theatre Arts-Drama as a Subject**

According to the drama advocate, Jonathon Neelands, "Drama brings out the very best in teachers and learners alike, by encouraging creative, authentic and imaginative responses to teaching and learning" (Neelands, 2012). In our Jamaican society today, drama is slowly taking its rightful place on most school's curriculum. Theatre Arts in Jamaica is the subject area governed by the Caribbean Examinations Council which tests students on three different

components. These include: Dance, Drama or Stage Crafts. Students can therefore complete any of these courses in Theatre Arts, whether, Dance, Drama and Stage Crafts. Referring to Ministry of Education and Culture (1999), “Drama is the aspect of theatre arts which possess its own body of knowledge, namely, the art of the theatre, at the centre of which lies active communication.” Theatre Arts-Drama as a subject comprises of many aspects of all the arts including the visual and performing arts. For instance it entails music, song and instruments, stage designing and costuming, and most definitely movement and dance. Coley-Agard (2005), affirms that “Drama provides the pivotal point where all the arts can meet.” Because of the characteristics that drama entails it is safe to add that drama is a diverse medium that cater to all aspects of learning including the cognitive, affective and psychomotor domain. According to Ministry of Education and Culture (1999), “Drama can legitimately lay claim to operate in almost equal measure, within the cognitive, affective and psychomotor domains.” Brown and Vaezi (2001) adds that, “Drama is the enactment of real and imagined events through role-play, play making and performances, enabling individuals and groups to explore, shape and represent ideas, feelings and their consequences in symbolic or dramatic form.” Drama encourages students ‘to do’ so that they can make life-long meanings for themselves, based on the sensual involvement and feeling each action ignites. Coley-Agard (2005), affirms that “Drama speaks to the ‘child-centeredness’ of the teaching learning process. Drama encourages creativity, fosters imagination and encourages the exploration and development of values and positive attitudes.” The interactive nature of drama takes students through an experiential process. According to Coley-Agard (2005), “Drama is also where students are involved in discovering and developing their craft. According to the Ministry of Education and Culture (1999), three of its objectives under ‘why should we teach drama?’ include:

- Drama assists students in appreciating their own cultural heritage and in developing an understanding of cultural change and diversity.
- Through drama, students can explore, generate, shape and communicate their own ideas in creative ways.
- Drama is a powerful form of personal and social expression and develops a wide range of skills essential for effective communication.

This research is aimed at meeting these and other objectives of drama.

### **2.3 Exploring Movements in Drama**

In any classroom the exploration of movement is valuable to students. Movement exploration gives students a chance to communicate and bond with each other and learn about themselves. King (1971) states that “Movement is man’s most fundamental means of communication”. Creative expression is a developmental process and one that can be achieved through movement exploration. Sicklick (2013) believes that “Movement is the most powerful and genuine medium of expression.” As an actor, one of the main goals is to use movements on stage to convey character’s intentions to the audience. Sicklick (2013) also adds that “Historically, choreographers have used movement to convey specific intentions.” In exploration of movements there are fundamental motor skills that a student must develop. According to Anderson (2015), “Movement exploration helps children develop proper hand-eye coordination, sequencing, imagination, memory, closure, spatial awareness, builds finger and hand strength, total body strength, coordination and balance.” Anderson (2015) also suggests that when children participate in physical movement it promotes the development of also social skills by helping children to interact with one another through the dramatic type of play; it helps their cognitive development by stimulating their brain through movement. It is believed that the drama student like the actor should be exposed to the same training as the

aim of both persons involves effectively portraying stories on stage. Sabatine (1995) expresses that “an actor should be thoroughly trained to deal effectively with the three areas essential to performance on stage: acting, voice and movements.” Over the years there has been numerous studies done on actor training in movements to help build characters. This may be technique in, T'ai Chi, or Labanation. According to King (1971), “There is an increasing interest in the creative possibilities offered by study of circus techniques, bio-mechanics, T'ai Chi Ch'uan, and the works of Jaques-Dalcroze, Alexander and Delsarte to character building.” The quest for basic movement techniques to aid actors has always been present. According to King (1971), for her, the teaching of movements must focus on fundamental exercises which allow the actor to free himself for the creation of character, experimenting and exploring his relationship to the space around him without the traditional burden of relating to a play. That is the quest of this research; for this project though the focus shall be solely on using movements from dances or traditional performances which the actors can relate well to. This experiment would be fitted for students and actors who are faced with the high demands of traditional stage techniques and the complexities presented by traditional theatre. An exploration into dance for actors is a great equivalent for movements for actors. According to King (1971), “Authors readily admit that actors need training in movement, and suggest that the place for this is in dance studio”. However an exploration in dance only won't reach the goal of physical characterization. “The aims, problems, and methods are totally different...so an incorporation of dance into a movement class should enable the student to explore more freely towards physical characterization.”

King (1971)

## 2.4 What is KUMINA?

An exploration of Kumina dance movements to aid in the process of physical characterization is quite interesting. But first, what is Kumina? Kumina is an African ritual originated in the Congo region of West Africa. This folk form incorporates singing, complex drumming and distinctive dance movements done in a ceremony mainly to honour, appease and/or invoke the help of the Almighty God (*Mzambi Mpungo/Zaambi Ampungo*) and/or ancestral spirits so as to solve and address human problems and needs. Kumina practitioners believe in the existence of three ranks of spirits; Sky, Earth and Ancestral. The Sky spirits carry the highest rank and have the strongest powers. Second in rank are the earth spirits, who may appear by ‘entering’ the body of a practitioner. The ancestral spirits are third in rank but first in usage: they are frequently called upon to work for their descendants.

Kumina is said to be the strongest African retentions of all the Jamaican folk dances and according to Professor Rex Nettleford that can be traced in three ways. First, the motions and positions used in the dance are exclusively African in style and stance incorporating a version of what is known as the term “Congo Step”. Second, the language (linguistics); authentic African words are spoken by dancers at Kumina rituals. And thirdly, the paraphernalia or medium used at rituals such as rum, water and animal sacrifice that have direct link with African ritualistic practices.

Kumina is closely related to a number of other forms in Jamaica and the Caribbean. This religion had to accept losses, adopt, persist and survive. Kumina is located in three main parts of Jamaica: St Thomas, St Mary and West Kingston. It is said that a number of Congolese man and women were brought to Jamaica in 1807 during Indentureship. This meant they could continue to practice their own culture, customs and beliefs. Kumina is generally found

among people who are in the lower class of society and are open enough to accept their roots by sticking closer to the internal influence of West Africa.

Kumina may be practiced at wakes, weddings, anniversaries, and funerals or to welcome a new birth. It is firmly believed that after death, ancestors continue to be interested in human affairs. The main aim of Kumina believers is to keep in constant touch with the ancestral and other spirits and gods; to appease and honour them continually, including when there is a special need. The belief that dead continues to play a part in the lives of the living still exists, and the “Myal”– where a dancer gets possessed – is looked upon with great reverence. It is during these ceremonies that true believers come under the guidance of leaders, to combine movement, music and unspoken language, to attract the spirits for help or guidance. These ceremonies serve various purposes. They may include healing, thanksgiving for restoration of harmony or blessings bestowed, ritual related to death including memorials for dead, for tombing, and celebrations such as weddings and anniversaries.

Kumina ceremonies may be held in an open yard or temporary sheds (balm yards), made of bamboo poles covered with coconut leaves and decorated with streamers in colours that are appropriate for the event. Red signifies judgement (a decision for justice or vengeance) and is used as a main symbol within the ceremony. White symbolizing the sacred spirit world; Yellow and green symbolize healing and blue for prosperity. Participants wear normal dress but some may wear head wraps. A head wrap is necessary for protection against the evil spirits that may come into the space (Taylor, 2015). Ceremonies can also take place in permanent structure that has supporting posts placed symbolical at the four cardinal points of the earth.

The difference in status of the people gathered for a Kumina meeting of any kind is quite clear. Participants at Kumina events are, in order of importance:

1. Queen or Leader
2. Drummers and percussionists
3. Singers and dancers
4. Members of Kumina bands
5. Guests
6. General public

According to Lewin (2000), “The leader is the most important person in the Kumina group. A Queen usually heads the bands, but a man may also lead. Some groups have a Kumina mother and some have a master of ceremonies as well.”

The music of Kumina itself is traced back to Africa. It is one of the most important elements in the Kumina dance. Without the music there is no ceremony. The captivating sounds of Kumina stem from several origin instruments, some that were transplanted from the Congo and others that were repurposed for these ceremonies. Drums dominate the various types of Kumina ceremonies. It is their rhythms as well as the singing and dancing which create conditions that attract spirits to these events and make the ritual’s success possible. With such function, the performance style is therefore significant, when carrying out a ritual. If the rhythmic patterns are not convincing and on point, or if there is any unexpected interruption in the flow or sequence of sounds, the spirit will not appear. Rhythmic pattern must be convincing to both dead and living members of the families. It is also the duty of the lead drummer to know the rhythm to play and the time it should be played if they want the spirits to carry out their particular duties. The drummers sit on their drums using their hands, feet/heel to make the rhythm.

In Kumina the two central drums are the Kbandu and the Playing-cyas. The Kbandu is the larger and lower pitched drums of the two, the rhythm is played with emphasis on the first

and third beats. It maintains the basic rhythm. It is also the male drum. It is said to be about fourteen to fifteen inches in diameter and twenty inches long. The Playing-cyas is the most complicated and melodic rhythms are played on this set of drums. The rhythm of the cyas is used to communicate with a particular spirit, improvising in a distinctive style. The drummers on the playing cyas are respected as they must be knowledgeable and competent in playing the variety of rhythms which invoke, repel, and control the many spirits or deities. The Playing-cyas is the female drum and a smaller version of the Kbandu.

These drums are made from cedar or breadfruit logs, kegs, hollow coconut and hollow trumpet tree trunk. They are headed at the top with the skin of a ritually sacrificed goat. It is said that the male drum is made from female goat skin while the female drum is made from a ram skin. This is for the purpose of highlighting the sex of each drum and the complementary use of the opposite sex's skin.

Other instruments also play an important role in a Kumina ritual; catta tick, shakkas and scraper. Two catta sticks are used by the 'rackling men' to keep up a steady rhythm on the body of the drum behind the drummer. It is also used to build up rhythmic excitement. A Kumina practitioner will tell you that the playing of these sticks are important by the leader, drummer and singers/ dancers who stop proceedings and voice disapproval/irritation if there is the slightest difference between the "catta" and Kbandu. Shakkas, which are gourd or tins that rattles and an ordinary grater and fork (scraper) are used to complement the main instruments.

Singing is a critical part of Kumina ceremonies and is divided into two types, Bailo and Country. Example of Bailo songs are more social songs while Country is more authentic. In a setting like a ritual the Country is more effective, as it is said that the spirits understand this type of music.



## **2.5 Dance movements in Kumina**

The Kumina dance is one of the few other African originated dances that are still evident in our culture today. According to Carty (1988) “The music and dance of Africa has remained relatively pure in cases like Kumina, Gerreh and Ettu because many of the African traditions and customs were discouraged and, in some cases, banned. According to Akombo (2016), “The Kumina dancing follows the liveliness of the dance’s drum rhythms. Common features of the dance are bodies that are tilted backward or forward, bents elbows, and swinging hips. Various body parts such as the shoulders, arms, and rib cage are used to propel the body in the spinning anticlockwise pattern through a series of “dips and breaks”. Lewin (2000) describes the movement of Kumina by saying “Kumina dancers are upright, spine erect and pelvis moving backwards and forwards, but there are instances when the traditional Jamaican movements pattern of left to right rotations of the pelvis is used rather than the customary backward and forward Kumina movement. The feet are for the most part flat on the ground and are used to propel the body along in a gliding, earth-hugging step.”

Lewin (2000) “regards Kumina less as a “syncretized religion”, but rather as an “African/Maroon life-form that used the resources of Creole Christianity when/wherever necessary”. Brathwaite however, stresses Kumina’s socio-political function in terms of cultural survival (Brathwaite 1978: 46). He also adds that while the colonialist system sought to destroy the cultural link to Africa, Kumina had to be hidden from public view. Whether it is body and soul, heaven and earth or home and diaspora, communicating with the ancestors in the ritual accomplishes a state of self-forgetfulness and reconciliation (Brathwaite 1978: 46).

According to Carty (1988), “Kumina is danced in a circle with dancers moving round in an anticlockwise direction. The individual dancers don’t have to proceed forward but may move

backwards for a while, shift slightly to the side to perform movement breaks.” (p. 31) Carty in her book “The Folk dancers of Jamaica: an insight; a study of five folk dances of Jamaica with regards to the origins, history, development, contemporary setting, and dance technique of each.” published in 1988, provided detailed practical information on both technique and performance of Kumina. Carty (1988), states that the basic positions and motions in Kumina are:

**Position one: Inching**

- a. The feet are placed flat to the floor and retain contact with it throughout. The dancer moves forward by clenching his toe tightly together, creating a scoop or curve in the foot so that the heel and instep can move forward. When the heel is forward, the toe open wide to clench again over new ground. This is known as “Inching”, which is in itself a very small movement.
- b. The knees are bent for better support of the bodyweight as the dancer moves. They remain bent throughout.
- c. The pelvis is pushed forward and moves laterally from side to side on each beat of the rhythm as the dancer progresses. The movement of the pelvis is sharp but relatively small in that the knees and feet do not separate to allow a wide dimension of swing.
- d. Like the pelvis the torso moves laterally from side to side on each beat of the rhythm. The movement starts in the ribcage and this affects the shoulders and the arms.
- e. The head can be held in one still position or may give a slight shake from side to side like the torso.
- f. Arms are kept relaxed.

**Position two: Inching**

- a. a And b of the first position, but
- b. the pelvis is pushed back

- c. The torso is lifted forward in line with the pelvis
- d. The head breaks the line created by the pelvis and torso tilting up to look straight ahead.

### **Position three: Inching**

- a. The basic Kumina motion of the feet is the same as for position one and two. One major difference is that the bodyweight is placed not evenly between the legs on the back foot. This of course affects the whole body stance – the back foot turns out slightly to help bear the weight and the back knee bends deeper than the front one. The feet still inch along, but the back foot pushes forward with great emphasis, thus accentuating the change of the weight.
- b. The knees remain bent throughout.
- c. The pelvis still moves laterally but the weight on the back leg also allows it to move forward and backwards. While the accent is placed on the forward motion where there is a heavy drop in the pelvis motion to the back.
- d. To f. same as position one, two and four.

### **Position four:**

- a. The feet are placed in a comfortable first position, heels slightly bent apart.
- b. The knees are slightly bent.
- c. The pelvis is pushed slightly forward.
- d. The torso is held in a slightly arch back and tilted to one side.
- e. The head is tilted to the same side.
- f. The arms hang beside the body.
- g. The remaining shoulder is lifted, accentuating the tilt of the torso and head.

### **Position five: Pivot turn**

- a. The foot that is flat on the floor acts as a pivot. The heel is lifted continually and placed further forward to enable the dancer to move round. The other foot, placed on the ball, follows the pivoting foot round so that when the heel of the pivoting foot moves, the other foot is lifted and placed further forward or round also. This continual motion will form a turn.
- b. The knees remain bent throughout.
- c. The pelvis moves laterally with an accent on one side.
- d. as for position 1, 2, and 4
- e. The arms are basically held out to the side but the position is not rigid and the dancer is free to lower or raise his arms.

**Position six: ‘The break’ -A Bamboche Step**

- a. From being flat on the floor the dancer pushes all the body-weight way forward into the knees and onto the balls of the feet. The heels lift off the floor.
- b. The pelvis thrust as far forward as possible in one sharp movement.
- c. The torso is thrown back as the pelvis pushes forward.
- d. The head is also thrown back.
- e. The arms swing sharply across the body in one quick movement. The impulse is abruptly stopped at the same time as the body weight is pushed forward – emphasizing the sharp, quick quality of the movement. This ‘break’ occurs as just that: a ‘break’ to the continual motions of the pivot turns, for example, hence the sharpness of the motion. This taut position is held momentarily before resuming the previous motion.

**Position seven- The Roll Turn:**

- a. The feet remain in a wide turn out second position throughout. In order to complete the turn, the dancer jumps from one foot to the other completing half-turns with each step.
- b. The knees remain bent throughout so that the dancer travels on one level.
- c. The pelvis remains tilted back the torso pitched forward throughout.
- d. The head keeps focus on a certain point, toward which the dancer travels, thus the head will look over right then left shoulder alternately, as the half--turns are completed.
- e. The major focus of the roll turn lies in the arms. The bent elbows are pumped up and down as the dancer moves. The elbows are up when one foot touches the floor; mid jump they are pushed down; then pushed up again as the other foot touches the floor.

**Position eight: “The Warwick”**

- a. From a wide second position the dancer hops sideways onto the leading foot. The hop is small and very low to the ground. Majority of Kumina steps are earth bound. As the leading foot hops the other foot brushes out to the side. The movement travels laterally. The feet keep their relationship to each other so that as one foot hops the other brushes, the body travels slightly to the side. This is repeated rapidly and continually. The weight is mainly on the hopping foot.
- b. The knees remains bent throughout so that the dancer travels on one level.
- c. The pelvis remains tilted back and the torso pitched forward and slightly over to the leading side throughout.
- d. The head looks over the leading shoulder throughout.
- e. The leading arm, with the elbow bent, is lifted up and down in sharp jutting movements. While the elbow is lifted, the wrist pumps down. The motion is quick and

the accent is on the upward motion. The other arm remains extended out to the side throughout.

According to Carty (1988):

Music and dance in particular enhances the spiritual awareness, for the rhythmic patterns and kinetic moves generate the communication which builds up possession by the ancestor spirit. In this respect, Kumina not only serves as a cultural link for the community, but also creates the notion of wholeness and identity within the cosmological system. Active participation in the dance and music can therefore be regarded as yet another cultural strategy that helped to overcome the psychological trauma of the middle passage. Kumina dance and drumming thus helped to defeat the loss and forced separation from the African homeland as entranced dancers reconnect with the ancestral spirit force.

## **2.6 Physical Characterization**

In every drama class students are challenged with the task of taking on roles of different characters. According to Lee and Grote (1987) “Every actor in a play performance plays a character. Each performer is, at one and the same time, two people- himself and an imaginary person in the play.” Lee and Grote (1987) continue by saying that “Making and sustaining the second other person so that he or she is acceptable and believable to the audience, while still remaining oneself is called characterization.” According to Morgan and Saxton (1987), “Characterization is described as the outer clothing of the inner life. It is the communication of a representation of a lifestyle.” According to Stanislavski (1949), “Characterization, when accompanied by a real transposition, a sort of re-incarnation, is a great thing. Since an actor is called upon to create images, characterization becomes a necessity. In other words all actors should make use of characterization.” Stanislavski (1949) stated that in building character

actors should begin with the physical realization of a character on the stage- this involves the expression, and movement etc.” Constantine Stanislavski the Russian stage actor and director who developed the naturalistic performance technique theorized in his book “Building a Character” ways in developing physical characterization. Stanislavski noted that in order to develop a physical character “Each person must evolve an external characterization out of himself according to his intuition and his observation of himself and others.” In order to find a form of characterization we accomplish this by using the body, a manner of walking, and moving, to correspond to the image we have of character. Various postures of the body parts, gestures of the face, all these simple external tricks can help one achieve the external characterization; and these are created from evidence about the character found in the text. The inner characterization therefore corresponds to the external physical image we create of the character.

## CHAPTER 3-METHODOLOGY

### **3.1 Introductory Remarks**

Research Methodology is a way to find out the result of a given problem on a specific matter. Williams (2011) notes that, “In Methodology, the researcher uses different criteria for solving or searching the specific problems.” So in short it is the systematic way to solve a problem. It is the procedures or methods by which researchers go about their work of describing, explaining, predicting and gaining knowledge. It is very important that the researcher plans a methodology. It is therefore important for the researcher to also know the methodology necessary for the research undertaken. The researcher also needs to know: which is a suitable method for the chosen problem? What is the order of accuracy of the result of a method? What is the efficiency of the method? And so on. Consideration of these aspects establishes a research methodology. This chapter will outline the research design used in acquiring data, rational for using the selected design, the location and population used in executing the research, the sample and sampling technique used, instruments, programme of intervention and procedure in carrying out the entire research.

### **3.2 Research Design**

The research method used in gathering and applying data for this study is Action Research. Dick (2013) suggests that, “Action research is suited to situations where you hope to bring about action in the form of change, and at the same time developing an understanding of that change.” The action research process therefore, “involves inquiring into one's own practice through a cyclical process which involves planning, acting, observing and reflecting.” (Hall 1997) Particularly helpful to teachers in so far as it can aid in solving problems in the classroom, while improving professional practice. Therefore, as a teacher in training, by



using this approach, the researcher has investigated the dance movements from Kumina to assist students to develop their physical expression and confidence to effectively improving the development of physical characterization. The researcher had obtained results through observations and data collections, from exploring the Kumina dance movements with the students. These findings were reflected upon and used to make decisions as to how to address the lack of confidence and expression in the physicality of students, and in developing more effective physical characterizations. This action research facilitated both qualitative and quantitative research methods. This mixture is guaranteed to provide substantial proof of the outcome making it both valid and reliable. This will be discussed further under the researcher's data collection instruments.

### **3.3 Rationale for design**

The researcher sees it fit to use action research for this study, since it has the ability to pull from both the quantitative and qualitative research and will therefore provide validity, reliability and versatility in the collection of the data process. Using action research will provide an avenue for data triangulation which is hoped to bring about reasonable analysis. Hence, the data collected will take the form of personal experiences, statistical analysis and gives rationales which will shed more light on the stated problem. It is hoped that the data findings will improve the study.

### **3.4 Location and population**

For this study the researcher utilized students from a popular traditional high school, located in Kingston, Jamaica. This institution is a coeducational school under the Ministry of Education. This high school is located in the urban region, and is classified as an "uptown school". This high school is an institution that has done very well in the performing arts over

the years, and has produced great talents who have gone on to do tremendous things. The school took home the prestigious Marcus Garvey Awards for Excellence in the Performing Arts. This Kingston-based school copped the top honour ahead of six other nominees for 2015. This school is one that is fully equipped with the necessary facilities and programmes such as a drama room and a drama club. Being one of the fortunate schools to offer drama from grade seven (7), the students are more exposed to the art form early. This was why the researcher chose to use a population of students from this particular high school to conduct this research.

### **3.5 Subjects and Sampling Technique**

This project was conducted over a thirteen week period at the selected high school, where the researcher undertook mandatory teaching practice. The population selected was a group of students studying Theatre Arts-Drama in grade ten (10). The decision for choosing this grade is because at this stage the students should be more developed and familiar with the art form and most of its general content. At this grade they specialize in Theatre Arts-Drama as one of their major CXC subjects. They would have to complete the first half of their Theatre Arts-Drama Caribbean Secondary Examinations Council (CSEC) Examination, where they undergo building of characters through improvisation. The researcher decided to use this set of students because it is believed that at this level the students should be preparing for the further character work that they would have to pursue in the second half of the CSEC examination in grade eleven (11), which includes play building and production.

The sampling technique used was a convenience sampling of a grade ten (10) Theatre Arts-Drama class consisted of both genders and of a diverse socioeconomic backgrounds and race. The sample size for this study was fourteen (14) students between the ages of 15-17 years.

The sampling design for this population was single stage because the researcher had access to the students' names and had direct communication with them.

### 3.6 Data Collecting Instruments

The data collecting instruments included both qualitative and quantitative devices. That is to say, statistical reports as well as rationales of the data findings were documented. Pre and post tests in the form of dramatic presentations were done so that the researcher was better able to diagnose the students' needs in how to plan and structure the warm up movement, technique to be administered to the students, and also to document researcher's observations. In addition, questionnaires were administered to students in the process of the research. Students were also required to write detailed journal entries before, during and after the study. These data were used in an effort to find out students' knowledge, feelings and experiences as a result of the new exploration. An interview with the host subject teacher was conducted to understand views on this new exploration, and the students' progress. The researcher's anecdotal records and observation schedules were also used to gather data on changes made in students' approach, and responses to the exploration of dance movements from Kumina to develop physical expression and confidence, to assist in the process of physical characterization.

Table 1

*Research Questions and Data Gathering Techniques used*

<b>RESEARCH QUESTIONS</b>	<b>DATA GATHERING TECHNIQUES</b>	<b>OBJECTIVES</b>
1. What are the main factors	Students' Journals	To obtain students' thoughts on the subject matter of the lack of physical expression and

<p><b>which affect the physical expression and confidence of students studying Theatre Arts Drama in high school?</b></p>	<p>Researcher's Observations and log</p> <p>Interview with host drama teacher</p> <p>Questionnaire to students</p>	<p>confidence to developing physical characterization.</p> <p>To obtain first-hand experience of student's lack of physical expression and confidence as the challenges in developing physical characters.</p> <p>To gather previous information from external source on students' experiences with the lack of physical expression and confidence in creating physical characters.</p> <p>To identify students' problems or challenges for the lack of physical expression and confidence to developing physical characterization.</p>
<p><b>2. How can Kumina dance moves be used to help in the development of student's physical expression and confidence to effectively develop characters?</b></p>	<p>Students' Journals</p> <p>Dramatic Presentations</p> <p>Researcher's Observations and log</p> <p>Focus group discussions</p>	<p>To obtain students' own words on their acquisition of developing physical expression and confidence to effectively developing characters through movements from Kumina</p> <p>To visually observe and analyse students' development from the process.</p> <p>To record and assess students' growth as it occurs throughout the process.</p> <p>To collectively examine the development after being exposed to the</p>

<p><b>3. What are the benefits of exposing students to movements from Kumina in an effort to improve their physical expression and confidence?</b></p>	<p>Students' Journals</p> <p>Researcher's Observations and log</p> <p>Focus group discussions</p>	<p>process.</p> <p>To attain students' personal thoughts and feelings on the value of the experience with the movements from Kumina.</p> <p>To record experiences as they occur of the advantages of exposing students to movements from Kumina.</p> <p>To cooperatively discuss and document students' advantages of exposure to movements from Kumina.</p>
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### 3.7 Programme of Intervention and procedure

#### Unit Plan

Table 2

Week	Topic/Focus	Objectives (Students should be able to)	Modes and dramatic strategies	Materials	Activities and exercises
Week 1	<p>Exploration of known movement language and ranges</p> <p>Concentration and readiness</p>	<p>Show neutrality and Sense of Readiness through different tasks</p> <p>Demonstrate focus through different tasks</p>	<p>Games: Simone says etc.</p>	<p>Drums</p> <p>Radio</p>	<p>Explore neutral positions and neutral walking around the space without contact or discussion</p> <p>Warm ups – stretches and running games. Eg tag, Simon says,</p>

					stuck in the mud
<b>Week2 &amp; 3</b>	What is Kumina?	Describe what Kumina is.  Identify and describe the basic elements of Kumina  Identify and describe different dance movements from Kumina		Hand-outs  Videos recordings	Research
<b>Week 4 &amp; 5</b>	Introduction to basic Kumina dance movements (1. Position one: Inching, 2. Position two: Inching, 3. Position three: Inching, 4. Position four, 5. Position five: Pivot turn, 6. Position six: 'The break' -A Bamboche Step, 7. Position seven- The Roll Turn, and 8. Position eight: "The Warwick")	Identify the dance movements of Kumina  Demonstrate the different dance movements of Kumina  Identify and perform the basic Kumina moves		Drums  Video recording	Warm-ups  Explore and learn the basic Kumina moves  Perform the basic Kumina moves
<b>6 &amp; 7</b>	Directions in Space	Explore directions in the space with learnt Kumina movements		Drums	Exploring directions moving forward, backward, left, right  Building warm up progression and routine
<b>8, 9 &amp;</b>	<b>GROUP</b>	Ensemble		Drums	Mirroring exercises

10	<p><b>SYNERGY</b> Co-ordination and concentration</p> <p>Group Unison and Cohesion</p> <p>Group Improvisation and Timing</p> <p>Development of group skills</p>	<p>awareness</p> <p>Physical control</p> <p>Memorization</p> <p>Concentration</p> <p>Energy</p>			<p>with Kumina Movements</p> <p>Application to Movement Sequences</p> <p>Building progression and warm up routine</p>
11	Bringing all the elements of the warm up routine together.	Perform the choreographed warm up routine		Drums	Rehearse and Perform warm up routine
12	Creating play through the process of improvisation	<p>Identify elements of a story</p> <p>Cooperate in the sharing of ideas, space and material to create a story</p> <p>Discuss relationship between characters in a story</p> <p>Act out a story using mime</p> <p>Use voice and body to act out a story with clearly identified characters and plot</p>	<p>Improvisation</p> <p>Hot seating</p> <p>Tableaux</p>		<p>Use levels of movements such as standing, sitting, kneeling, squatting, lying down etc. to explore use of space and character relationships.</p> <p>Use improvisation to explore relationship between two or more characters on different levels</p> <p>Use space to explore distance/separation or closeness/solidarity between individuals and groups.</p> <p>Use ceremonies/ritual images/processions to explore formal/solemn use of space/levels e.g. Christening;</p>

					dedication, marriage, death rites, initiations, graduation etc.
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*Unit plan for the research.*



## LESSON PLAN

<b>Subject:</b>	Drama
<b>Grade:</b>	10 Theatre Arts
<b>Unit Title:</b>	Kumina
<b>Topic:</b>	What is Kumina?
<b>Duration:</b>	30 minutes

**Focus Question:** What are the different elements of Kumina?

**Attainment target:** Use drama games and strategies to understand, explain and describe what Kumina is.

**Objectives:** Students should be able to:

1. Describe what is Kumina
2. Identify and describe the basic elements of Kumina
3. Identify and describe different dance movements from Kumina

**Content:** Attached handout on Kumina.

**Instructional Materials:** Balls, whiteboard, marker, Handout, drama baton.

**Procedures:**

### **Step one:**

“Walking around the space”- Students will walk the space without bumping into anyone, walk around the space in a neutral way filling all the empty spacing in the room. The teacher will then play a Kumina dance tune. When the music stops, everyone freezes absolutely still, like statues. The aim of the exercise is to react to freezing when the music stops. (5 min)

### **Step two:**

Students will be placed in four groups and will be placed in roles of investigators. In these groups they will be given a handout about Kumina. The aim is for each group to work

together in read and learn as much as they can about Kumina.  
(10 mins)

**Step three:**

Each group will be given different roles.

**News reporters-** Will report on a seminar where there were presentations on the origin of Kumina and the rites and practices.

**Television interviewers and interviewee-** interview on the instruments and songs of Kumina.

**Seminar presenters-** Present to group the dance and movements of Kumina.

**They will then creatively dramatize their information gathered within their given roles. (20mins)**

Students will sit in a drama circle. The teacher through a guided discussion and questioning, the class will discuss what they have learnt and discovered from the activities done. Students will speak only when they come in possession of the drama baton, by raising their hand to indicate that they want to speak.  
(10 mins)

The discussion will entail questions such as:

What they learnt or discovered from the games

What were the challenges?

**Assessment:**

Students should reflect in their journals their challenges and discoveries.

**Evaluation:**

## **ATTACHED**

## **Kumina**

Kumina is an African ritual originated in the Gongo region of West Africa. This folk form incorporates singing, complex drumming and distinctive dance movements done in a ceremony mainly to honour, appease and/or invoke the help of the Almighty God (*Mzambi Mpungo/Zaambi Ampungo*) and/or ancestral spirits so as to solve and address human problems and needs. Kumina practitioners believe in the existence of three ranks of spirits; Sky, Earth and Ancestral. The Sky spirits carry the highest rank and have the strongest powers. Second in rank are the earth spirits, who may appear by 'entering' the body of a practitioner. The ancestral spirits are third in rank but first in usage: they are frequently called upon to work for their descendants.

Kumina is said to be the strongest African retentions of all the Jamaican folk dances and according to Professor Rex Nettleford that can be traced in three ways; Firstly, the motions and positions used in the dance are exclusively African in style and stance incorporating a version of what has known as the term "Congo Step"; Secondly, the language (linguistics), authentic African words are spoken by dancers at Kumina rituals; thirdly, the paraphernalia or medium used at rituals such as rum, water and animal sacrifice that have direct link with African ritualistic practices.

Kumina is closely related to a number of other forms in Jamaica and the Caribbean. This religion had to be submerged, accept losses, adopt, persist and survive. Kumina is located in three main parts of Jamaica, St Thomas, St Mary and West Kingston. It is said that a number of Congolese man and women were brought to Jamaica in 1807 during Indentureship. This meant they could continue to practice their own culture, customs and beliefs. Kumina is generally found among people who are in the lower class of society meaning they are not sophisticated and they are open enough to accept their roots by sticking closer to the internal influence of West Africa.

### **Rites and Practices**

Kumina may be practiced at wakes, weddings, anniversaries, and funerals or to welcome a new birth. It is firmly believed that after death, ancestors continue to be interested in human affairs. The main aim of Kumina believers is to keep in constant touch with the ancestral and other spirits and gods to appease and honour them continually and when there is a special need. The belief that dead continues to play a part in the lives of others still exists and the "Myal" where a dancer gets possessed is looked upon with great reverence. It is during these ceremonies that true believers come under the guidance of leaders to combine in use of movement, music and unspoken language to attract the spirits for help or guidance. These ceremonies score various purposes. They may include healing, thanksgiving for restoration of harmony or blessings bestowed, ritual related to death including memorials for dead and for tombing and celebrations such as weddings and anniversaries.

Kumina ceremonies may be held in an open yard or temporary sheds (balm yards); made of bamboo poles covered with coconut leaves decorated with streamers in colours that are appropriate for the event. Red signifies judgement (a decision for justice or vengeance) and is used as a main symbol within the ceremony. White symbolizing the sacred spirit world; Yellow and green symbolize healing and blue for prosperity. Participants wear normal dress but some may wear head wraps. A head wrap is necessary for protection against the evil spirits that may come into the space (Taylor, 2015). Ceremonies can also take place in permanent structure that has supporting posts placed symbolical at the four cardinal points of the earth.

The different in status of people gathered for a Kumina meeting of any kind is quite clear. Participants at Kumina events are, in order of importance, 1. Queen or Leader, 2. Drummers and percussionists, 3. Singers and dancers, 4. Members of Kumina bands, 5. Guests, and 6. General public. According to Lewin, (2000)"The leader is the most important person in the Kumina group. A

Queen usually heads the bands, but a man may also lead. Some groups have a Kumina mother and some have a master of ceremonies as well.”

### **Instruments**

The music of Kumina itself is traced back to Africa. It is one of the most important elements in the Kumina dance. Without the music there is no ceremony. The captivating sounds of Kumina stems from several origin instruments, some that were transplanted from the Congo and others that were repurposed for these ceremonies. Drums dominate Kumina ceremonies of all types. It is their rhythms as well as the singing and dancing which create conditions that attract spirits to these events and make their success possible. With such function, the performance style is therefore significant, when carrying out a ritual. If the rhythmic patterns are not convincing and on point, or if there is any unexpected interruption in the flow or sequence of sounds, the spirit will not appear. Rhythmic pattern must be convincing to both dead and living members of the families. It is also the duty of the lead drummer to know the rhythm to play and the time it should be played if they want the spirits to carry out their particular duties. The drummers sit on their drums using their hands, feet/heel to make the rhythm.

In Kumina the two central drums are the Kbandu and the Playing cyas. The Kbandu is the larger and lower pitched drums of the two, the rhythm is played with emphasis on the first and third beats. It maintains the basic rhythm. It is also the Male drum. It is said to be about fourteen to fifteen inches in diameter and twenty inches long. The playing cyas is the most complicated and melodic rhythms are played on this set of drums. The rhythm of the cyas is used to communicate with a particular spirit, improvising in a distinctive style. The drummers on the playing cyas are respected as they must be knowledgeable and competent in playing the variety of rhythms which invoke, repel, and control the many spirits or deities. This is the female drum and a smaller version of the Kbandu. These drums are made from cedar or breadfruit logs, kegs, hollow coconut and hollow trumpet tree trunk. They are headed at the top with the skin of a ritually sacrificed goat. It is said that male drum is made from female goat skin while the female drum is made from a ram skin. This is for the purpose of highlighting the sex of each drum and the complementary use of the opposite sex’s skin. The skin is attached to the drum by nails; a libation is done before drums are being made to appease the spirits of the wood and skin.

Other instruments also play an important role in a Kumina ritual; catta tick, shakkas and scraper. Two catta sticks are used by the 'rackling men' to keep up a steady rhythm on the body of the drum behind the drummer. It is also used to build up rhythmic excitement. A Kumina practitioner will tell you that the playing of these sticks are important by the leader, drummer and singers/ dancers who stop proceedings and voice disapproval/irritation if there is the slightest difference between the “catta” and Kbandu. Shakkas, which are gourd or tins that rattles and an ordinary grater and fork (scraper) are used to complement the main instruments.

### **Songs**

Singing is a critical part of Kumina ceremonies and is divided into two types, Bailo and Country. Example of Bailo songs are more social songs while country is more authentic. In a setting like a ritual the country is more effective as it is that the spirits understand this type of music.

### **Dance and Movement**

The Kumina dance is one of the few other African originated dances that are still evident in our culture today. According to Carty (1988) “The music and dance of Africa has remained relatively pure in cases like Kumina, Gerreh and Ettu because many of the African traditions and customs were discouraged and, in some cases, banned. According to David Akomb

[https://books.google.com.jm/books?id=SAaGCwAAQBAJ&pg=PA69&dq=Kumina+dance&hl=en&sa=X&redir\\_esc=y#v=onepage&q=Kumina%20dance&f=false](https://books.google.com.jm/books?id=SAaGCwAAQBAJ&pg=PA69&dq=Kumina+dance&hl=en&sa=X&redir_esc=y#v=onepage&q=Kumina%20dance&f=false) “The Kumina dancing follows the liveliness of the dance’s drum rhythms. Common features of the dance are bodies that are tilted backward or forward, bents elbows, and swinging hips. Various body parts such as the shoulders, arms, and rib cage are used to propel the body in the spinning anticlockwise pattern through a series of “dips and breaks”.

<https://books.google.com.jm/books?id=hqFTA32bLbsC&printsec=frontcover&dq=rock+it+come+over+kumina&hl=en&sa=X&ved=0ahUKEwjYv5TDtZPMAhUHHh4KHd1dCbUQ6AEIGzAA#v=onepage&q=rock%20it%20come%20over%20kumina&f=false> Lewin (2000) describes the movement of Kumina by saying “Kumina dancers are upright, spine erect and pelvis moving backwards and forwards, but there are instances when the traditional Jamaican movements pattern of left to right rotations of the pelvis is used rather than the customary backward and forward Kumina movement. The feet are for the most part flat on the ground and are used to propel the body along in a gliding, earth-hugging step.”

Lewin (2000) “Regarding Kumina less as a “syncretized religion”, but rather as an “African/Maroon life-form that used the resources of Creole Christianity when/wherever necessary,” Brathwaite stresses Kumina’s socio-political function in terms of cultural survival (1978: 46). While the colonialist system sought to destroy the cultural link to Africa, Kumina had to be hidden from public view. Whether it is body and soul, heaven and earth or home and diaspora, communicating with the ancestors in the ritual accomplishes a state of self-forgetfulness and reconciliation (Brathwaite 1978: 46).

Music and dance in particular enhances the spiritual awareness, for the rhythmic patterns and kenetic moves generate the communication which builds up possession by the ancestor spirit. In this respect, Kumina not only serves as a cultural link for the community, but also creates the notion of wholeness and identity within the codmotological system. Active participation in the dance and music can therefore be regarded as yet another cultural strategy that helped to overcome the psycholological trauma of the middle passage. Kumina dance and drumming thus helped to defeat the loss and forced separation from the African homeland as entranced dancers reconnect with the ancestral spirit force.”

According to Carty 1988, “Kumina is danced in a circle with dancers moving round in an anticlockwise direction. The individual dancers don’t have to proceed forward but may move backwards for a while, shift slightly to the side to perform movement breaks.” (p. 31) Cathy in her book “The Folk dancers of Jamaica: an insight; a study of five folk dances of Jamaica with regards to the origins, history, development, contemporary setting, and dance technique of each.” published in 1988, provided detailed practical information on both technique and performance of Kumina. According to Carty, 1988 the basic positions and motions in Kumina are:

**Position one: Inching**

- g. The feet are placed flat to the floor and retain contact with it throughout. The dancer moves forward by clenching his toe tightly together, creating a scoop or curve in the foot so that the heel and instep can move forward. When the heel is forward, the toe open wide to clench again over new ground. This is known as “Inching”, which is in itself a very small movement.
- h. The knees are bent for better support of the bodyweight as the dancer moves. They remain bent throughout.
- i. The pelvis is pushed forward and moves laterally from side to side on each beat of the rhythm as the dancer progresses. The movement of the pelvis is sharp but relatively small in that the knees and feet do not separate to allow a wide dimension of swing.

- j. Like the pelvis the torso move laterally from side to side on each beat of the rhythm. The movement starts in the ribcage and this affects the shoulders and the arms.
- k. The head can be held in one still position or may give a slight shake from side to side like the torso.
- l. Arms are kept relaxed.

### **Position two: Inching**

- e. a And b of the first position, but
- f. the pelvis is pushed back
- g. The torso is lifted forward in line with the pelvis
- h. The head breaks the line created by the pelvis and torso tilting up to look straight ahead.

### **Position three: Inching**

- e. The basic Kumina motion of the feet is the same as for position one and two. One major difference is that the bodyweight is placed not evenly between the legs on the back foot. This of course affects the whole body stance – the back foot turns out slightly to help bear the weight and the back knee bends deeper than the front one. The feet still inch along, but the back foot pushes forward with great emphasis, thus accentuating the change of the weight.
- f. The knees remain bent throughout.
- g. The pelvis still moves laterally but the weight on the back leg also allows it to move forward and backwards. While the accent is placed on the forward motion where there is a heavy drop in the pelvis motion to the back.
- h. To f. same as position one, two and four.

### **Position four:**

- h. The feet are placed in a comfortable first position, heels slightly bent apart.
- i. The knees are slightly bent.
- j. The pelvis is pushed slightly forward.
- k. The torso is held in a slightly arch back and tilted to one side.
- l. The head is tilted to the same side.
- m. The arms hang beside the body.
- n. The remaining shoulder is lifted, accentuating the tilt of the torso and head.

### **Position five: Pivot turn**

- f. The foot that is flat on the floor acts as a pivot. The heel is lifted continually and placed further forward to enable the dancer to move round. The other foot, placed on the ball, follows the pivoting foot round so that when the heel of the pivoting foot moves, the other foot is lifted and placed further forward or round also. This continual motion will form a turn.
- g. The knees remain bent throughout.
- h. The pelvis moves laterally with an accent on one side.
- i. as for position 1, 2, and 4
- j. The arms are basically held out to the side but the position is not rigid and the dancer is free to lower or raise his arms.

### **Position six: ‘The break’ -A Bamboche Step**

- f. From being flat on the floor the dancer pushes all the body-weight way forward into the knees and onto the balls of the feet. The heels lift off the floor.
- g. The pelvis thrust as far forward as possible in one sharp movement.
- h. The torso is thrown back as the pelvis pushes forward.
- i. The head is also thrown back.
- j. The arms swing sharply across the body in one quick movement. The impulse is abruptly stopped at the same time as the body weight is pushed forward – emphasizing the sharp, quick quality of the movement. This ‘break’ occurs as just that: a ‘break’ to the continual motions of the pivot turns, for example, hence the sharpness of the motion. This taut position is held momentarily before resuming the previous motion.

**Position seven- The Roll Turn:**

- f. The feet remain in a wide turn out second position throughout. In order to complete the turn, the dancer jumps from one foot to the other completing half-turns with each step.
- g. The knees remain bent throughout so that the dancer travels on one level.
- h. The pelvis remains tilted back the torso pitched forward throughout.
- i. The head keeps focus on a certain point, toward which the dancer travels, thus the head will look over right then left shoulder alternately, as the half -turns are completed.
- j. The major focus of the roll turn lies in the arms. The bent elbows are pumped up and down as the dancer moves. The elbows are up when one foot touches the floor; mid jump they are pushed down; then pushed up again as the other foot touches the floor.

**Position eight: “The Warwick”**

- f. From a wide second position the dancer hops sideways onto the leading foot. The hop is small and very low to the ground. (Majority of Kumina steps are earth bound) as the leading foot hops the other foot brushes out to the side. The movement travels laterally. The feet keep their relationship to each other so that as one foot hops the other brushes, the body travels slightly to the side. This is repeated rapidly and continually. The weight is mainly on the hopping foot.
- g. The knees remain bent throughout so that the dancer travels on one level.
- h. The pelvis remains tilted back and the torso pitched forward and slightly over to the leading side throughout.
- i. The head looks over the leading shoulder throughout.
- j. The leading arm, with the elbow bent, is lifted up and down in sharp jutting movements. While the elbow is lifted, the wrist pumps down. The motion is quick and the accent is on the upward motion. The other arm remains extended out to the side throughout.

According to Carty (1988) “The music and dance of Africa has remained relatively pure in cases like Kumina, Gerreh and Ettu because many of the African traditions and customs were discouraged and, in some cases, banned.” Music and dance in particular enhances the spiritual awareness, for the rhythmic patterns and kinetic moves generate the communication which builds up possession by the ancestor spirit. In this respect, Kumina not only serves as a cultural link for the community, but also creates the notion of wholeness and identity within the cosmological system. Active participation in the dance and music can therefore be regarded as yet another cultural strategy that helped to overcome the psychological trauma of the middle passage. Kumina dance and drumming thus helped to defeat

the loss and forced separation from the African homeland as entranced dancers reconnect with the ancestral spirit force.”

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## CHAPTER 4-PRESENTATION AND ANALYSIS OF DATA

### 4.1 Introductory Remarks

This chapter will be presented in two sections. The first section will focus on the presentation of the main findings obtained from the students' journals, researcher's observations and log, interview with host drama teacher and focus group discussions. The presentation of the results will be illustrated through the use of graphs, tables and figures, and will be organized around the research questions which are:

1. *What are the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school?*
2. *How can Kumina dance moves be used to help in the development of student's physical expression and confidence to effectively develop characters?*
3. *What are the benefits of exposing students to movements from Kumina in an effort to improve their physical expression and confidence?*

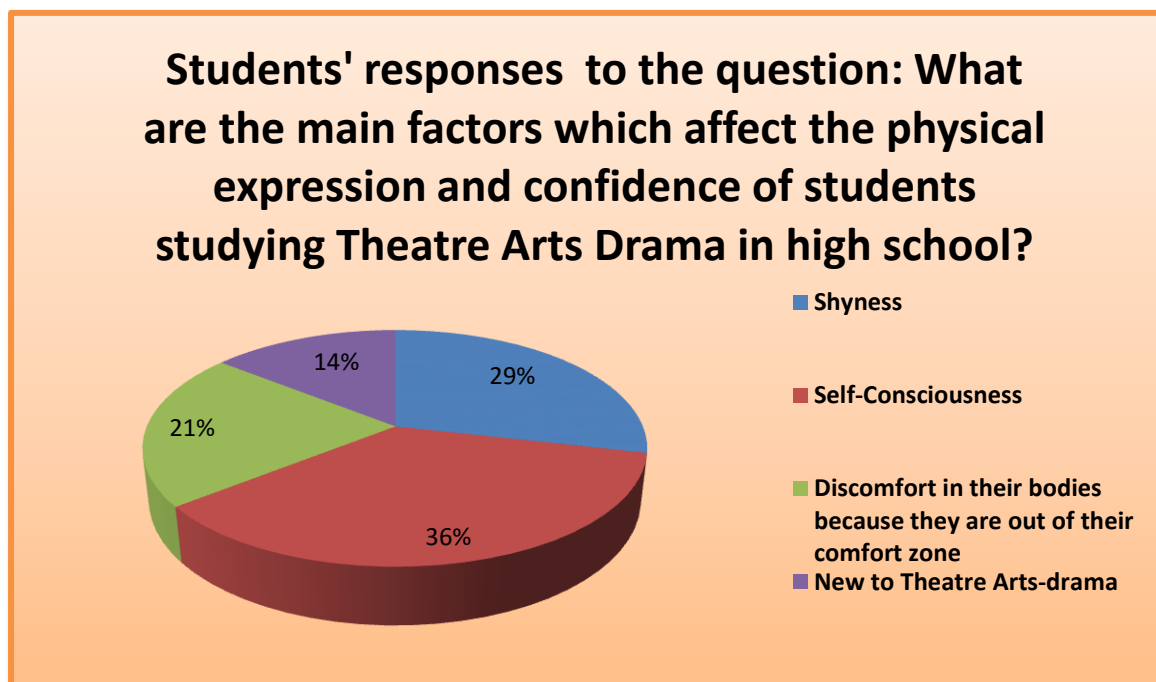
The second section focuses on the analysis of the data, and will discuss various interpretations drawn from the findings, particularly with regard to the aforementioned research questions.

### 4.2 Presentation of data

Research Question 1: What are the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school? Figure 1 shows the responses to research question 1. These responses are based on:

- feedback received from the journals of the fourteen (14) students from whom the researcher collected data;

- the answers from questionnaire done by students;
- the researcher's observations and log; and
- responses from an interview with the host drama teacher



–Figure 1. What are the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school?

According to Figure 1, 29% (4 of the 14 students) shared that they were shy when they were required to create physical characterization for different dramatic roles. Thirty six 36% (5 of the 14 students) claimed that they were self-conscious when they had to work with characters to develop physical characterization. Another 21%, (3 of the 14 students) wrote that they felt uncomfortable with their bodies because they were out of their comfort zone when they were required to create physical characterizations for different characters. Additionally, 14%, (2 of the 14 students) said that they have a hard time developing physical characterizations because they were new to drama.

After receiving these responses from the students' journals, the researcher then created a questionnaire which further interrogated the main factors that affect the physical expression and confidence of students as reflected in their journal responses. The findings are presented in Figures 2, 3, 4 and 5.

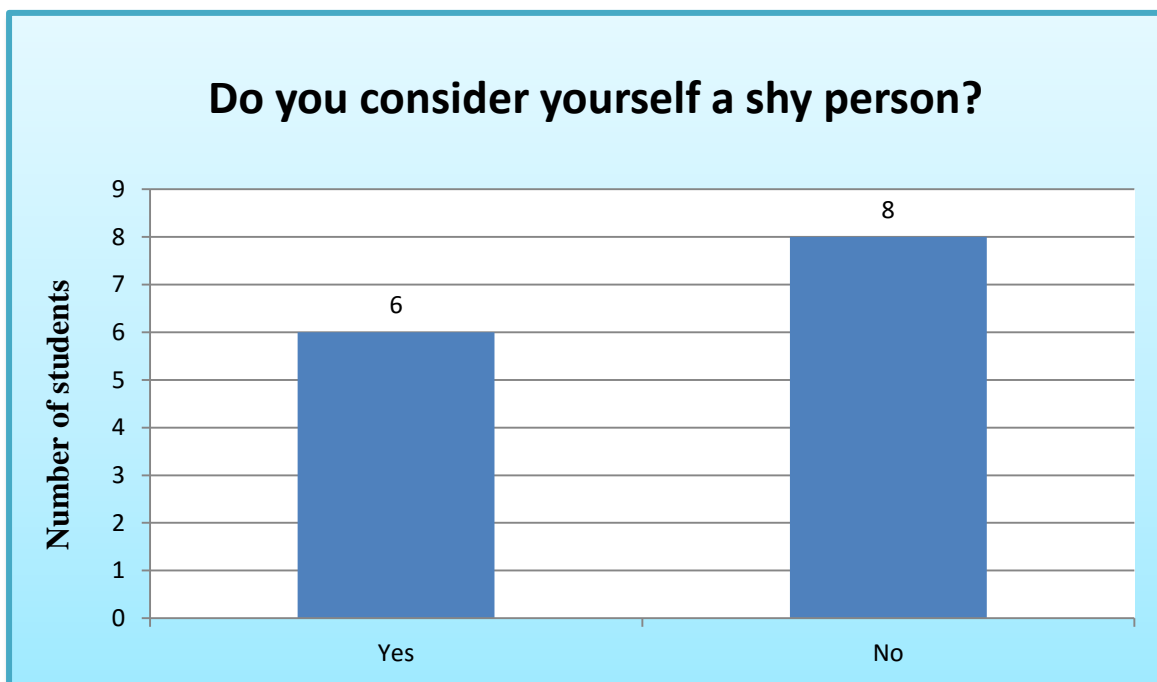


Figure 2. Students' response to question: Do you consider yourself a shy person?

Based on Figure 2, of the fourteen (14) students, eight (8) did not consider themselves as being shy, while six (6) saw themselves as being shy.

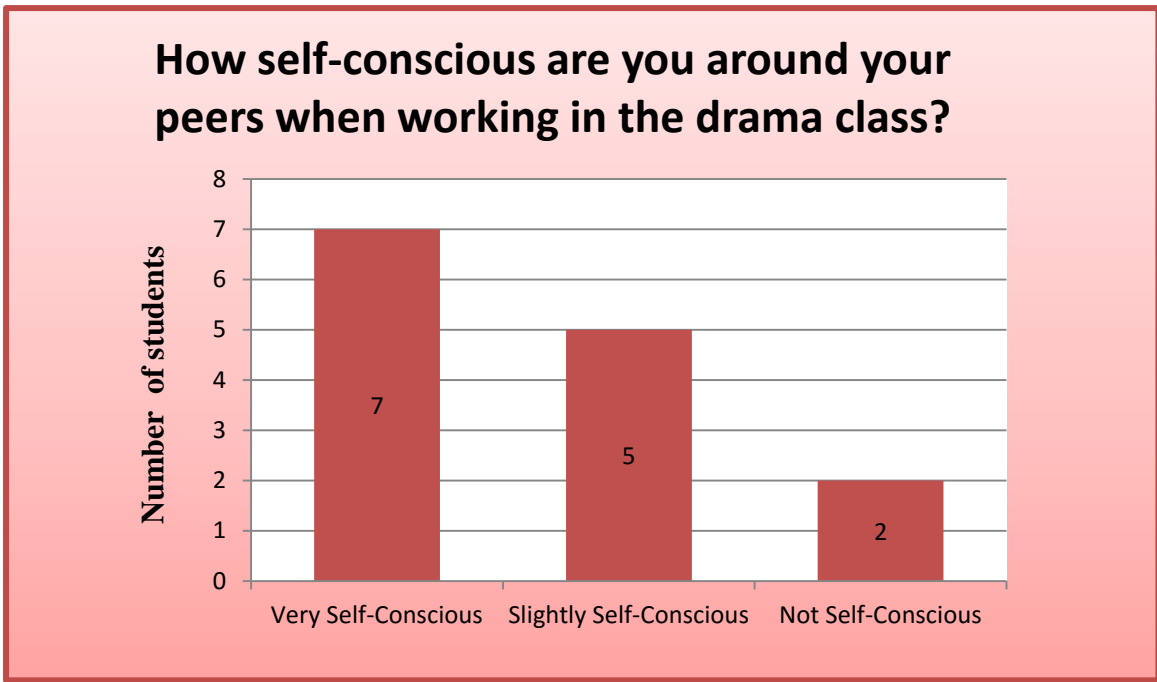


Figure 3. Students' response to question: How self-conscious are you around other when performing?

Figure 3 shows that seven (7) students indicated that they were very self-conscious, and five (5) were slightly self-conscious. However, two (2) claimed that they were not self-conscious at all.

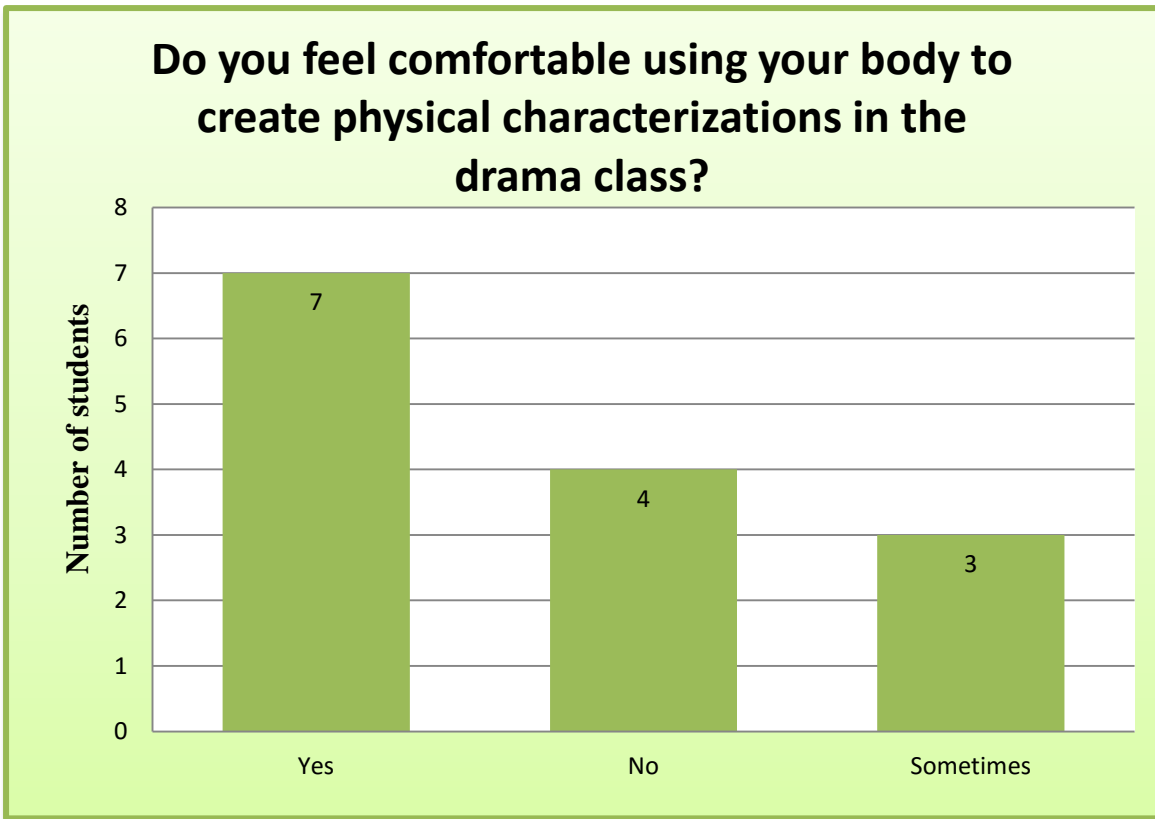


Figure 4. Students' response to question: Do you feel comfortable using your body to create physical characterizations in the drama class?

Based on the finding presented in Figure 4, seven (7) students responded that they feel comfortable using their bodies to create physical characters, four (4) said that they do not feel comfortable, while three (3) responded that they feel comfortable using their bodies to create physical characterization sometimes.

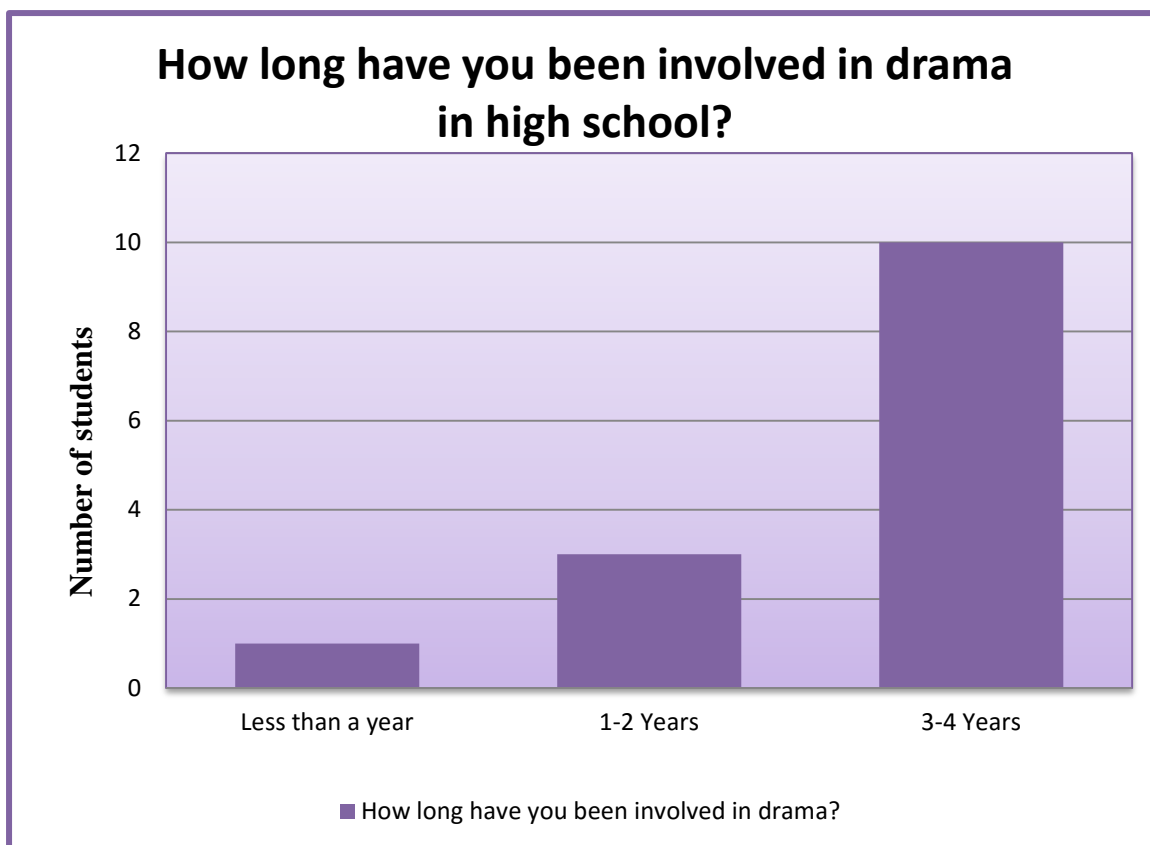


Figure 5. Students’ response to question: How long have you been involved in drama in high school?

Figure 5 shows the length of time students have been involved in drama, one (1) student indicated involvement in drama for less than a year, three (3) responded saying 1-2 years, while ten (10) said that they have been involved in drama for 3-4 years in high school.

Table 3

*Feedback from the host teacher on the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school.*

**Host Teacher’s Response**

<p>❖ They are teenagers and are at the age where they are influenced by their peers and so they are very self-conscious</p>
<p>❖ They feel funny doing things with their bodies.</p>
<p>❖ There is a lack of maturity and self-acceptance in some of the students. Their level of maturity and their understanding of themselves affect their level of physical expression and confidence.</p>

Table 4

*Researcher’s observations and log on the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school*

Researcher’s Observations	
<p>❖ Students are very shy, they are often times nervous to perform in front of peers</p>	<p>❖ Self-conscious. Often times fearful of what the other students will say, or how they will react towards them.</p>

Research Question 2: *How can Kumina dance moves be used to help in the development of student's physical expression and confidence to effectively develop characters?*

Table 5 shows the data gathered based on the second research question. The data for this question was based on responses from the fourteen (14) students' journals, the researcher's observations and log, dramatic presentations and focused group discussions before and after the study.

Table 5

*Data gathered on how Kumina dance moves can be used to help in the development of student's physical expression and confidence to effectively develop characters.*

<b>How Kumina dance moves can be used to help in the development of student's physical expression and confidence to effectively develop characters.</b>	
❖ Develop physical control	❖ Control Energy
❖ Enhance focus and readiness	❖ Enhance Coordination
❖ Develop spatial awareness	❖ Enhance balance
❖ Develop ensemble awareness	❖ Awareness of numerous kinetic possibilities
❖ Enhance Concentration	



Research Question 3: *What are the benefits of exposing students to movements from Kumina in an effort to improve their physical expression and confidence?*

Figure 6 presents the findings of research question 3. The findings for this question were gathered based on the assessment of students' journals, researcher's observations and log, and responses from focused group discussions to ascertain trends and ideas. This information is presented in Figure 6.

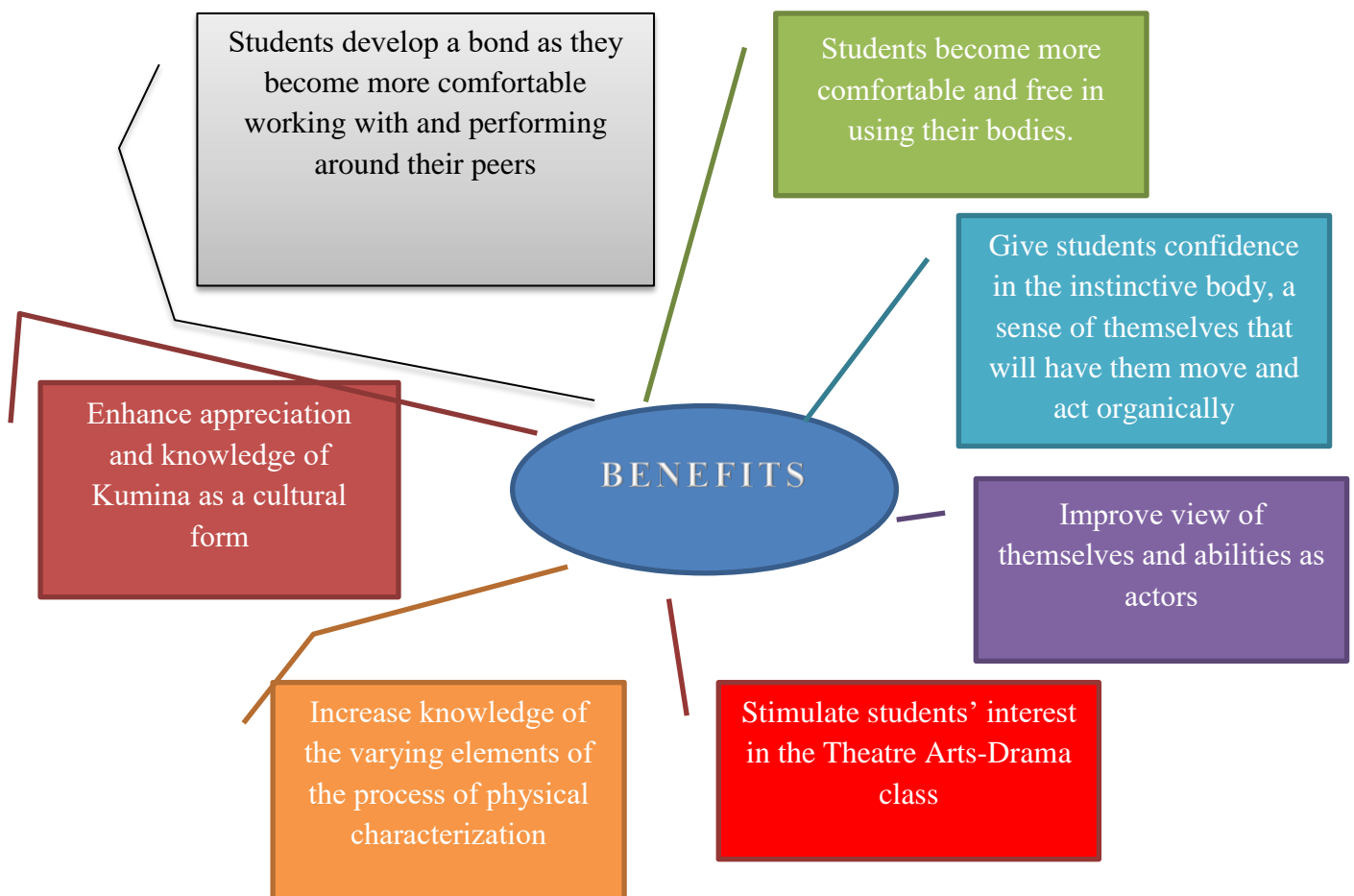


Figure 6. The benefits of exposing students to movements from Kumina?

### 4.3 Analysis of data

Based on the findings presented as it relates to research question 1, there were some noticeable trends. As shown in Figure 1, the factor that affected the physical expression and confidence of students the most was self-consciousness (36%). It is also noteworthy that the host teacher and the researcher's observations identified self-consciousness as a main factor which affects students' physical expression and confidence. Furthermore, when tested to see the exact number of students and the extent to which they were self-conscious, a total number of 12 students out of 14 indicated that they were self-conscious, as seen in Figure 3. This finding is based on the number of students who claimed that they were "very self-conscious" (7 students) and those saying that they were "slightly self-conscious" (5 students). This shows that the majority of the students (86%) indicated that they were self-conscious. Therefore, if students are self-conscious they would not be able to be physically expressive and confident in order to effectively develop physical characterization in drama.

Based on the findings presented, shyness was another factor that affected the physical expression and confidence in students. Based on Figure 1, 29% (4 of the 14 students) claimed they are shy when it comes to creating physical characterization for different dramatic roles. However, when further assessment to find the number of students who considered themselves as being shy was shown in Figure 2, 6 of the 14 students (43%) indicated that they were actually shy. This shows that even though shyness was clearly a factor, majority of the students did not consider themselves as shy. However we still cannot dismiss the fact that there are students who are shy because this still means that shyness is a factor that affects the physical expression and confidence of the students studying Theatre Arts Drama, and this will impact how effectively they develop their characters.

Another factor which was highlighted was the feeling of discomfort in students' bodies because they were out of their comfort zone. Though only 21%, (3 of the 14 students) wrote that they felt uncomfortable with their bodies when they were required to create physical characterizations for different characters as shown in Figure 1, when an evaluation was done to see the extent to which students felt comfortable as shown in Figure 4, a total number of 7 of the 14 (50%) indicated that they experience discomfort at some point in time. These seven students included those who responded "no" they did not feel comfortable and those who also responded that they felt uncomfortable "sometimes". I decided to merge these two sets of numbers because the responses show that in all, 7 out of the 14 students at some point felt uncomfortable using their bodies in the drama class to create physical characterization, while the other 7 students said they felt comfortable. This shows how this factor affects physical expression and confidence because the students who feel uncomfortable using their bodies to create physical characterization will not effectively portray the characters they are depicting.

The findings also revealed that students' physical expression and confidence were affected by the fact that some were new to drama. This is based on the finding that 14% of the students said that they have a hard time developing physical characterizations because they were new to drama, as seen in Figure 1. Students at the institution are all exposed to drama from grade 7. This means that they all were supposed to be involved in drama for 4 years now and would have gained the necessary skills and competences to perform at the level they are expected to. However based on Figure 5, 10 students out of the 14 indicated that they would have been involved in drama for 3-4 years. This means that the remaining four students would have been involved in drama for either less than a year or up to two years, and would not have been exposed to the required knowledge and skills expected for their level.

This limited exposure to drama would therefore affect the physical expression and confidence of those students, because they would not have been exposed to all the necessary knowledge. With regard to the 1 student who indicated that he/she has been involved in drama for less than a year, the researcher learned that the student had recently been transferred to the school from another institution and did not have prior contact with drama before coming to the school. The other 3 students who stated they were doing drama for only 1-2 years did not indicate why this was so. Despite this, the findings indicate that 29% of students would be considered as new to drama. This means that their limited exposure to drama would definitely affect their physical expression and confidence, as their knowledge of how to effectively engage in the process of characterization would be inadequate.

Overall, the findings indicate that the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school are: self-consciousness, shyness, discomfort because students feel as if they are outside of their comfort zone and being new to drama. All of these factors have an adverse effect on students' physical expression and confidence, because they prevent students from freely and comfortably expressing themselves in drama. Thus, the findings suggest that the above mentioned factors need to be addressed in order to improve students' physical expression and confidence.

As it relates to research question 2, Kumina dance moves were used as a warm-up movement technique to help students before beginning drama work for each drama class. Through the journals, researcher's observations and log, and focus group discussions, the researcher was able to get feedback on the ways in which the Kumina dance moves helped to develop students' physical expression and confidence. The results show that Kumina dance moves

were used to help in the development of student's physical expression and confidence in 9 different ways. These include:

1. Using the Kumina moves to develop physical control
2. Enhance focus and readiness
3. Develop spatial awareness
4. Develop ensemble awareness
5. Enhance concentration
6. Control energy
7. Enhance coordination
8. Enhance balance
9. Awareness of numerous kinetic possibilities

These findings support the claim made by Anderson (2015) as stated in Chapter 2:

“movement exploration helps children develop proper hand-eye coordination, sequencing, imagination, memory, closure, spatial awareness, builds finger and hand strength, total body strength, coordination and balance” It is important to note that the findings of this research reveal ways in which movement can be used to aid physical expression which Anderson (2015) does not identify. These include: physical control, focus and readiness, ensemble awareness, concentration, controlling energy, and awareness of numerous kinetic possibilities. These findings concerning the use of Kumina moves are significant, given that they aid not only in physical expression as Anderson (2015) seems to suggest, but also in students' confidence in developing characters.

The findings that are presented based on research question 3, examines the benefits of exposing students to dance movements from Kumina. Responses to this question were gathered through students' journals, researcher's observations and log and focus groups discussions. The results show that there were seven benefits of exposing students to dance movements from Kumina. These include:

1. Students become more comfortable and free in using their bodies
2. Give students confidence in the instinctive body, a sense of themselves that will have them move and act organically
3. It improves the view of themselves and abilities as actors
4. It increases knowledge of the varying elements of the process of physical characterization
5. It enhances the appreciation and knowledge of Kumina as a cultural form
6. Students develop a bond as they become more comfortable working with and performing around their peers and
7. Stimulate students' interest in the Theatre Arts-Drama class

Based on the findings gathered, there is evidence of similarities with previous research mentioned in Chapter 2. For instance based on the benefit of students developing a bond as they become more comfortable working with and performing around their peers, this finding shares the same idea as stated in chapter 2: that "movement exploration gives students a chance to communicate and bond with each other." Another claim made that supports this finding was by Anderson (2015) when he stated that "when children participate in physical movement it promotes the development of social skills by helping children to interact with one another."

Another finding which shared similarities of previous research from Chapter 2 was students becoming more comfortable and free in using their bodies. This finding supports what was said by King (1971) that “the teaching of movements must focus on fundamental exercises which allow the actor to free himself for the creation of character” and that was exactly what this finding did for the students. The exploration of dance movement of Kumina forced the students to become more comfortable and free in using their bodies. The finding also supported King (1971) who claimed that movement is “...the fundamental means of communication”. The major thing to observe is that the findings of the research reveal other benefits of exposing students to dance movements from Kumina, which were not mentioned in Chapter 2. These include: giving students confidence in the instinctive body, a sense of themselves that will have them move and act organically, improving the view of themselves and abilities as actors, increasing knowledge of the varying elements of the process of physical characterization, enhancing the appreciation and knowledge of Kumina as a cultural form and also stimulating students’ interest in the Theatre Arts-Drama class. However, the aim of the research question was to identify the benefits of exposing students to movements from Kumina in an effort to improve their physical expression and confidence and these findings from the research did just that. The findings concerning the benefits of Kumina dance movements are significant because they not only assist in developing students’ physical expression and confidence, but that they go beyond that to providing 6 other significant benefits to students.

## CHAPTER 5-SUMMARY/CONCLUSION/RECOMMENDATION

### **5.1 Introductory remarks**

This study was aimed at analyzing how dance movements from Kumina develop student's physical expression and confidence, to assist in the process of physical characterization. Specifically, the researcher wanted to identify the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school, how Kumina dance moves can be used to help in the development of student's physical expression and confidence to effectively develop characters and the benefits of exposing students to movements from Kumina in an effort to improve their physical expression and confidence.

The data were gathered through the use of students' journals, researcher's observations and log, interview with host drama teacher, dramatic presentations and focus group discussions.

### **5.2 Summary**

On the basis of the data gathered in relation to the three research questions there were a significant amount of findings collected. Based on these finding it is evident that by applying dance movements from Kumina into a warm up movement training technique certainly develop student's physical expression and confidence to assist in the process of physical characterization. This can be supported by the findings that proved that the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school are: self-consciousness, shyness, discomfort because students feel as if they are outside of their comfort zone and being new to drama. All of these factors affect students' physical expression and confidence, because they prevent students from freely and comfortably expressing themselves in drama. Thus, the researcher believed that by



cultivating a warm-up movement training technique with the application of Kumina dance movements to improve students' physical expression and confidence; this would assist in the process of physical characterization. Based on the findings these Kumina warm up movement training technique assisted students by; developing physical control, enhancing focus and readiness, developing spatial awareness, developing ensemble awareness, enhancing concentration, develop controlling of energy, enhancing coordination, enhancing balance, and developing an awareness of numerous kinetic possibilities. These findings concerning the use of Kumina moves are significant, given that they aid not only in physical expression but also in students' confidence. Overall, by exposing students to dance movements from Kumina, this provided numerous benefits to the students. The findings also presented seven benefits of exposing students to dance movements from Kumina. These benefits include: students becoming more comfortable and free in using their bodies, it gives students confidence in the instinctive body, a sense of themselves that will have them move and act organically, it improves the view of themselves and abilities as actors, it increases knowledge of the varying elements of the process of physical characterization, it enhances the appreciation and knowledge of Kumina as a cultural form, students develop a bond as they become more comfortable working with and performing around their peers and stimulates students' interest in the Theatre Arts-Drama class. From the exploration of dance movements from Kumina these benefits are considered highly significant in that they also provide additional benefits to students other than just assisting in developing physical expression and confidence.

### 5.3 Conclusion

On the basis of the above summary of findings in this study, this research provides very interesting insights that support how dance movements from Kumina develop students' physical expression and confidence, to assist in the process of physical characterization. The research came up with the following conclusions: that the issue of the lack of physical expression and confidence in students studying Theatre Arts-Drama in high school does in fact hinder the creativity and freedom in developing effective and expressive physical characterizations. This is caused by self-consciousness, shyness, discomfort because students feel as if they are outside of their comfort zone and being new to drama. Moreover, it can be concluded that, in exploring movements from Kumina through warm up movement training this helps students develop physical expression and confidence by:

- Developing their physical control
- Enhance their focus and readiness
- Develop their spatial awareness
- Develop ensemble awareness
- Enhance concentration
- Develop their controlling of energy
- Enhance coordination
- Enhance balance
- Develop an awareness of their numerous kinetic possibilities

Decisively, this application of dance movement even went on to afford further benefits to Theatre Arts-Drama students. A major factor that the researcher believed influenced other

benefits was “giving students confidence in their instinctive body, a sense of themselves that will have them move and act organically”. This benefit is of much importance and relevance to the research. The researcher believes that this was one of the main goals of the research. Students’ exploration of movements from Kumina impulsively pulls from them reactions that seemed to have already been embodied within them.

This research project had students activate ancestral sensibilities that may have been latent in their bodies. They began to utilize that instinctive body. This gave them the confidence to move like themselves. It helped them to not think that acting required from them to lose or disregard what they have naturally, but to move in a naturalistic, organic and authentic way and less pretentious and unnatural. This validation of their vernacular sensibilities seemed to have influenced other benefits including:

- Students becoming more comfortable and free in using their bodies
- Improving the view of themselves and abilities as actors
- Increasing knowledge of the varying elements of the process of physical characterization
- Enhancing the appreciation and knowledge of Kumina as a cultural form
- Developing students’ a bond as they become more comfortable working with and performing around their peers
- Stimulate students’ interest in the Theatre Arts-Drama class.

Lastly, these findings from the study is therefore suggesting that the application of Kumina as a movement training technique can be used as groundwork for characterization and other drama work in and outside the classroom. The study offers additional options for movement

training techniques for the physicality of student actors which can benefit our Caribbean teachers, students, directors, actors, among other theatre practitioners. It will assist our drama teachers in efficiently facilitating more effective role play or characterization by students and definitely provide inspiration for employing our indigenous cultural traditions to aid actors and different aspects of theatre and drama in the Caribbean.

#### **5.4 Limitations**

There were certainly shortcomings that might have affected the results of this project. The first setback was the availability of the students and the time constraints in working with them. The only time that the researcher got to meet with these students were for 45 minutes each week. Permission was given to meet with students outside of class times; however these students that the researcher was working with were all busy with other clubs, extra activities or extra classes which would have impacted the meeting times. This was a limitation because the researcher was not able to put in as much time with the students to get further results and observe further changes and developments in the students.

Another drawback was the duration in which to conduct this research. A 13 weeks period was given in which the researcher conducted mandatory teacher practice in the designated high school. However because of various circumstances that arose at the institution which delayed the commencing of the research, the researcher was only able to conduct the research in 6 weeks. Because of this the researcher was only able to zoom in on one specific form which was Kumina. Kumina is not the only form or the ideal or definite form which could be used for the purpose of this research. Any one of our many traditional folk forms may have been prospects. However with the time constraints it would have been impossible to test other forms hence the decision to focus on this one specific form.

## **5.5 Recommendation**

The findings of the study have helped the researcher prepare certain recommendations. The researcher specially recommends that teachers on a whole play their roles as investigators. Teachers are encouraged to examine factors and find unconventional ways of assisting students when faced with certain challenges within the classroom. The study also recommends that other drama classes from different institutions employ this warm up movement technique to help their students who have difficulties with physical expression and confidence.

The study encourages our Caribbean teachers, directors, actors, among other theatre practitioners to adhere to the findings of the studies made by Williams (2016) who affirms that “our cultural retentions are not just repositories of potent cultural memories that reside essentially for the pre-expressive performing body of African-Caribbean performer, but that in there essential musicality, shape, and archetypal energy are culturally specific keys to the system or method of enabling laboratory Caribbean performance and a post-colonial aesthetics.” With this said they should aim to find new ways of also using our cultural traditions to help in other areas or aspects of theatre and drama. Because of the limitations as it relates to time and not being able to explore other cultural forms, the researcher encourages theatre teachers and theatre practitioners to play their part in conducting further studies of utilizing other indigenous traditions to assist our theatre students in effectively developing characterizations along with other drama works in and outside the classroom.

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## APPENDICES

### Data Collection Instruments

#### APPENDIX 1- LETTER TO PRINCIPAL

## **LEMAR O. ARCHER**

Commodore District, Linstead P.O. St. Catherine

Email: lemararcher@yahoo.com

Mobile: (876) 484-4120

February 8, 2016

Miss. Nadine Molloy

The Principal

Ardenne High School,

10 Ardenne Road,

Kingston 5.

Dear Miss Molloy,

### **Re: Action Research**

As part of the requirements for the completion of the Drama in Education Program at the Edna Manley College of the Visual and Performing Art, each student is expected to complete an Action Research within an institution.

In light of this, I am kindly seeking your permission to conduct this research here at your noble institution. The research includes “An analysis into how dance movements from Kumina develop student’s physical expression and confidence, to assist in the process of physical characterization in drama.”

This school based project will include selected students from the grade ten (10) Theatre Arts class. I am kindly seeking your approval and support to undertake this initiative.

I am therefore anticipating your favourable response. Thanks in advance.

Yours Truly,

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Lemar Archer

Practice Teacher (Drama)

APPENDIX 2- LETTER TO PARENTS

Ardenne High School  
10 Ardenne Road,  
Kingston 5.

February 8, 2016

Dear Parent/Guardian,

As a practice teacher from the Edna Manley College of the Visual and Performing Art, I am expected to complete an Action Research within the host school to which I am attached.

Your child/ward has been selected and has expressed an interest to participate in this project and as of such your approval is needed.

If you give your child permission to/not to participate in this venture please indicate on the form bellow.

Thank you for your co-operation. I am therefore anticipating your favourable response.

Yours Respectfully,

\_\_\_\_\_

Lemar Archer

Practice Teacher (Drama)

.....

I \_\_\_\_\_, hereby grant/do not grant permission for my child/ward \_\_\_\_\_ (name of child) to participate in the above mentioned project.

\_\_\_\_\_  
Signature of Parent/Guardian

\_\_\_\_\_  
Date

## APPENDIX 3-TEACHER'S INTERVIEW QUESTIONS

These questions will be administered to the host Drama teacher in an informal conversational interview to gather information on the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school.

### **Interview Question 1**

*Based on your observation what are some of the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school?*

### **Interview Question 2**

*Based on your observations when working with students, what difficulties you find they would come upon when developing physical characterization?*

## APPENDIX 4-QUESTIONNAIRE

This questionnaire will be administered to students to identify some of the main factors which affect the physical expression and confidence of students studying Theatre Arts Drama in high school.

Please tick and answer the following questions accordingly.

1. Gender: Male ( )                      Female ( )
2. How long have you been involved in drama in high school?  
Less than a year ( )              1-2 years ( )                      3-4 years ( )
3. How self-conscious are you around your peers when working in the drama class?  
Very self-conscious ( )              Slightly self-conscious ( )                      Not self-conscious ( )

4. Do you think the physical aspect of a character is important and why?

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5. Do you feel comfortable using your body to create physical characterization in the drama class?

Yes ( )              No ( )                      Sometimes ( )

Because:

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6. What would you say are your challenges developing physical characterization for a character? -

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7. Do you consider yourself a shy person?

Yes ( )

No ( )

Because:

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8. Do you think that much emphasis is placed on developing physical characterization in the Theatre Arts class?

Yes ( )

No ( )

Because:

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# **SAMPLE OF STUDENTS' JOUNALS**