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Topic: Breath, Body, and Voice: A Short Course for Caribbean Performers Integrating
Linklater and Fitzmaurice Techniques
Towards Culturally Responsive Voice Pedagogy

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Introduction and Rationale

Research undertaken in a previous module identified a significant gap in Caribbean vocal pedagogical scholarship. In response, this project seeks to contribute to the development of research that is specific to Caribbean voices, performance practices, and performer training.

As an actress and performance coach from Trinidad and Tobago, I have observed recurring challenges among Caribbean performers in relation to breath support, vocal projection, and sustainable vocal technique. While Caribbean culture is often characterized by expressive communication and strong vocal presence, these qualities do not always translate effectively to performance settings, where greater vocal control and efficiency are required.

The project is informed by the historical and cultural realities of the Caribbean, where the legacies of African enslavement and East Indian indentureship continue to shape identity, expression, and embodied experience. Consequently, approaches that address both physical and psychological patterns of tension may be particularly valuable within performer training.

Voice-training methods such as Kristin Linklater's *Freeing the Natural Voice* and Catherine Fitzmaurice's Voicework provide established frameworks for developing vocal freedom, embodiment, and expressive communication. Building on previous research, this project explores how these approaches can be integrated with Caribbean cultural practices to create a more culturally responsive model of voice training. The resulting artefact is an interactive online short course designed to support Caribbean performers while contributing to the ongoing development of Caribbean-centred voice pedagogy.

Planned Programme of Study

Research Question: How can Linklater and Fitzmaurice Voicework be applied within a Caribbean performance context to inform the development of a short course for voice training?

Theoretical influences

The Linklater Voice Method and Fitzmaurice Voicework form the primary theoretical influences informing this artefact. Jackson (2017) describes theory as a system of ideas and explanations that helps make sense of a subject, while noting that theoretical knowledge has traditionally been privileged over practical knowledge. Practice-based research challenges this distinction by recognizing creative practice as a legitimate source of knowledge production.

This artefact bridges theory and practice through the development of an online short course centred on breath, body, and voice within a Caribbean performance context. Caribbean culture is a dynamic and evolving expression of identity, reflected in its languages, religions, festivals, artistic traditions, values, customs, sports, and other forms of self-expression (CARICOM, 2026). The project adopts a practice-based approach informed by academic research and professional experience, drawing on the demonstrated effectiveness of Linklater and Fitzmaurice practices in developing vocal awareness, embodiment, vocal freedom, and expressive communication (Carter and White, 2019).

The artefact is further informed by somatic practice, Caribbean performance traditions, and digital pedagogy. Somatic approaches position the body as central to vocal expression and performer awareness (Mullan, 2012), while Caribbean traditions contribute an emphasis on rhythm, storytelling, expressivity, and embodied communication. Digital pedagogy informs the structure and accessibility of the course through its online delivery via Google Classroom (Bećirović, 2023).

The integration of these influences reflects the view that effective voice training must be adaptable and responsive to the needs of specific performers and contexts rather than relying on a single universal methodology (Shewell and Sansom, 2024). This is particularly relevant within Caribbean performer training, where vocal expression, speech patterns, rhythm, and communication styles may differ from the predominantly European and American frameworks that underpin many traditional actor-training methods.

Kristin Linklater is widely recognized as a foundational figure in contemporary actor voice training (Cronin and Crowley, 2023). Her work emphasizes the release of physical and psychological tension to access a freer and more authentic voice. Similarly, Fitzmaurice Voicework explores the relationship between body, breath,

voice, imagination, and language to cultivate expressive and authentic communication (Fitzmaurice, 2025). Together, these approaches provide the conceptual and practical foundation for the artefact and support the integration of embodied voice practices within a Caribbean-centred performer training environment.

Best Practice Influences

The development of virtual learning environments, interactive teaching practices, and digital tools for artistic creation continues to transform arts education (Ji and Shen, 2025). Similarly, advances in web technologies have increased the accessibility and visibility of grey literature, making it a valuable resource for researchers (De Blaaij, 2004). As this study adopts a practice-based approach, grey literature provides an important source of practitioner knowledge and professional insight. In addition, best-practice resources from the National Institute on Deafness and Other Communication Disorders and Science-Informed Voice Pedagogy Resources inform the development of the artefact.

Justification for Grey Literature

Grey literature encompasses materials produced outside traditional academic and commercial publishing channels, including practitioner reflections, reports, and dissertations (Young, Premji et al., 2023). Although it does not undergo formal peer review and therefore requires careful critical evaluation (UIU, 2026), it offers timely and practice-oriented perspectives that may not be available in academic publications (Auger, 2017).

The inclusion of grey literature is particularly important to this study because practice-based research values practitioner knowledge alongside academic scholarship. Furthermore, the limited body of Caribbean voice pedagogy research means that relevant knowledge is often found within practitioner writings and other non-traditional sources. Including grey literature therefore broadens the scope of the review and contributes to a more comprehensive understanding of the available evidence (Mahood, Van Eerd et al., 2014).

Despite concerns regarding quality assurance, grey literature can reduce publication bias, improve the timeliness of reviews, and provide a more balanced representation of existing knowledge (Paez, 2017). Consequently, this study draws upon both peer-

reviewed and grey literature to ensure a comprehensive and critically informed evaluation of the field. The grey literature included in this study comprises practitioner reflections, dissertations, and professional resources relevant to voice pedagogy and performer training.

Methodological Influences

The methodological approach underpinning this artefact will combine theoretical knowledge, best-practice guidance, practitioner experience, and Caribbean cultural knowledge. Drawing on a practice-based research framework, the project will bring the Linklater Voice Method and Fitzmaurice Voicework into dialogue with somatic practice, Caribbean performance traditions, and digital pedagogy to inform both the content and delivery of the course. This integration will support the development of a culturally responsive online learning experience that will prioritize embodiment, vocal freedom, accessibility, and participant engagement while recognizing Caribbean cultural practices as valuable sources of performer-training knowledge.

Gantt Chart

The Gantt chart below will provide a structured framework for managing the project timeline, supporting the efficient allocation of time, personnel, and other available resources throughout the research and artefact development process (Ramachandran and Karthick, 2019).

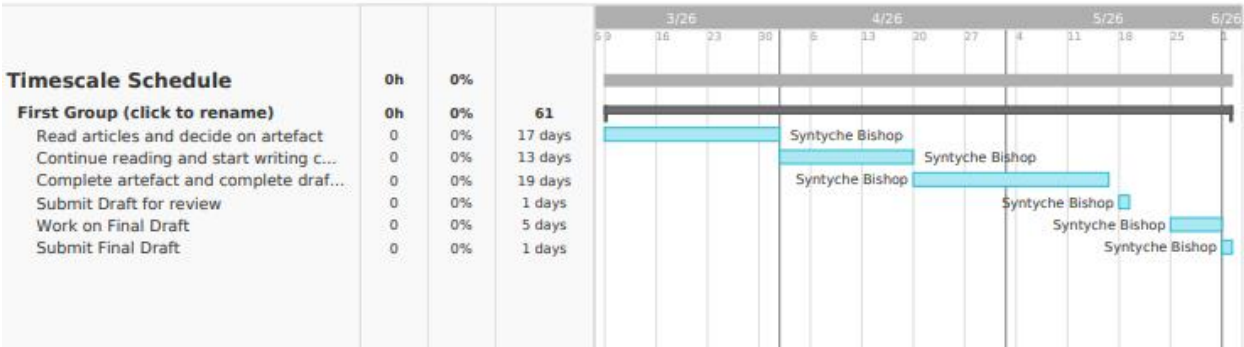


Chart 1.1 is a timescale for time manage

Ethical Considerations

Ethical practice informs the design and delivery of this artefact. Particular attention is given to participant wellbeing by encouraging individuals to engage with breath, body, and voice exercises within their own physical and emotional limits. The course also promotes accessibility and inclusivity by recognizing diverse levels of experience, abilities, and cultural backgrounds.

As the artefact integrates Caribbean cultural practices, care is taken to represent these traditions respectfully and acknowledge their cultural significance. In addition, any participant recordings, reflections, or submitted materials are managed in accordance with principles of privacy and confidentiality. Participants are provided with clear guidance regarding course activities and are free to withdraw from exercises that cause discomfort. These considerations support the creation of a safe, respectful, and culturally responsive learning environment.

Aim

To develop an effective short course in voice training for Caribbean performers, informed by the application of Linklater Voice Method and Fitzmaurice Voicework within a Caribbean performance context.

Objectives

To critically evaluate key principles of Linklater Voice Method and Fitzmaurice Voicework, with particular emphasis on breath and voice.

To interrogate and analyse Caribbean cultural and performance practices that may inform embodied approaches to voice training.

To critically examine how selected principles from Linklater Voice Method, Fitzmaurice Voicework, and Caribbean performance practices can be integrated into the design of a structured short course for Caribbean performers.

Learning Outcomes:

Demonstrate a critical understanding of the principles of Linklater and Fitzmaurice Voicework in relation to breath and voice.

Analyse key characteristics of Caribbean practice, particularly in relation to vocal expression and embodied communication.

Apply selected voice work principles through practical exercises informed by Caribbean cultural practices.

Evaluate the effectiveness of breath-based techniques in supporting vocal freedom and performance.

Assessment Criteria

Assessment refers to the process of evaluating the quality and standard of work through informed professional judgement (Woolf, 2004). The success of the artefact will be evaluated through two interconnected domains: process and efficacy. Process evaluation will examine the extent to which the artefact integrates the theoretical, pedagogical, and cultural influences underpinning the study, including the Linklater Voice Method, Fitzmaurice Voicework, somatic practice, Caribbean cultural practices, and digital pedagogy. Efficacy evaluation will assess the extent to which the artefact achieves its aims and objectives, particularly in promoting breath awareness, embodiment, vocal expression, and culturally responsive performer training for Caribbean actors. Evaluation will be informed by ongoing reference to the project aims and objectives, critical reflection, and consideration of the artefact's potential application within professional performer-training contexts.

Timescales and review dates

Phase	Activity	Timeline
Lectures	Attend weekly lectures about what is expected for module 5, and details about what the course entails.	March 2026
Research	Search and review literature on Linklater, Fitzmaurice, somatics, Caribbean performance practices, and digital pedagogy.	March 2026

Tutorial	Attend monthly tutorials. If more is needed it will be requested.	March, April and May 2026
Write Introduction	Decide on a topic and write an introduction and rationale.	April 1st, 2026
Artefact Concept	Explore what can be done.	April 3rd-5th, 2026
Research	Do more research.	April 2026
Finalize Artefact	Solidify choice.	April 15th, 2026
Research Design	Develop methodology, inclusion/exclusion criteria, and ethical considerations.	April 16th-17th, 2026
Artefact Planning	Determine course structure, learning outcomes, and unit content.	April 18th-19th, 2026
Content Development	Create exercises, videos, reflective activities, and supporting resources.	April 24th-26th, 2026
Digital Development	Build and organize the Google Classroom environment.	April 27th-May 3rd, 2026
Artefact Refinement	Review content, revise exercises, and ensure cultural relevance.	May 8th-10th, 2026
Write Component 1	Complete planned programme of study.	April 21st-23rd, 2026
Write Component 2	Complete the project report.	May 11th-16th, 2026
Evaluation	Critically reflect on the artefact using aims, objectives, Nelson's Arts Praxis, and Kolb's Reflective Model.	May 17th-18th, 2026
Draft Submission	Submit draft on May 18th.	Submit!
Final Submission	Submit final on June 1st.	Submit!

	Prepare for Module 6	

Methodology

Research is undertaken to address problems, generate new knowledge, and deepen understanding (Nelson, 2013). This study addresses a gap in Caribbean-specific actor voice training, where limited research exists on culturally responsive voice pedagogy for Caribbean performers. To support the interdisciplinary nature of the research, a multi-model methodological framework incorporating interpretivist, practice-based, phenomenological, and reflective approaches was employed.

The study is situated within an interpretivist paradigm, which prioritizes the understanding of lived experiences, meanings, and social contexts (Elster, 2007; Chandler and Munday, 2020). Rather than seeking objective or universal truths, the research explores how Caribbean performers experience and interpret breath, voice, and embodiment within performance practice. This perspective is particularly relevant given that voice and performance are shaped by cultural identity, historical context, and individual lived experience.

A practice-based research methodology was adopted through the creation of an original online short course, *Breath in Performance: Unlocking the Caribbean Actor's Voice*. The artefact serves as both a creative outcome and a pedagogical investigation into breath-centred voice training. Practice-based research bridges the gap between theory and practice, generating knowledge through creative activity and critical reflection (Crooke and Olswang, 2015). As Candy (2006) notes, practice-based research is distinguished by the creative artefact constituting the primary contribution to knowledge.

The study is further informed by praxis, which emphasizes the integration of theory and practice while recognizing the transformative potential of practical activity (Wainwright, 2022). This perspective supports the relationship between embodied voice practice, Caribbean cultural performance traditions, and pedagogical design throughout the development of the artefact.

A phenomenological-hermeneutic lens is also adopted to examine participants' lived experiences and interpretations of breath-centred performance practice. Phenomenology seeks to understand experience from the perspective of those who live it (Connelly, 2010), while hermeneutics focuses on the interpretation of meaning within human experience (Chandler and Munday, 2020). This approach is particularly relevant as the study incorporates embodied Caribbean cultural practices, including traditional Carnival characters, extempo, and Spiritual Baptist traditions, all of which engage the body, voice, emotion, and cultural memory. Reflective activities within the course encourage participants to examine their experiences of breath, embodiment, and vocal expression.

Finally, Nelson's Model of Arts Praxis informed the examination of theoretical, practical, and reflective knowledge throughout the development of the artefact, while Kolb's Reflective Learning Model supported the critical evaluation of the design and implementation process.

Literature Search, Inclusion and Exclusion Criteria

To inform the development of the artefact, literature was identified through searches of Google Scholar, Google, UWTSD and other library databases, as well as relevant grey literature sources. Key search terms included "Linklater Voice Method," "Fitzmaurice Voicework," "actor voice training," "breath-centred voice training," "somatic practice," "embodied learning," "Caribbean culture," "Caribbean performance," "traditional Carnival characters," and "digital pedagogy." These terms were selected to support the development of the course's body, breath, voice, and cultural expression components. Priority was given to sources published between 2000 and 2026, while seminal works were included where relevant.

Included sources focused on voice training, breath work, embodiment, somatic practice, actor training, performance practice, arts and digital pedagogy, and qualitative, practice-based, interpretivist, or phenomenological approaches. Literature relating to the Linklater Voice Method, Fitzmaurice Voicework, Kolb's Reflective Learning Model, Nelson's Trio of Knowledges, Caribbean cultural contexts, embodied practice, and culturally responsive pedagogy was also included. Sources comprised peer-reviewed journal articles, books, theses, conference papers, and relevant English-language grey literature.

Sources were excluded if they focused primarily on clinical voice disorders unrelated to performer training, lacked relevance to acting, voice pedagogy, embodiment, or performance practice, or relied exclusively on technical scientific measurement without consideration of lived experience. Duplicate sources, materials lacking sufficient academic credibility, and publications without accessible English translations were also excluded. This process ensured that the theoretical, practical, and pedagogical resources selected were aligned with the artefact's aims and development.

Project Report

Research Question: How can Linklater and Fitzmaurice Voicework be applied within a Caribbean performance context to inform the development of a short course for voice training?

Introduction

This component critically examines the development of *Breath in Performance: Unlocking the Caribbean Actor's Voice*, an online short course designed to support Caribbean performers through the integration of principles from the Linklater Voice Method and Fitzmaurice Voicework within a Caribbean performance context. While Component One established the rationale, aims, and conceptual foundations of the project, this section evaluates the theoretical, practical, and reflective processes that informed the creation of the artefact.

The project emerged from both professional experience and a recognized gap within Caribbean performer training literature. As a Caribbean actress and performance coach, the researcher has observed that many performers experience difficulties with breath support, vocal projection, and vocal sustainability despite possessing strong natural expressivity. At the same time, there remains limited scholarship and few voice-training resources specifically designed for Caribbean performers. In response, the artefact sought to develop a culturally responsive approach to voice training that acknowledges both established voice pedagogies and Caribbean performance traditions.

The aim of the project was to develop an effective short course in voice training for Caribbean performers, informed by the application of the Linklater Voice Method and

Fitzmaurice Voicework within a Caribbean performance context. To achieve this aim, the study critically evaluated key principles of both methodologies, with particular emphasis on breath and voice; interrogated and analyzed Caribbean cultural and performance practices that may inform embodied approaches to voice training; and critically examined how selected principles from Linklater Voice Method, Fitzmaurice Voicework, and Caribbean performance practices could be integrated into the design of a structured short course for Caribbean performers. Through these objectives, the project sought to contribute to the development of culturally responsive voice pedagogy while addressing the limited availability of Caribbean-centred performer-training resources.

The artefact was informed primarily by the Linklater Voice Method and Fitzmaurice Voicework, which emphasize the interconnected relationship between body, breath, voice, and expression. These approaches were examined alongside Caribbean cultural practices, including Carnival traditions, oral performance, rhythm, and embodied forms of communication. The project therefore explored how internationally recognized voice-training methodologies might be meaningfully situated within Caribbean cultural contexts to support performer development and contribute to ongoing conversations surrounding decolonizing performer pedagogy.

The development of the artefact was guided by a practice-based research methodology informed by principles of Practice as Research (PaR), which recognizes creative practice as a means of generating knowledge (Candy, 2006). A narrative review supported the investigation of voice pedagogy, somatic practice, Caribbean performance traditions, and digital learning. The project was further framed through Nelson's (2022) Model of Arts Praxis, which explores knowledge through the interconnected lenses of *know-that* (theoretical knowledge), *know-how* (practical knowledge), and *know-what* (factual and conceptual knowledge). Kolb's Experiential Learning Cycle additionally informed the reflective evaluation of the development process.

Initially conceived as a practical toolkit, the project evolved into a structured online short course through ongoing research, experimentation, and reflection. This shift reflected the recognition that performers benefit not only from access to resources but also from guided opportunities for embodied practice, reflection, and skill development. The increasing role of digital technologies within education further

supported the decision to adopt an online format, allowing for greater accessibility and flexibility for Caribbean performers.

Through the application of Nelson's Trio of Knowledge and Kolb's reflective framework, this component critically evaluates the effectiveness of the artefact, examines how its aims and objectives were addressed, and reflects on its potential contribution to culturally responsive voice training within the Caribbean.

Know That (Theoretical Knowledge)

Within Nelson's Model of Arts Praxis, *know-that* refers to the theoretical, conceptual, and reflective knowledge that informs creative practice and artefact development (Nelson, 2022). The creation of *Breath in Performance: Unlocking the Caribbean Actor's Voice* was informed by voice pedagogy, somatic practice, Caribbean performance traditions, and digital pedagogy. Together, these frameworks supported the development of a culturally responsive approach to Caribbean performer training.

Sansom (2019) explains that voice pedagogy encompasses a broad range of teaching and training practices, with roots in Western singing, public speaking, and actor training traditions. While these approaches have significantly influenced performer training, this project recognizes the importance of developing methods that respond to Caribbean cultural contexts and lived experiences. This approach was chosen because performers may respond more effectively to work that is familiar to them.

Somatic practice also informed the artefact. As an umbrella term for body-mind approaches that explore bodily sensation, awareness, and embodied experience (Roseman-Halsband, Saumaa et al., 2018), somatics provides a useful framework for understanding the relationship between body, breath, and voice. This is particularly relevant within the Caribbean context, given the region's histories of slavery, displacement, and indentureship (CARICOM, 2026). These experiences continue to shape cultural identities and embodied forms of expression. Consequently, somatic techniques were incorporated to encourage bodily awareness, reduce habitual tension, and support authentic vocal expression.

Caribbean performance traditions, particularly Carnival, further informed the artefact. Carnival emerged from African, Indigenous, and European influences and developed

into a powerful expression of resistance, cultural memory, and self-expression (Northeastern University, 2026). The integration of Carnival-inspired practices sought to create a culturally responsive learning environment grounded in familiar forms of Caribbean movement, rhythm, embodiment, and expression. These theoretical influences shaped both the structure and delivery of the course, informing decisions relating to embodiment, accessibility, participant engagement, and performer training.

The artefact was primarily informed by the Linklater Voice Method and Fitzmaurice Voicework, both of which emphasize the interconnected relationship between breath, body, voice, and expression (Linklater, 2023). Linklater's philosophy focuses on freeing the natural voice through the release of physical and vocal tension, enabling authentic emotional and vocal expression (Linklater, 2006). This principle aligned closely with the project's aim of encouraging Caribbean performers to develop greater vocal freedom through embodied awareness rather than performative imitation. Her concept of "vocal dynamics" further informed exercises designed to expand expressive range and responsiveness (Linklater, 2016).

Similarly, Fitzmaurice Voicework explores the relationship between body, breath, voice, imagination, and language, cultivating voices capable of communicating intention and emotion with authenticity (Fitzmaurice, 2026). The processes of deconstructing, restructuring, and Tremorwork were particularly influential because they encourage performers to release habitual tension patterns and develop greater embodied awareness (Morrison, Kotzubei et al., 2023). Together, Linklater and Fitzmaurice informed the development of exercises promoting vocal freedom, resonance, physical awareness, and expressive communication.

The development process also highlighted the importance of integrating these predominantly western methodologies to Caribbean communicative styles and performance traditions. Consequently, traditional exercises were integrated with culturally familiar practices. For example, aspects of Jab Molassie (known as Jab Jab in Grenada and Guadeloupe) were incorporated because of their strong connections to vocal release, physical expressivity, resistance, and cultural resilience (Guardian, 2026), which positions the research of these cultural practices within a framework that allows it to move beyond a purely historical examination of oppression, and instead celebrate the creative and cultural practices that emerged in response to it. Breath-centred exercises were similarly emphasized throughout the course, reflecting Linklater's assertion that breath forms the foundation of vocal freedom and authentic expression (Linklater, 2016).

The course was structured into four units: *Body Awareness and Release*, *Breath Awareness and Release*, *Breath to Sound*, and *Caribbean Expressiveness*. This sequencing reflects established principles of voice pedagogy, particularly those outlined by Linklater in *Freeing the Natural Voice* (2006), by prioritizing the release of physical tension and progressing from bodily awareness and grounding towards increasingly expressive vocal work. Such a progression supports the gradual development of embodied vocal practice, enabling performers to build awareness, freedom, and confidence in their vocal expression.

Digital Technologies

Digital pedagogy also informed the artefact's design. The integration of digital technologies into teaching and learning continues to generate debate regarding accessibility, engagement, and educational effectiveness (Tan, Voogt et al., 2024). Research suggests that online learning environments can reinforce learning and increase flexibility, although challenges such as technological limitations, sound quality, and reduced opportunities for face-to-face interaction remain (McGuinness and Fulton, 2019).

These considerations were particularly relevant given the embodied nature of breath, body, and voice training. While such practices often benefit from direct observation and immediate feedback, online delivery offers important advantages in terms of accessibility, flexibility, and learner autonomy. Participants are able to engage with materials at their own pace, revisit exercises, upload recordings, and participate in reflective activities that support self-directed learning.

Google Classroom was selected because it provided an accessible and cost-effective platform for asynchronous learning. The platform enables participants to access resources, submit activities, and engage with course content beyond the constraints of a traditional classroom environment. This aligned with the project's aim of increasing access to voice training for Caribbean performers who may face geographical, financial, or scheduling barriers.

At the same time, the development process highlighted limitations associated with online delivery, particularly the reduced opportunities for real-time observation, physical correction, and facilitator responsiveness. To address these challenges, the course incorporates clear instructional guidance, reflective activities, and opportunities for recorded feedback. While the artefact demonstrates the potential of

digital learning, it also reinforces the value of blended approaches that combine online accessibility with face-to-face performer training.

Collectively, these theoretical and conceptual influences provided the foundation for the artefact and informed its approach to embodiment, voice training, cultural relevance, and accessibility. Through the integration of voice pedagogy, somatic practice, Caribbean performance traditions, and digital learning, the project seeks to contribute to the development of culturally responsive performer training within the Caribbean context.

Know How (Practical Knowledge)

Nelson (2022) describes *know-how* as the procedural knowledge, practical skills, and embodied experience demonstrated through creative practice and artefact development. The creation of *Breath in Performance: Unlocking the Caribbean Actor's Voice* was informed by the researcher's practical experience as an actress, vocal coach, and performer engaging with breath-centred and embodied voice practices. This experiential knowledge shaped the integration, sequencing, and delivery of exercises throughout the course, while informing decisions related to participant engagement, cultural accessibility, and digital facilitation.

The development of the artefact relied heavily on embodied experimentation and reflective practice (see Figures 1 and 2 below). Through practical engagement with Linklater and Fitzmaurice techniques, the researcher explored Caribbean cultural and performance practices that shared similarities with aspects of these methodologies. Reflection was then used to evaluate which exercises were most effective, accessible, and culturally relevant within a Caribbean performance context. Based on this evaluation, selected movement and vocal exercises were adapted to better align with Caribbean expressive traditions, rhythms, and communication styles.

1.3 Breath to Sound



Introduction Edited Jun 6

The body and breath operate in close coordination and cannot be considered in isolation. As such, the physical engagement of the body in sound production is important to observe.

The Spiritual Baptist and Orisha beliefs in Trinidad and Tobago use their voices as instruments for worship. The sound released is called "Doption" and it is heavily breath informed. We will use Doption to help with projection and it encourages us to place focus on diaphragmatic breathing.

I have attached a video as a guide. Please upload an unlisted video following what was done for feedback.

[Link](https://static1.squarespace.com/static/5569e1)
https://static1.squarespace.com/static/5569e1

[Spiritual Baptist Worship \(old school...](#)
YouTube video • 1 minute

Figure 1. Embodied Experimentation

Video and Reflection Edited Jun 1

No due date

0
Turned in

1
Assigned

Upload a 2 minute video of you attempting each of these exercises. After completing, do a reflective journal of your process.

Rubric: 1 criterion • 10 pts

Figure 2: Observation and Reflection

One practice that demonstrated similarities to Fitzmaurice Tremorwork was *doption*. Previous workshop experiences revealed that some participants felt hesitant engaging with the practice because of its association with Spiritual Baptist traditions and varying levels of cultural or religious familiarity. To increase accessibility, the researcher chose to focus on the vocal elements of the practice rather than its religious context. In practice, the technique was observed to support resonance, projection, and vocal release. This experience led the researcher to recognize that cultural familiarity cannot be assumed, even within a Caribbean context. Consequently, exercises were adapted to prioritize accessibility while retaining their embodied and expressive value.

Workshop experience also highlighted the importance of a gradual progression from body awareness and breath release towards vocal projection and expressive

performance. This informed the sequencing of the course, ensuring that participants first developed physical and breath awareness before progressing to more expressive vocal work.

Although many of the cultural practices incorporated into the course originated in Trinidad and Tobago, the researcher consciously identified connections with traditions found throughout the wider Caribbean. Due to the cultural diversity of Trinidad and Tobago, many of these practices possess similarities to traditions present across other Caribbean islands. For example, the traditional Carnival character Jab Molassie exists in several Caribbean territories or remains culturally recognizable throughout the region. Similarly, Dame Lorraine, although referred to by different names across islands, retains its satirical function of mocking colonial authority and the plantation elite. These practices along with *doption* and extempo were selected because of their strong connections to physicality, rhythm, breath work, and vocal expression. These practices further informed the design of exercises that encouraged participants to explore their voices through culturally relevant forms of movement and expression before applying these discoveries to text and reflective activities. Participants are also required to record themselves completing exercises, reflect on their experiences, and submit their work for feedback. This process supports the development of self-awareness while encouraging critical engagement with embodied vocal practice, (See figure 3).

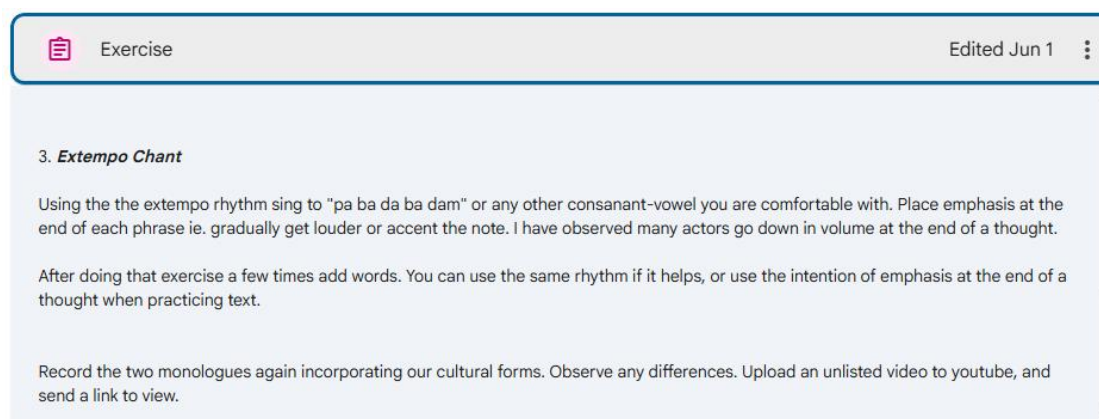


Figure 3: Integration of cultural practice

While the inclusion of a broader range of regional practices could strengthen the course's inclusivity, the selected traditions were chosen for their strong embodied and expressive qualities and their recognisability across much of the Caribbean. This decision reflected the practical constraints of the project while maintaining alignment with its aim of developing culturally responsive performer training.

The online delivery of the course also required the application of practical digital and pedagogical skills. Google Classroom was selected to support accessibility, self-paced learning, and participant engagement. After evaluating alternative platforms, the researcher determined that although Canvas LMS and Moodle offered greater opportunities for visual customization and course design, they would require additional time, resources, and potentially financial investment. Google Classroom therefore provided the most practical balance between accessibility, affordability, and functionality, reflecting the realities of artefact development within the project's available resources.

The researcher initially expressed concern that participants might not experience the immediacy and spontaneity of in-person social interaction (Stanford, 2026). However, Strasberg (2020) argues that while live theatre and face-to-face performer training remain important components of actor development, online learning environments can provide accessible opportunities for continued practice, reflection, and skills development. The incorporation of recorded submissions, reflective activities, and facilitator feedback was therefore intended to foster engagement and support learning within the digital environment.

Know-What (Factual and Conceptual Knowledge)

Nelson (2022) describes *know-what* as the factual and conceptual knowledge embedded within an artefact and the extent to which that knowledge communicates the project's aims. In *Breath in Performance: Unlocking the Caribbean Actor's Voice*, knowledge drawn from voice pedagogy, somatic practice, Caribbean cultural performance, and digital learning informed both the structure and content of the course. The artefact therefore functions not only as a training resource but also as an exploration of culturally responsive performer training within a Caribbean context.

The course is organized into four units:

- Body Awareness and Release

- Breath Awareness and Release
- Breath to Sound
- Caribbean Expressiveness

Body Awareness and Release

This unit focuses on helping performers identify and release physical tension that may restrict breath, movement, and vocal expression. Mehling, Wrubel et al. (2011) identify body awareness as a key principle underpinning many mind-body practices, linking it to improved physical, psychological, and emotional functioning. Similarly, Saumaa (2026) argues that somatic practices foster greater awareness of internal sensations, movement patterns, and physical responses, supporting embodied learning and self-discovery.

Stress commonly manifests through muscular contraction (Walters, 2014; OrthoCarolina, 2026), and without intervention these patterns may negatively affect physical and vocal functioning. Consequently, the artefact incorporates breath work, movement activities, grounding exercises, and elements of Tremor work to encourage physical release and freer vocal expression. References to Carnival traditions further situate this work within culturally familiar forms of Caribbean embodiment and performance.

Breath Awareness and Release and Breath to Sound

These units position breath as the foundation of vocal development. Attention is frequently directed towards breath as a central point of awareness (Prpa, Tatar et al., 2018), while voice-training and somatic approaches commonly view the voice as emerging from released breath and bodily impulse rather than force or excessive muscular effort (McAllister-Viel, 2009).

Restricted breathing patterns may result from anxiety, habitual tension, poor alignment, or performance-related stress (Kollwitz, 2016). Breath-centred work seeks to address these habits by encouraging relaxation, grounding, and respiratory awareness, ultimately supporting resonance, projection, vocal confidence, and expressive authenticity (Biaassoni, Vismara et al., 2025).

To encourage cultural relevance, the units incorporate elements of doption and extempo, both of which emphasize breath, rhythm, and vocal expression. Their inclusion reflects the close relationship between breath, storytelling, musicality, and oral traditions within Caribbean culture. The conceptual focus of these units emerged from observations of performers experiencing difficulties with breath support and vocal projection, positioning breath awareness as a key component of sustainable vocal practice.

Caribbean Expressiveness

Caribbean expressiveness extends beyond speech to include gesture, movement, rhythm, and embodied communication. Vocal inflection, tonal variation, and physical expressivity frequently contribute to the richness of communication across the region. Consequently, the integration of cultural and religious practices was considered an important aspect of the course design.

Traditional Carnival characters emerged from African, European, and Indigenous influences and evolved during slavery as expressions of identity, resistance, satire, and cultural preservation (Visit Trinidad, 2025) (See image 1 and 2 below). Similarly, doption involves rhythmic vocalizations during prayer and spiritual practice, combining breath, voice, and bodily expression in an embodied form of worship (NALIS, 2026). Extempo, an improvised lyrical form of Calypso, further highlights the importance of rhythm, spontaneity, storytelling, and vocal confidence within Caribbean performance traditions (Darmanie, 2018).

Image 1: Dame Lorraine



Image 2: Jab Jab (Jab Malassie)



Many of these practices developed as responses to colonial oppression and functioned as forms of resistance and social commentary. Their inclusion therefore reflects not only their value as voice-training tools but also their significance as expressions of Caribbean identity and cultural resilience. In this sense, the artefact contributes to wider discussions surrounding culturally responsive and decolonizing approaches to performer training.

Summary

Collectively, these units demonstrate how factual and contextual knowledge from voice pedagogy, somatic practice, and Caribbean cultural traditions informed the design of the artefact. The content supports the project's aim of developing a culturally responsive voice-training resource for Caribbean performers through the integration of Linklater Voice Method, Fitzmaurice Voice work, and Caribbean performance practices. Through this integration, the artefact seeks to encourage embodied learning, vocal development, and greater engagement with Caribbean forms of expression. The effectiveness and implications of these choices are explored further in the reflective conclusion and critical reflection sections that follow.

Reflective Conclusion

The development of *Breath in Performance: Unlocking the Caribbean Actor's Voice* highlighted the value of integrating body, breath, voice, and culturally relevant

performance practices within actor training. Throughout the planning, development, and reflective phases, the research reinforced the importance of embodied learning and demonstrated how voice pedagogy, somatic practice, and Caribbean cultural traditions can collectively inform performer training. The literature reviewed throughout the project suggests that body awareness and somatic approaches can enhance physical, emotional, and vocal functioning (Mehling, Wrubel et al., 2011; Saumaa, 2026), while breath-centred practices support relaxation, vocal freedom, and embodied presence (Prpa, Tatar et al., 2018). These findings informed the design of exercises aimed at reducing tension, increasing bodily awareness, and encouraging authentic vocal expression.

The project successfully met its overall aim of developing a short course informed by Linklater Voice Method and Fitzmaurice Voice work within a Caribbean performance context. The objectives were addressed through the critical evaluation of both methodologies, the examination of Caribbean cultural and performance practices, and the integration of these influences into a structured online learning resource. The resulting artefact demonstrates how internationally recognized voice-training approaches can be combined with culturally familiar forms of expression to support Caribbean performers.

The project successfully achieved its aim of developing a short course in voice training for Caribbean performers informed by Linklater Voice Method and Fitzmaurice Voice work within a Caribbean performance context. The objectives were met through the critical evaluation of key principles from both methodologies, particularly their approaches to breath, embodiment, vocal freedom, and expression; the interrogation and analysis of Caribbean cultural and performance practices; and the integration of these influences into a structured online learning resource. The learning outcomes were also achieved through the development of practical exercises that demonstrated an understanding of Linklater and Fitzmaurice voice work, explored Caribbean approaches to vocal expression and embodied communication, applied voice-training principles within culturally relevant activities, and evaluated the potential of breath-centred practices to support vocal freedom and performance. Collectively, the artefact demonstrates how internationally recognized voice-training approaches can be meaningfully integrated with Caribbean cultural practices to support culturally responsive performer training.

A key strength of the project is its contribution to culturally responsive and potentially decolonizing approaches to performer training. Rather than positioning Caribbean

cultural practices as supplementary to established Western methodologies, the artefact places them alongside recognized voice-training frameworks as valuable sources of knowledge and practice. In doing so, the project contributes to broader discussions surrounding Caribbean-centred pedagogy and the development of performer-training resources that reflect regional histories, identities, and modes of expression.

Several limitations were also identified. The effectiveness of the course has not yet been evaluated through participant implementation, and some learners may experience discomfort or resistance towards certain cultural, religious, or highly embodied exercises. Additionally, the online format limits opportunities for immediate observation, correction, and facilitator feedback. Future iterations of the course may benefit from participant testing, blended-learning approaches, and the inclusion of a wider range of cultural practices from across the Caribbean region.

Future research could explore participant experiences of the course, investigate the effectiveness of culturally responsive voice-training approaches, and further examine the relationship between Caribbean cultural practices and embodied performer training. This project therefore serves as both a practical resource and a foundation for continued scholarship in Caribbean voice pedagogy, performer training, and decolonizing educational practice.

Critical Reflection

The critical review is informed by Kolb's Experiential Learning Cycle, one of the most influential and widely cited models of experiential learning theory (Morris, 2020). Kolb's (1984) model provides a framework for understanding how knowledge is generated through the continuous interaction of experience, reflection, conceptualization, and experimentation (Svinicki and Dixon, 1987). As the development of *Breath in Performance: Unlocking the Caribbean Actor's Voice* involved cycles of research, practical exploration, reflection, and revision, Kolb's framework offers a useful lens through which to critically evaluate the processes, decisions, challenges, and learning that emerged throughout the creation of the artefact.

Concrete Experience

As an actress and performance coach, I have observed a growing need for Caribbean-centred approaches to voice training that support actors in understanding and using their breath and voice effectively in performance. Throughout my professional experience, I have encountered performers with years of training who nevertheless experience vocal fatigue and, in some cases, vocal loss following consecutive performances. Through both practical experience and academic study, I have come to understand breath as the foundation of voice production, as insufficient breath support can create excessive tension within the laryngeal mechanism, leading to vocal strain, laryngeal constriction, and inefficient voice production (ENT, 2026).

During my undergraduate studies, I was introduced to the work of Linklater and Fitzmaurice, whose approaches emphasize the interconnected relationship between body, breath, and voice (Danford and Mercein, 2018). While I recognized the effectiveness of these methodologies, I became increasingly interested in exploring how their principles might be integrated with Caribbean cultural practices and forms of expression. This interest, combined with the identified gap in Caribbean-centred voice pedagogy, provided the foundation for the development of the artefact.

Reflective Observation

Through the development of this project, I reflected on the relationship between culture and performer training. While Caribbean people are often recognized for their expressiveness, that expressiveness is frequently rooted in familiar cultural and social contexts. Although Linklater and Fitzmaurice Voice work share similarities with many Caribbean expressive traditions, they remain Western methodologies that may feel unfamiliar to some performers. I observed that resistance can occur not only towards unfamiliar practices but also towards culturally familiar exercises that require vulnerability, self-awareness, or movement beyond one's comfort zone.

To address this challenge, I chose to integrate Caribbean cultural practices alongside Linklater and Fitzmaurice techniques rather than alter the methodologies themselves. My intention was to preserve the integrity of both approaches while creating culturally relevant entry points that could enhance accessibility and engagement for Caribbean performers. In doing so, I sought to create a bridge between established voice-training practices and the cultural realities of the performers for whom the course was designed.

Abstract Conceptualisation

The rapid development of distance education technologies has established online learning as a viable and increasingly effective alternative to traditional educational approaches (Kayalar, 2021). This understanding informed the decision to develop the artefact as an online short course, increasing its accessibility and potential reach across the Caribbean region.

The development process proved far more complex and time-consuming than initially anticipated. The project underwent several significant revisions, evolving from a practical toolkit into a structured short course. Through discussions with my supervisor and ongoing reflection, it became apparent that a course format would provide greater opportunities for engagement, reflection, and practical application. Drawing on the theoretical foundations of Linklater's *Freeing the Natural Voice* (2006) and Fitzmaurice Voicework's principles of deconstructing and restructuring (2017), the course was designed to integrate established voice-training methodologies with Caribbean cultural practices.

One of the most valuable lessons learned was the importance of maintaining clarity of purpose throughout the development process. Initially, I struggled to determine which topics and activities should be included. However, continually returning to the central aim of supporting actors' understanding of breath and voice helped to guide decision-making and refine the course structure. The creation of exemplar videos also presented challenges due to time constraints and the desire to produce resources of a high standard. Despite these difficulties, the process deepened my understanding of course design, research-informed practice, and culturally responsive pedagogy. The inclusion of historical context, instructional videos, practical exercises, and reflective activities became particularly important, as the project sought not only to teach technique but also to encourage critical engagement with Caribbean performance traditions. While I am pleased with the outcome, I recognize that the course remains a work in progress with opportunities for further refinement and development.

Active Experimentation

(Action Plan and Future Development)

Breath in Performance: Unlocking the Caribbean Actor's Voice represents the first stage in the development of a wider suite of Caribbean-centred voice-training

resources. While the current artefact focuses primarily on actor training, the long-term vision is to expand these resources to support singers, actors, and other professional voice users throughout the Caribbean.

The development process highlighted several opportunities for further refinement and research. As a result, the next phase of the project will focus on evaluating the effectiveness of the course and strengthening its cultural relevance through consultation, testing, and revision. Prior to implementation, the course will undergo further development based on feedback from tutors, peers, and future participants. This extended development period will also provide opportunities to build upon the research undertaken in Module 6.

Future development will involve analyzing feedback to identify strengths, limitations, and areas for improvement; revising course content to enhance accessibility, cultural relevance, and participant engagement; and conducting further research into Caribbean voice pedagogy and performer-training practices across the region. Particular emphasis will be placed on establishing connections with acting and singing practitioners throughout the Caribbean to gain a broader understanding of regional performance traditions, training needs, and culturally specific approaches to voice work.

The project will also progress through a series of workshops and pilot studies involving performers from different Caribbean territories. These sessions will provide opportunities to test the effectiveness of course activities, evaluate participant responses, and identify additional cultural practices that may inform voice training. Findings from these workshops will be used to further refine the course before implementation.

The proposed development plan consists of four phases:

Phase 1 (0–6 months): Feedback analysis and course revision.

Phase 2 (6–12 months): Caribbean practitioner consultation and further research.

Phase 3 (12–18 months): Workshops, pilot testing, and course refinement.

Phase 4 (18 months and beyond): Course implementation and expansion into additional Caribbean-centred voice-training resources.

Through these actions, the project seeks to contribute to the continued development of culturally responsive voice pedagogy while generating further knowledge about Caribbean-centred performer training and practice. It also aims to foster greater regional collaboration, inclusivity, and innovation within voice-training methodologies. The link for the short course can be found in the Appendices.

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Appendices

<https://classroom.google.com/c/ODE5NTMyNjQ5ODEz>

Wp32ex76

Description

Edited Jun 9

This short course introduces Caribbean performers to breath-centred voice training, drawing on principles of Linklater and Fitzmaurice voicework. Through a series of guided, practice-based exercises, participants explore breath awareness, vocal release, and performance application within a Caribbean expressive context. The course emphasizes embodied learning, encouraging participants to develop vocal freedom through culturally relevant practices such as storytelling, rhythm, and dialect-based expression. The Dame Lorraine, Jab Jab and Extempo music are the cultural practices that will be explored, in addition to the Spiritual Baptist's doption.

This is an asynchronous course that can be completed within 3–4 weeks, with flexibility for participants to move through the material at their own pace.

Jun 9, 2026 at 5:09 AM.jpg

Image

Jun 9, 2026 at 5:09 AM(1).jpg

Image

Target Audience

Edited May 11

This course is designed for Caribbean actors ranging from beginner to semi-professional levels. It may also be beneficial for professional actors seeking to further develop and unlock their vocal potential.

Material Needed

Edited May 11

The materials required for this course are minimal: a notebook, a pen or pencil, and dedicated time. Consistent engagement and the allocation of time to care for and develop one's vocal instrument are essential for achieving meaningful progress.

You will also need:

- One Caribbean monologue
- One international monologue

These monologues will be used throughout this short course as we experiment with physical and breath work.



Use your voice wisely:

- Try not to overuse your voice. Avoid speaking or singing when your voice is hoarse or tired.
- Rest your voice when you are sick. Illness puts extra stress on your voice.
- Avoid using the extremes of your vocal range, such as screaming or whispering. Talking too loudly and too softly can both stress your voice.
- Practice good breathing techniques when singing or talking. Support your voice with deep breaths from the chest, and don't rely on your throat alone. Singers and speakers are often taught exercises that improve this kind of breath control. Talking from the throat, without supporting breath, puts a great strain on the voice.
- Avoid cradling the phone when talking. Cradling the phone between the head and shoulder for extended periods of time can cause muscle tension in the neck.
- Consider using a microphone when appropriate. In relatively static environments such as exhibit areas, classrooms, or exercise rooms, a lightweight microphone and an amplifier-speaker system can be of great help.
- Avoid talking in noisy places. Trying to talk above noise causes strain on the voice.
- Consider voice therapy. A speech-language pathologist who is experienced in treating voice problems can teach you how to use



Maintain a healthy lifestyle and diet:

- Don't smoke, and avoid second-hand smoke. Smoke irritates the vocal folds. Also, cancer of the vocal folds is seen most often in individuals who smoke.
- Avoid eating spicy foods. Spicy foods can cause stomach acid to move into the throat or esophagus, causing heartburn or GERD.
- Include plenty of whole grains, fruits, and vegetables in your diet. These foods contain vitamins A, E, and C. They also help keep the mucus membranes that line the throat healthy.
- Wash your hands often to prevent getting a cold or the flu.
- Get enough rest. Physical fatigue has a negative effect on voice.
- Exercise regularly. Exercise increases stamina and muscle tone. This helps provide good posture and breathing, which are necessary for proper speaking.
- If you have persistent heartburn or GERD, talk to your doctor about diet changes or medications that can help reduce flare-ups.
- Avoid mouthwash or gargles that contain alcohol or irritating chemicals.
- Avoid using mouthwash to treat persistent bad breath. Halitosis (bad breath) may be the result of a problem that mouthwash can't

- Consider using a microphone when appropriate. In relatively static environments such as exhibit areas, classrooms, or exercise rooms, a lightweight microphone and an amplifier-speaker system can be of great help.
- Avoid talking in noisy places. Trying to talk above noise causes strain on the voice.
- Consider voice therapy. A speech-language pathologist who is experienced in treating voice problems can teach you how to use your voice in a healthy way.



This course involves physical and vocal exercises designed to support breath awareness and voice development. Participants are encouraged to engage with all activities at their own pace and within their personal limits. If any exercise causes discomfort, dizziness, or pain, it should be stopped immediately.

This course is not intended to replace medical, psychological, or therapeutic advice. Participants with pre-existing health conditions; particularly those affecting the respiratory, muscular, or nervous systems are advised to consult a qualified professional before participating in exercises. By taking part in this course, participants accept responsibility for their own wellbeing and practice.

N.B

Some exercises may involve increased physical or emotional awareness. Participants are encouraged to approach the work with care and self-awareness. Participants are also free to withdraw from exercises that cause discomfort.

1.1 Body Awareness and Release



Commonalities in Linklater and Fitzmaurice Techni...

Edited May 11



Kristin Linklater is one of the most internationally recognized figures in the field of voice training (Cronin & Crowley, 2023), while Catherine Fitzmaurice's Voicework is widely regarded as a highly influential approach to actor voice training (Vocalyoga, 2026). Both practitioners have developed methodologies that have been used for decades to train actors internationally, including within the Caribbean context.

Kristin Linklater structures her voice training through a progressive sequence of exercises designed to free the natural voice, while Catherine Fitzmaurice's Voicework is centred around processes of deconstructing and restructuring.

Despite their differing approaches, both methodologies share several significant commonalities. Linklater and Fitzmaurice voicework are grounded in somatic practice and emphasise the interconnected relationship between the body, breath, and voice. Both approaches position breath as central to vocal expression and seek to release physical and psychological tension that may inhibit vocal freedom. Additionally, both methodologies aim to free the performer's natural voice rather than impose an external vocal standard, encouraging authenticity, responsiveness, and embodied performance.



Exercises used in these Methods

Posted May 11



Attached are two exercises drawn from both methodologies. Participants are encouraged to practice these exercises at least once per week to support the release of tension within the body and to develop greater awareness of the body's natural breath and movement patterns.

Freeing the Natural Voice - Workday 1...

YouTube video • 11 minutes



"Legs in the Air" Tremor Basics

YouTube video • 10 minutes



Video and Reflection

Edited Jun 1



No due date

0

Turned in

1

Assigned

Upload a 2 minute video of you attempting each of these exercises. After completing, do a reflective journal of your process.



Rubric: 1 criterion • 10 pts

1.2 Breath Awareness and Release



The Importance of Breath

Edited May 11



"A person who doesn't breathe deeply reduces the life of his body. If he doesn't move freely, he restricts the life of his body. If he doesn't feel fully, he narrows the life of his body. And if his self-expression is constricted, he limits the life of his body."

– Alexander Lowen

Breathing, one of the body's most essential functions, is primarily a spontaneous, unconscious, rhythmic, and mechanical process (Ristovski and Mrdakovic, 2023). We breathe to survive. During inhalation, the diaphragm contracts and descends, allowing the lungs to expand; during exhalation, it relaxes and returns to its resting position. While this may appear to be simple or intuitive, my experience in coaching has shown that many individuals do not engage in efficient or optimal breathing patterns. The attached video provides a practical demonstration of effective breath use.

Kristin Linklater is widely recognized as a foundational figure in contemporary voice work for actors (Linklater Voice, 2018). The Linklater

voicework is a progression of exercises presented to the public in her book "Freeing the Natural Voice" and has been beneficial in many actor training programs around the world. I have attached a link for further reading on Linklater's voice progression below.

Link

<https://youtube.com/shorts/E7RfrVHy9PQ?si=>



Link

<https://www.thelinklatercenter.com/what-is-th>



Breathing Exercises

Edited Jun 9



No due date

0

Turned in

1

Assigned

This exercise can be daily for better results:

- Slowly breath in for 8 beats, then release for 8 beats. Observe what the body does naturally.
- Now breathe in for 8 beats, hold for 8 beats, and release for 8 beats.

You can increase the number for added challenge and observe what the body does when sustaining of the breath becomes more difficult. Goal for the end of the month is to sustain the breath for up to 30 beats.

After your first week of applying this breathing technique to your daily routine, write a reflection about what you have observed about your body and breath.



Breathing Exercises

Edited Jun 9



No due date

0

Turned in

1

Assigned

This exercise can be daily for better results:

- Slowly breath in for 8 beats, then release for 8 beats. Observe what the body does naturally.
- Now breathe in for 8 beats, hold for 8 beats, and release for 8 beats.

You can increase the number for added challenge and observe what the body does when sustaining of the breath becomes more difficult. Goal for the end of the month is to sustain the breath for up to 30 beats.

After your first week of applying this breathing technique to your daily routine, write a reflection about what you have observed about your body and breath.

1.3 Breath to Sound



Introduction

Edited Jun 6



Fitzmaurice (2015) state self may be viewed as the living, breathing body, inclusive of the brain and neurological systems, with sound emerging as a result of how the body breathes, or fails to breathe, in response to internal and external circumstances. Fitzmaurice also believes there are two different types of breathing; survival breathing and intentional breathing. One is used for oxygen to survive, and the other to communicate. It is very important to identify the difference. Below I have attached the paper "Breathing Matters" for you to read.

The body and breath operate in close coordination and cannot be considered in isolation. As such, the physical engagement of the body in sound production is important to observe.

The Spiritual Baptist and Orisha beliefs in Trinidad and Tobago use their voices as instruments for worship. The sound released is called "Doption" and it is heavily breath informed. We will use Doption to help with projection and it encourages us to place focus on diaphragmatic breathing.

I have attached a video as a guide. Please upload an unlisted video following what was done for feedback.

Link

<https://static1.squarespace.com/static/5569e1>



Spiritual Baptist Worship (old school...

YouTube video • 1 minute



Presentation

Edited May 11



Turned in

Assigned

Exercise:

- Deep breath in through the nostrils and release with 5 (HA's). I have attached for your observation.
- Deep breath in through the nostrils and now make the Ha's more fluid. Use the same 5 Ha's and this time closely linked together creating laughter. Do this atleast three times. I have attached a video below as an example.

Present Monologues:

Using the techniques you have learnt at this stage of your learning process, record your two monologues.

Rubric: 1 criterion • 25 pts

1.4 Caribbean Voice and Expression



Introduction

Edited Jun 8



As a Caribbean practitioner, born and trained in Trinidad and Tobago, I have observed that much of the acting training offered both regionally and internationally is grounded in European and American methodologies. While these approaches have proven effective over time, there is value in considering how Caribbean cultural forms and vocal practices might also inform voice training. Integrating these established techniques with local modes of expression, what might be informally described as "we ting," creates opportunities to explore the Caribbean voice more fully. Such an approach encourages a more contextually relevant practice, ultimately supporting performers in accessing the full expressive potential of their voice.

This course draws on two traditional Carnival characters widely recognized across the Caribbean, though they may appear under different names: the Jab Malassie and the Dame Lorraine. These characters are not fixed by gender and are distinguished by their bold physicality and vocal expressiveness, both of which are deeply rooted in Caribbean performance traditions. Their embodied and vocal qualities provide a valuable framework through which principles from the two established methodologies explored earlier can be applied in a culturally relevant context.

Introduction
 Edited Jun 8

The musicality of Extempo can also help actors explore various ways of delivering lines with colour. As displayed in the video attached, it does not have to be sung entirely, but it can be spoken with some melodic lines. This is the choice of the actor.

It is now for the actor to play!

[YouTube](https://youtube.com/shorts/xheKPbjV2Do?si=r)
<https://youtube.com/shorts/xheKPbjV2Do?si=r>

[YouTube](https://youtube.com/shorts/qullCd3QWgg?si=)
<https://youtube.com/shorts/qullCd3QWgg?si=>

[Dame Lorraine](#)
 YouTube video • 2 minutes

[Dame Lorraine - Sugar Rush / Party...](#)
 YouTube video • 0 minutes

[Extempo Finals 2023 - Gypsy vs Bria...](#)
 YouTube video • 8 minutes

[BLACK SAGE DESTROYS BRIAN LON...](#)
 YouTube video • 9 minutes

Exercise
 Edited Jun 1

Below are some exercises used to integrate our Caribbean cultural forms. Traditional Carnival Characters.

- Take a quick breath in and release with a scream. Start gentle and build.
 - Start bending the back in a fluid manner while breathing and screaming. Take your time, don't rush and start shouting. Remember this breath must come from the diaphragm.
 - You may start to feel dizzy, if you do, lean over and bend your knees. Your head should be between your legs and hang there for a bit as the blood goes back to the head. The top half of the body should feel like a rag doll.

 I have attached a video below as an example.
- Take a deep breath in through the nostrils and release with laughter. Progressively get louder and more scandalous.

 - Add a one line phrase paying close attention to where the breath is coming from.

I have attached a video as an example.

3. Extempo Chant

Using the the extempo rhythm sing to "pa ba da ba dam" or any other consonant-vowel you are comfortable with. Place emphasis at the end of each phrase ie. gradually get louder or accent the note. I have observed many actors go down in volume at the end of a thought.

After doing that exercise a few times add words. You can use the same rhythm if it helps, or use the intention of emphasis at the end of a thought when practicing text.

Record the two monologues again incorporating our cultural forms. Observe any differences. Upload an unlisted video to youtube, and send a link to view.

Course Conclusion



Final Reflection

Edited Jun 9



No due date

0

Turned in

1

Assigned

Reflect:

Write a 300–500 word reflection on your experience of completing this course. Discuss the main concepts and Caribbean focused techniques you learned, the benefits and limitations of the training, and the extent to which the course contributed to your understanding of voice, breath, and body awareness. Reflect on how you might apply these techniques in future character development, rehearsal processes, and the continued development of your vocal and performance skills.