

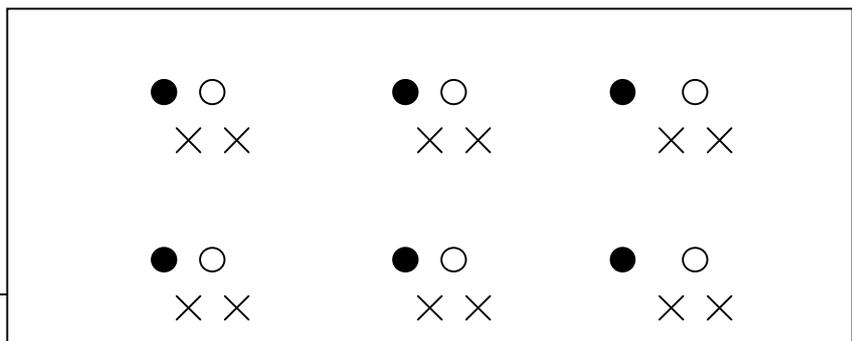
G403 PERFORMANCE CONTEXTS 2: EXEMPLAR WORK FOR CANDIDATE B

G403 Question: **‘You can trace some common practice, but everyone does their own thing’.** How far is this a fair assessment of dance, drama and music since 1960? (June 2010)

2. The statement “you can trace some common practice, but everyone does their own thing” is a fair assessment of the nine works I have studied because most of them had taken inspiration from another source but have adapted it by using post-modern characteristics into something original and their own.

The piece ‘Roaratorio’(1979) by John Cage is a prime example of this, as it is based on the novel ‘Finnegan’s Wake’ by Irish author James Joyce. This use of intertextuality helps the audience as they may possibly know the novel. In order to create the piece Cage used a chance method, like in an earlier piece “4 minutes 33” which is regarded as 4 minutes and 33 seconds of silence whereas it is actually sounds of the environment, this is entirely left down to chance. He also used a mesostic of the name ‘JAMES JOYCE’ which is a carefully constructed piece that when aligned properly will spell a word vertically in this case ‘JAMES JOYCE’. Another use of intertextuality was sound particularly Irish Folk Music and Mozart, Cage also used over 1000s of effects such as a baby cry or lightening. Just like ‘Roaratorio’ another of Cage’s pieces is also based on text. ‘Voiceless Essay’ (1985) was based on an essay by French composer Satie called “on the duty of civil disobedience”. Cage took the line “ MESSE DES PAUVRES” (mass of the poor) and again created a mesostic. This time he removed the vowels which when spoken created a harsh sound unlike any other of his pieces.

Cage collaborated with dancer and personal partner Merce Cunningham to create a 25 minute dance/music combination commissioned by the BBC and broadcasted in 1987. They worked separately on their pieces and only came together a week before. As they didn’t know what the other was doing this piece was very fragmented, meaning no linear structure, a characteristic many practioners use. This makes a piece discentreing and sometimes uncomfortable to watch or listen too. However in 1990 Cage created a piece called “Europera3” which was created by European Operas not text. The layout of the stage looked like this:



Q
‘Post-modern approaches’ is what should have been studied.
 ?
 Ref.
 Context
 K
 Explain
 Is this common practice?
 Context
 How? Music?
 How used?
 Punctuation?
 Expression?
 K but music?, Q?
 Context
 Too general
 Information on Cage works, but no connection to Q or music.
 K
 Title? Points in Space.
 Sp?x2
 Sp
 Q ref. needs to be mentioned first then developed with examples. Sp?
 Sp?
 Sp?
 Relevance?

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<p>○ Operators × <u>Victrollas</u></p> <p>● Singers □ Pianos</p> <p>Cage had 6 singers, 12 <u>victrolla's</u>, 6 operators and 2 pianos. He asked the singers to <u>chose</u> their favourite European Arias and learn them, these were anything from Puccini, 'La Boheme' to Mozart 'The magic flute'. All music played was "found" none of it composed. Unlike previous pieces 'Europera3' could be seen to be a parody, which is common when using other works as they may intend to ridicule them. For example the name could be a pun of 'Europe's Opera' and Cage did say "for 300 years Europe is giving us opera. This is me returning it".</p> <p><u>Similarialy</u> as 'Roaratorio' and 'Voiceless Essay' the piece 'Greek' (1980) by Steven Berkoff is based on a text as it is a direct parallel of the Greek Tragedy 'Oedipus' in which a young orphan boy unknowingly kills his father and marries his mother. When mimicking other <u>peoples</u> works sometimes the creator will write it in the same style, this is called Pastiche. Cage never uses this but Berkoff <u>does for</u> example he uses a <u>chorus which</u> is a imitation of a Greek Chorus. They can be seen in Act 1 Scene 5 ordering in a rhyme. When incorporating another style that is called Pluralism. Another reference to the story 'Oedipus' is when 'Eddy' the parallel of 'Oedipus' speaks about <u>gauging</u> peoples eyes and this is a direct reference to what happens in 'Oedipus'. Just like 'Roaratorio' the piece 'Moonfleet' (2009) by Angel Exit Theatre is based on a novel by J. Meade Faulkner called 'Moonfleet'. The novel follows a young boy in search of the notorious pirate Blackbeards's lost diamond. In the piece it is a group of people telling the story. Just like 'Greek' this piece <u>incorporates</u> pluralism by using other art forms such as puppetry and songs. Because of the way it is created the scenes have no linear order making it fragmented and sometimes <u>discentering</u>. The third drama piece I studied was called 'Babel' (2010) written by Patrick Neate but performed by a company called Stan won't dance. Unlike the other pieces this was based on a religious story of 'The tower of Babel' situated in Babylon. This piece is a very topical piece and relates to the current state of our country, with <u>reference</u> to things such as;</p> <ul style="list-style-type: none"> - Gang culture - MP expenses - The War - Celebrities and the media. <p>Just like the other two drama pieces it incorporates pluralism in the form of dance. The way you can see the trace of some common practice is because it is relevant to now, for example</p>	<p>K</p> <p>K Sp?</p> <p><i>What did they do with them?</i></p> <p><i>'found' and 'parody' poss. refs to approaches?</i> Q?</p> <p>K <i>Some context known but no 'music' evident.</i> Sp? <i>Common practice?</i></p> <p><i>Punctuation?</i></p> <p><i>K – Q? common practice?</i> <i>Punctuation?</i> Sp? <i>Eg, but point?</i></p> <p><i>K - Q? common practice?</i> <i>Eg but point?</i> Sp?</p> <p>K</p> <p><i>Punctuation?</i></p> <p><i>Sp? K</i> <i>How? Where?</i> <i>General and needs more explanation.</i> <i>Listing of works doesn't answer the Q</i></p> <p><i>Point?</i></p> <p>Sp?</p> <p><i>Essentially a dance company using more words.</i> <i>Ref to Q but point?</i></p>
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<p><u>their</u> is a speech spoken just using commodities and recognised brands although that could be seen as Anti-hierarchical because it is involving low-art such as mass marketed products with theatre which is considered high-art.</p> <p>The piece 'Beethoven in Love' (1994) by Liz Aggiss is one where you can trace it because it is based on composer Beethoven and his unrequited love. This piece is mostly pastiche as the music is in the style of Beethoven but isn't the original music at all. This piece also takes inspiration from choreographer Martha Graham in the scene where the women does contorted movements such as this:</p> <p>[Diagram of stick figure.]</p> <p>This could also be seen as parodying Beethoven because the characters are seen to be grotesque and it plays with gender. Same as 'Beethoven in Love' the piece 'Flesh and Blood' (1987) by Lea Anderson takes inspiration from Martha Graham with her movements for example in the church the dancers are seen to be doing intricate eye movements and also like 'Beethoven in Love' this piece also plays with gender issues, when the women are seen to be caressing the other women like men. Also like 'Babel' this is based on a religious story 'Joan of Arc'. As well some movements could be seen to have religious <u>connotations</u>, when they do this:</p> <p>[Diagram of stick figures]</p> <p>It could be seen as the 'father, son and holy spirit', also the name could be a meaning for bread and wine. Just like the previous two 'Cross Channel' (1992) again by Lea Anderson looks at gender issues where the women are seen to be on holiday the men are working. It has no definite era because in one scene the women are in 50's sundresses and then they have 60's attire. The dance style again takes inspiration from Martha Graham but this time in the style of <u>pedastrian</u> movement for example in one scene the men are opening books and in another the women are taking photographs which could be a reference to Hoyene Huenes.</p> <p>I believe the statement of "you can trace some common practice, but everyone does their own thing" is a fair assessment as I have explained, because most post-modernistic works use inspiration from previous material, but by combining dance, drama and music into one or by reinventing into something new but leaving it with the known underlying inspiration it creates a new original piece which stands by itself.</p>	<p><i>Sp?</i></p> <p><i>Muddled K of 'approaches' without clear U.</i></p> <p><i>'it' ?</i></p> <p><i>eg?</i></p> <p><i>K, but point?</i></p> <p><i>Stick figures without explanation</i></p> <p><i>unclear?</i></p> <p><i>'plays with gender'? common practice?</i></p> <p><i>Graham?</i></p> <p><i>eg</i></p> <p><i>'religious story'-common practice?</i></p> <p><i>Sp?</i></p> <p><i>Stick figures without explanation I</i></p> <p><i>'Could be'?</i></p> <p><i>'gender' common practice? ?</i></p> <p><i>point? 'no definite era' – common practice?</i></p> <p><i>Sp?</i></p> <p><i>Graham?</i></p> <p><i>K-Sp? Hoyningen-Huene but point? 'Could be'?</i></p> <p><i>Confused and general conclusion</i></p>
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Marks for Candidate B:

Knowledge & Understanding	16
Quality of Language	4
Total (out of 45)	20

This would have been a Grade E in June 2010

- *1199 words, considerably less than is expected for an answer in this unit.*
- *Contextual knowledge of some works credited, but essentially approach to Question is at fault from the start. Only six pieces made reference to, with an emphasis on Cage and Dance works.*
- *Question is virtually ignored and yet potential 'common practice' approaches known and referred to. No mention of anyone 'doing their own thing'.*
- *Quality of Language – spelling and grammar errors inhibit the readability.*