

## APPLICATION FOR CONFIRMATION OF STATUS AS A STUDENT FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

**Staff notice:** This form contains personal data and may contain sensitive information. Please ensure that downloaded or printed copies are stored securely. Please retain information only for as long as you need it and then dispose of it confidentially. Further advice about handling student data can be found here: (<https://academic.admin.ox.ac.uk/student-data>).


This form and any subject-specific supporting documentation required, should be sent to the relevant Graduate Studies Assistant (please refer to [www.ox.ac.uk/students/academic/guidance/graduate/contacts/](http://www.ox.ac.uk/students/academic/guidance/graduate/contacts/) for contact details).

Please complete SECTION 1, SECTION 2 and SECTION 3, and then ensure that SECTION 4 and SECTION 5 are completed by your supervisor and college. You should make sure that you are aware of the maximum fee liability you will incur in your proposed new status, and consult your college or Graduate Studies Assistant if in doubt.

Students who require adjustments to the assessment arrangements for Confirmation of Status **due to disability**, under Section 6 of the General Regulations for Research Degrees,<sup>[1]</sup> should also complete the GSO.19 Application for Adjustment to Assessment Arrangements form available at: <https://www.ox.ac.uk/students/academic/guidance/graduate/progression>. Guidance for Directors of Graduate Studies on such adjustments is available in Annex C of the Policy and Guidance on Research Degrees at <https://academic.admin.ox.ac.uk/research-degrees>.

Please use **BLOCK CAPITALS** (unless typed), and refer to the current edition of the Examination Regulations, or departmental or divisional guidance notes or handbooks that you have received, where full details of the relevant confirmation requirements are given.

### SECTION 1 – Declaration of consent (to be signed by the student)


I understand that the information and any materials that I supply in support of this application will be processed by the University in accordance with the Student Privacy Policy <a href="https://compliance.admin.ox.ac.uk/student-privacy-policy">https://compliance.admin.ox.ac.uk/student-privacy-policy</a> . I consent to my information being used for the purposes of this application.	
<b>I consent to disclosure within the above limits</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
<b>Signature of Student:</b>	

### SECTION 2 – to be completed by the student. Please use **BLOCK CAPITALS** (unless typed).

Surname:	BALDWIN	Title (Mr/Mrs/Miss/Ms/etc.):	MR
First Name (in full):	JOEL	Student Number:	1057071
College:	ST HILDA'S	Department:	MUSIC
Address for Communication:			
30 GARTH OLWG CARDIFF CF15 9HW			
Telephone Number:	07868 853 652	Email Address:	JOELMBALDWIN@GMAIL.COM
Term Transferred to D.Phil. Status:	MICHAELMAS 2019		

Title of thesis proposed or branch of study:	<b>NOTE:</b> For students admitted in or after October 2007 (please tick box); I am aware that I must deposit a digital copy of my thesis following successful completion of my degree, and am aware of copyright issues ( <a href="http://www.bodleian.ox.ac.uk/ora/oxford_theses/">http://www.bodleian.ox.ac.uk/ora/oxford_theses/</a> )	<input checked="" type="checkbox"/>
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<sup>[1]</sup> <http://www.admin.ox.ac.uk/examregs/2019-20/grgoveresedegr/>

INTERTEXTUAL NOISE AND DANTEAN REPRESENTATIONS IN LOUIS ANDRIESEN'S <i>LA COMMEDIA</i>			
Initial term of entry to course:	MICHAELMAS 2016	OFFICE USE ONLY	Final Term:
Signature:		Date:	20/05/2021

**RESEARCH ETHICS APPROVAL** (*Please tick one box only*)

*Students are reminded that they should normally have completed the University's online research integrity training before applying for transfer of status, but if not, should do so before applying for confirmation. The training is available at <https://weblearn.ox.ac.uk/portal/hierarchy/skills/ricourses>*

<input checked="" type="checkbox"/>	I confirm that no human participants were involved and no personal data was used in my research and therefore ethical approval was not required.
<input type="checkbox"/>	I confirm that my completed CUREC1/1A was approved by the appropriate REC.
<input type="checkbox"/>	I confirm that my completed CUREC2 (or NHS REC or OXTREC application) was approved by the appropriate REC.

## SECTION 3 – to be completed by the student

<b>Progress report:</b>	
<b>(i)</b>	<b>Please give a brief indication of the nature and progress of your research to date (please refer to any departmental or divisional guidance notes or handbooks that you have received for additional requirements):</b>
	<p>Since Transfer of Status, I have completed two major stage works and a shorter (six-minute) piece for string quartet that will be included in my final DPhil portfolio. These works are tied together—along with the other two portfolio pieces, <i>Grim's Ditch</i> and <i>Jacinto Chiclana</i>, submitted for Transfer of Status—by their reliance on a textual source. However, they are highly contrasted in the way they express semiotic or syntactic significance through their source text(s), and equally differentiated in the way they engage and point to other outside 'texts'. This approach—exploring novel ways in which the musical 'text' can signal both the <i>intratextual</i> and the <i>intertextual</i> nuances of a written text—has been informed by my wider research into the music theatre works of Louis Andriessen. The musical adaptation of texts in these works range from the more conventional 'setting' of a single, written text—such as in <i>The Beginning of an Idea</i>, where a pre-existing short story was adapted into a fixed libretto by myself and the director—to the more experimental approach of <i>FLUX</i>, which is an entirely 'vocalic' (vowel-based) piece of music theatre that responds (and allows the singers a particular kind of freedom to respond) to a more conceptual libretto and the abstracted directions of the pre-determined interaction and choreography of its on-stage characters.</p> <p>Between the extremes of these two large-scale works, which form the foundation of my portfolio, the other included works explore texts in the following—supportive, yet distinctive—ways: <i>Grim's Ditch</i> is highly intertextual, using multiple sources and a wide range of historical references; <i>Jacinto Chiclana</i> is more focussed on poetic metre and cultural associations; and <i>Life Piles Up</i> (for string quartet) aims to strike the balance between the literal and the metaphorical of its textual impetus by structuring musical material and shaping its phrasing in a way that expresses the image ('rising mounds', 'reflections', etc.) and the emotional or psychological effects (stress, time-stretching/condensing, relief, etc.) of such images without any words being sung or spoken. The results of such textual interaction in the compositional process relates to the key themes explored in my critical writing—namely: melancholia (as a literary tradition and postmodern condition), intertextuality (ranging from the Dantean to more contemporary concepts) and noise (musical, cultural and communicative). The aim of this research is to bridge an oft-perceived gap between the more direct narrativity of historical opera and the approach of much new music theatre that could be considered 'non-narrative' but, in fact, its narrativity is simply derived on a more intertextual level.</p> <p>Since completing what will now be Chapter Three of my thesis—a study of intertextuality in contemporary opera, using the communicative ecology of <i>La Commedia's</i> fourth movement as a case study—for Transfer of Status, my attention has turned to the more specific aesthetic effects of this kind of unresolved and unspecific narrativity. Melancholia has become an increasingly important theme in my research for understanding the connections between Dante's epic and Andriessen's opera; and I am currently exploring ideas of noise and how this, as well as melancholia, relates to ideas of intertextuality and narrativity in music. By framing the <i>Commedia</i>—and Andriessen's expression of it—through the theoretical (and related) lenses of melancholia and noise, I have been able to connect communicative ideas in my own compositional practice and form a more coherent voice when dealing with pieces that have very wide frames of reference. Naturally, research into such topics requires an equally wide range of sources—from studies in specific areas of literature (Jeremy Tambling's writings on Dante, or Shane Weller's writings on Samuel Beckett, for example) to related topics in philosophy, psychology, aesthetics and cultural theory. As a result of this broad view, I seek to keep the musical analysis of <i>La Commedia</i> at the heart of my research. This applied approach ensures that these wider viewpoints are always highly relevant to the case study and its context as a contemporary musical work for the stage. In turn, this allows me to continue feeding my own musical output with a more meaningful communicative ecology—one that has a basis in other pre-existing works, and particularly those that employ or convey specific textual sources.</p>
<b>(ii)</b>	<b>Your proposed timetable for submission:</b>

## JUNE

- Recording of *FLUX* four voices (part by part, overdubbed), in progress.
- Complete Chapter Two, which uses the relationship between Hal Hartley's portrayal of the Lucifer character (and related contemporary expressions of Lucifer) with the image of Lucifer as presented by the likes of Dante, Vondel and Milton—before then turning to Andriessen's musical expressions of religion, spirituality and mysticism—connecting historical conceptions with the postmodern. This chapter acts as a link between the theme of melancholia in Chapter One to the theme of Intertextuality in Chapter Three and will provide important background information for Chapter Four, part of which deals with the noise of religion.

## JULY

- Recording of *Jacinto Chiclana* baritone part (instrumental parts already recorded).
- Begin Chapter Four, which explores ideas of noise in *La Commedia*. Beginning with the ways in which the work reflects the noise of Dante and the *Commedia* itself, I will then explore some related themes within the various narratives in the work of Andriessen and Hartley and the way in which they present ideas of cultural and religious noise through the melancholic and intertextual frames of the films and the musical structure.

## AUGUST

- Recording of *FLUX* instrumental parts and mix.
- Complete Chapter Four

## SEPTEMBER

- Final edits to scores and complete programme notes for each composition.
- Complete the introduction and concluding sections of the thesis.
- Submit by the 1<sup>st</sup> October.

**SECTION 4** – to be completed by the supervisor


**Comments** (please include a comment on the progress of the student's research and the proposed timetable for submission – if you wish to do so, this may be sent directly to the relevant Graduate Studies Assistant (*please refer to [www.ox.ac.uk/students/academic/graduates/contacts/](http://www.ox.ac.uk/students/academic/graduates/contacts/) for contact details*)).

Joel is now very close to finishing the compositional part of his DPhil. thesis. Here the sole frustration has been that performances of *FLUX*, *Jacinto Chiclana* and a new site-specific piece have had to be postponed / abandoned. This means that certain recordings will now have to be made in the studio. Now that the lockdown is being relaxed, Joel has already made progress on this, and his schedule for completion by 1<sup>st</sup> October looks viable again.


While Joel had always been quite far ahead in completing his compositions, his critical writing work has taken longer to get started, but I and his written work supervisor, Gascia Ouzounian, are delighted with the way that he has managed to attend to this since the start of the year. As a result, both parts of his thesis are in good shape and Joel is now in position to benefit from a confirmation of status viva soon, with completion expected for 1<sup>st</sup> October.

I am therefore happy to back Joel's application for Confirmation of Status.

I confirm that the candidate's progress has been such to warrant confirmation of status:

Signature:		Date:	21.05.21
Full Name:	PROFESSOR MARTYN HARRY		

**SECTION 5** – to be completed by the college’s Tutor for Graduates

Does the college support the application:		<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
Comments on behalf of the college:			
Signature:	<i>Kerstin Hoge</i>	Date:	21 May 2021
Full Name:	Kerstin Hoge		
Position (if not Tutor for Graduates):			
College Stamp:			

## SECTION 6 – to be completed by the Director of Graduate Studies (or equivalent)

<b>I certify that this application has the approval of the candidate's department</b>		<input type="checkbox"/> Yes	<input type="checkbox"/> No
<b>Comments:</b>			
<p><b>From:</b> Christian Leitmeir &lt;christian.leitmeir@music.ox.ac.uk&gt;  <b>Sent:</b> Friday, May 21, 2021 4:46:16 PM  <b>To:</b> Joel Baldwin &lt;joel.baldwin@st-hildas.ox.ac.uk&gt;; Nick Fowler &lt;nick.fowler@humanities.ox.ac.uk&gt;  <b>Subject:</b> Fwd: Confirmation form</p> <p>Dear Nick,</p> <p>please find attached Joel's GSO.14 form, which I would like to approve herewith.</p> <p>Best wishes,</p> <p>Christian</p>			
Signature of DGS (or equivalent):		Date:	
Full Name:			

## NOTES

Confirmation of D.Phil. status was introduced to give faculties and departments an opportunity to monitor the direction and progress of a D.Phil. student's work in the period between transfer of status and submission of thesis. It is intended both to assess the progress of the research work and to support the work of a student and his or her supervisor(s) by ensuring that other members of the faculty or department with a responsibility for graduate students are aware of the state of the research in progress, and the likely timetable for submission.

While all candidates seeking confirmation of status are required to complete the form in full, further detailed requirements vary from subject to subject. You should find the specific requirements relating to your subject set out in the *Examination Regulations* or in the relevant departmental or divisional guidance notes or handbooks.

For candidates admitted to the status of Probationer Research Student, it is the University's expectation that a D.Phil. thesis will be submitted within twelve terms (the work representing 'what may reasonably be expected of a capable and diligent student after three or at most four years of full-time study'). Candidates may apply for extensions of time beyond twelve terms, within a maximum of six further terms. Faculty/department boards or other committees will require such applications to include full explanation of the reasons for the request, as well as the support of the student's supervisor and college. Approval of applications is not automatic, and most bodies will give not more, and may give less, than three terms' extension at any one time.

Candidates who are in receipt of Research Council awards must ensure that they know the date by which they are expected to submit. It is essential for the award of studentships to future generations of graduate students that every effort is made to submit by this date, or, if there are good reasons for suspension of status or extensions of time, these are **always** approved by the Research Council concerned as well as by the faculty or department. Such approval is necessary within the required submission period **even if a student is no longer receiving financial support.**

**SUPPLEMENTARY INFORMATION TO BE PROVIDED BY THE STUDENT**

The University recognises that the identification of particular areas of skills training and development is a regular aspect of a student's work with his or her supervisor(s). It regards confirmation of status as an appropriate point at which to ask the student, with the help of his or her supervisor(s), to:

- *record those subject-specific and personal and professional skills which the student has already acquired;*
- *identify any such skills which might require further development or refinement;*
- *note any other related activities, e.g. presentation of posters, attendance at conferences, etc., which have made a contribution to the development of the student's work.*

In making this record available to confirmation assessors and to those responsible for approving applications for confirmation, the University does not wish to make this a formal aspect of the confirmation process, but to acknowledge the importance of such activities in a research student's training and to provide assessors and others with a fuller picture of an individual student's progress. It also aims to help individual students cope with the increasing expectation on the part of research councils and other funding bodies that, in conjunction with their supervisor(s), they will maintain a record of such skills and achievements throughout the course of their career as a research student.



<b>Supplementary Information to be provided by the student:</b>	
<b>A</b>	<b>Please describe briefly any subject specific research skills that you have developed or improved in the course of your time as a research student. For example, these might include: research methodology; data analysis and management; record keeping; bibliographical skills; presentation of research.</b>
	<p>Since Transfer of Status, I amended the first submitted paper and worked with the editors of a volume on ‘Researching and Writing on Contemporary Art and Artists’ to revise and publish the following chapter:</p> <ul style="list-style-type: none"> <li>• “Writing About Contemporary Composers: Memory &amp; Irony in The Apollonian Clockwork” in <i>Researching and Writing on Contemporary Art and Artists</i>, eds. Christopher Wiley &amp; Ian Pace (Palgrave Macmillan, 2020)</li> </ul> <p>Preparing this article for publication was a useful task and the article itself proved an important background piece of work to my thesis as its focus on Andriessen and his particular understanding of irony and rhetoric (both in music and in writing) informs much of the way <i>La Commedia</i> has been constructed and is, in turn, received by audiences.</p> <p>As my thesis and its bibliography has grown, it has become increasingly important to retain an organised workflow and detailed notes on all sources and references. Using a combination of tools including Trello and RefWorks, as well as hand-written notebooks, I have been able to refine my research processes and maintain records in a way that is more conducive to finding the most relevant notes on already consulted materials and cross-referencing. I believe this has also resulted in an improved presentation and structure of work.</p>
<b>B</b>	<b>Please describe briefly any personal and professional skills in which you have received training or which you have enhanced during the course of your time as a research student. For example, these might include: time management; language skills; IT skills; team work; problem solving; presentation skills; teaching skills; career planning.</b>
	<ul style="list-style-type: none"> <li>• I attended language classes for a few terms (beginner’s Dutch speaking and improver’s Italian reading) to assist with some of my sources and a wider cultural appreciation on topics related to Andriessen and Dante.</li> <li>• I have been working as the manager of a performing arts centre in Bristol, managing a small team of staff and overseeing the venue’s programming.</li> <li>• I have undertaken a significant amount of tutorial teaching for various colleges, covering a wide range of topics including: History of Electronic Music, World Jazz, Global Hip Hop, Musical Multimedia, MTS topics and Composition. Through the creation and performance of my opera, <i>The Beginning of an Idea</i>, I led the practical part of the Opera and Music Theatre course, along with the director, at the JdP at St Hilda’s College, which was overseen by Martyn Harry.</li> <li>• My new opera, <i>FLUX</i>, was commissioned by a new opera company. This has resulted in a long, collaborative process with a wide range of artists and opera-makers from the UK, Europe and USA. Despite the cancellation of its premiere in Austria, I have retained good relationships with all involved and hope to be able to present this and other work with this company in the near future.</li> </ul>
<b>C</b>	<b>Please identify any subject-specific or personal and professional skills in which you (and your supervisor(s)) foresee the need for further development or training.</b>
<b>D</b>	<b>Please list any other activities which have contributed to the development of your work. For example, these might include courses attended, conference presentations given, publications, opportunities to undertake teaching etc.</b>
	<p>I have been involved with a number of different composition workshops. Most recently, I wrote sketches for a piano workshop and then later this term produced the second instalment of <i>Life Piles Up</i> for a Villiers Quartet workshop at the Faculty.</p> <p>Since Transfer, I have attended various colloquia and seminars (Composer Speaks, SCORD, etc.) at the Faculty as well as external workshops (several composition workshops at RWCMD, for example) and online conferences such as ‘The Autoethnography of Composition and the Composition of Autoethnography’ conference hosted by the University of Surrey, which was of particular interest to me, given the nature of my research into Louis Andriessen’s music.</p>