

INDEX 1: GRADING SHEET FOR ESSAY

MODULE TITLE: BODIES IN DISSENT

ASSESSMENT COMPONENT: ESSAY

MODULE COORDINATOR: FENIA KOTSOPOULOU

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DEADLINE: 06/MARCH/2022

Note: the following is not intended as a mechanic of measure of performance but rather as an indicative guide to assessment

LEARNING OUTCOMES

	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Critically understand the philosophical and theoretical underpinnings of performance practices that deal with acts that challenge the disciplining of the Body			X					
Engage in a diffractive discourse about their own performance in intra-action with theoretical, philosophical, and other artistic registers of knowledge making			X					
Critically position their own creative practice in relation to the field			X					

RESEARCH	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Range of sources			X					
Relevance of sources			X					
Application of knowledge in making an argument			X					
Understanding of topic			X					
Clarity of argument			X					
Use of supporting quotations				X				
Structure of the report:								
Introduction				X				
Development			X					
Conclusion			X					
SYNTHESIS/CREATIVITY & INDEPENDENT THOUGHT	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Integration of materials used			X					
Pertinence and precision of examples/specific details				X				
Distinctiveness of point of view			X					
WRITING SKILLS	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Compliance with conventions of scholarly citation					X			
Spelling & punctuation			X					
Writing Style: vocabulary and sentence structure		X						

1ST MARKER'S FEEDBACK

NOTABLE FEATURES OF THE WORK:	AREAS REQUIRING FURTHER DEVELOPMENT:
<p>Following the fugitive sensibility of camp, this reflective essay uses the form of notes in order to unfold issues on camp, queer failure, and the performativity of séance, prevadin the performance <i>Béyond</i>. Throughout your essay, you present the political and philosophical intricacies of camp and how it holds the potential of being an act of transgression.</p> <p>Drawing upon Sontag's notes, queer and camp theories, as well as drawing upon a specific artistic example, you unpack the operations and intentions behind your own performance to shed light and acquire a deeper insight regarding the ways of aligning or/and deviating from established camp aesthetics.</p> <p>Regarding the structure of the essay there is clarity and consistency, as you have chosen to focus separately into the topics of campness and queerness although there are overlaps. In this way you manage to create a good structure to order your reflections, and therefore it becomes easier for the reader to follow your line of thinking.</p> <p>You clearly situate your practice within the field of queer camp performance intersecting with live art, opening the path towards further artistic experimentations in your practice as research.</p>	<p>They have been several points in which you can in the future deepen your critical reflection and analysis, as well as using them to discover how they can be embodied or/and integrated in the practice more concretely. The points which could have been further unpacked (and which I invite you to keep investigating not only as separate issues but in juxtaposition) are:</p> <ul style="list-style-type: none">- the antithetical aspect of camp which has been explored through the act of piercing;- the dark queer aesthetics and the notion of death in camp performance.- The use of autobiography as a way to possibly reveal the sociopolitical complexities of queer bodies in the context of mainstream, pop culture. <p>Pay attention to the format of block quotations within your text, following the academic conventions.</p> <p>I consider that the first section would benefit by merging some notes together to achieve less fragmentation to keep a less fragmented flow in your writing. Last, consider how you can bring in the discussion more artistic references. You have managed to integrate Tom Marshman's work in a meaningful way. It is though</p>

Furthermore, what it can be very helpful is recognizing and reflecting not only on what it worked but also on what it didn't work in the performance and artistic choices. I am looking forward to seeing how you will further embed the acquired knowledge. Well done.

a work/artist that you could have used also in relation to previous arguments/notes.

2ND MARKER'S FEEDBACK

NOTABLE FEATURES OF THE WORK:	AREAS REQUIRING FURTHER DEVELOPMENT:

GRADE	ASSESSOR'S SIGNATURE	DATE
<p style="text-align: center;">8</p> <p><i>All marks are Subject to approval by the external examiner</i></p>	<p><i>Fenia Kotsopoulou</i></p> 	<p>03.04.2022</p>