

ONGOING FORMATIVE FEEDBACK

MODULE TITLE: STUDIO PRACTICE AND FEEDBACK FRAMEWORKS

ASSESSMENT COMPONENT: **ONLINE SUBMISSION**

MODULE COORDINATOR: **DAZ DISLEY | KAYLA DOUGAN BOWTELL**

STUDENT NAME: RYAN O'SHEA

PART A1: LIVE FEEDBACK

DATE OF PRESENTATION: 06.05.22 OR 07.05.22

TITLE OF WORK IN PROGRESS: DONATELLA

LINK TO PRESENTATION: <https://>

LINK TO LIVE FEEDBACK RECORDING: <https://>

PART A2: PEER FEEDBACK

(completed by your peers)

FEEDBACK BY	FAY	FEEDBACK BY	ERMIS	FEEDBACK BY	Danielle
	<p>I recommend you to look into the background of your work, which I know personally that you are involved in theater, this was apparent to me in the becoming from Ryan to Donatella. I am curious how you can utilize this very trained and disciplined background in aiding you into creating this trash aesthetic that was referenced? I urge you to think about also the text that you are lip syncing, that you are introducing topics of sustainability, feminism, etc. I would be curious to know if there would be an intentionality between the content/ the persona of Ryan (ur identities included and how u are perceived) as well as Donatella (a rich Italian women famous designer) - speaking about certain things, and what approach is being used here? Sarcasm to highlight? To undermine? The movement within the performances for me was more audio based, there was something i needed to follow audibly before the visual, if that's what you want? Sianne Ngai's work uses this trash aesthetic with an intentionality around the context and intention of the visual that is being presented, perhaps this might give you some insight to something that can also be light and fun in reference to your becoming of Donatella and the lip sync.</p>		<p>I would invite you to think of drag in terms of disidentification, as outlined by José Esteban Muñoz in his work disidentifications, and to further explore trash, as an aesthetic category (considering it as a power bottom and a potential source of transgression). How could trash serve more than simply garbage-picking in a throwaway culture? I would like to encourage you to watch/visit some of the following: "wildness" (2012) by Wu Tsang, "in conversation: untitled lipsync" by Boychild, as well as the works/writings by Nando Messias.</p>		<p>Dearest Ryan, I want to focus on your question regarding the relationship between Ryan and Donatella. We used some interesting operations to describe your choices, such as: camouflaging, layering, gesturing, cyborg. These ones sent me to your interest in the site. In the spirit of the interview, I attach a few questions for both Ryan and Donatella. Maybe the integration of their separate answers can be beneficial to you. Where would you locate yourself in each site as a performer / host? Where would you locate yourself in each site if you are alone? Which kind of actions or gestures does each site invites you to explore? I which of the places to you feel like dancing? And how? Which one of these actions/gestures you want to perform to others? Why?</p> <p>Intuitively, I feel that the stage gives Ryan a place to fulfill different kinds of personal of freedom regularly. I wonder what can Dontella has specifically to contribute in that respect.</p>

PART A3: REFLECTING ON LIVE & PEER FEEDBACK

(completed by you)

THEME / TOPIC	DESCRIPTION	RATIONALE	RESPONSE	ACTION PLAN	TIMEPLAN
(give it a small title)	(explain the topic/theme/area and if necessary give some examples) [NO INTERNET WHILST WRITING THIS]	(explain why you think your tutors and peers mentioned this)	(explain how you understand this point from your perspective as the researcher of this project, why and how it can be meaningful in your process)	(what action do you intend to take and why?)	(explain when you intend to engage with this point: short-term/long-term/other)
Creating Trash Aesthetic	Trash Aesthetics. Aesthetical form in theatre/live art/drag where a DIY sensibility is used to create the look of performance. Often using found objects/materials and a sense a playful, flair to create work without trying to make it polished or 'good'. Embracing amateurism.	In the performance I wrap tape around pieces of wood I found in a workshop area. This use of found objects and rudimental tapping them to my old shoes created a DIY, thrown together look. This followed the sentiment of the performance- I wasn't presenting a 'polished' or 'synchronized' lip sync.	I understand that I have a choice to either embrace the trash aesthetic and push it forward or to make the performance more polished. Through researching trash aesthetics, I can become aware of how to utilise them for my work.	I intend to research Trash aesthetics a bit more. I intend to make a decision on whether to embrace trash aesthetics or whether I should focus and polish my work.	Spend 30 mins on 10/05/20 re-researching Trash Aesthetics. Start by researching Sianne Ngai's work.
'Interview' Text (<i>verbatim</i>)	The specific use of taking verbatim text and re-appropriating it within a performance. To think about language, to hone in on what the text itself is mentioning. What do all the words in the specific interview mean within context.	I invited the reference to content within my initial question. For Fay, this sparked thinking on the actual subject matter of the text - it grazes past lots of deep subject matters in a very shallow way. There was an invitation to consider it and consider the social political dimension of both Donatella Versace and myself.	I understand that I am invited to actively listen to the content of the text more deeply, and think about how this effects the lip sync performance. It can be meaningful to my process to consider deepening the content of the lip sync or also to consider the depth of the content and decide that a shallow approach to content is what is needed to make the operations of humour valid.	I will type out the responses from Donatella within the lipsync and start to correlate subject matters that are mentioned more than once. I will review as to whether I think I need dive deeper into each answer or whether I should keep the response as 'throw-away'	Spend 1 hour on the 11/05/2022: Transcribing interview. Spend 1 hour on 21/05/22: Correlating subject matters and deciding what needs fleshing out.
the persona	The persona of a known character, in this case Donatella Versace. The word persona indicates a step away from acting as or attempting to become the	I think my peers mentioned this because I am clearly not trying to become Donatella =, however at the same time I am not truly performing myself. This in-	As a researcher this in-between of performer and persona links to my research on detachment and queer failure. By further	Further research 'the persona' from the framework of queer failure - looking back over J Halberstam.	June: Read J Halberstam: Queer Failure in full. Research concepts around the 'persona' and the 'figure' and

	character of Donatella but rather at hint at the personality of Donatella	between area between 'performer' (Ryan) and 'persona' (Donatella) opens up a rich field of play and possibilities.	opening up this form of detachment instead of just focusing on detachment of the lip sync technique alone. Also the failure to properly inhabit Donatella directs me towards deepening my research on queer failure.	Start to analyse detachment in my performance work outside of the perspective of specific theatrical techniques.	how they relate to previous signposts in my research.
movement	The movement by the performer needed to start to investigate the persona of Donatella. The movement of the audience through spaces within the promenade performance of Donatella.	My peers mentioned movement because I questioned the relationship between myself as a performer and the persona of Donatella. There is currently an ambiguous in-between between these two pillars and my peers have suggested that I clarify this relationship.	I understand that I should investigate the movement of Donatella in more depth in order to decide what to include within the performance. Danielle has suggested some specific questions relating to how Donatella moves that I can utilise as a starting point of this physical investigation.	I intend to take the questions regarding movement from Danielle's feedback and physically work with them when I am in the studio. I feel that focusing on the movement may help unlock some clarity on the persona of Donatella and how far I should take it.	Spend 1 hour in the studio focusing on movement: 11/05/2022
Drag	Drag: the artform of becoming a persona, usually playing with the changing of genders through a specific character. Usually utilizing a specific aesthetic and heightened, theatrical expressions of gender.	I think Ermis mentioned drag because I am dipping my feet into this artform by lip-syncing to the voice of Donatella. I am also starting to develop a drag aesthetic by creating the DIY high heel shoes and shifting the way I move as Ryan.	I understand that as a researcher if I want to further explore lip-syncing and the persona of Donatella then I need to further research and understand the artform of Drag.	I intend to read a little more about drag and find examples of Drag performances that disrupt the artform of Drag or interrogate or play with the artform. Ermis has listed some examples for me to look into	June: read José Esteban Muñoz's work on Drag and disidentification. Further research "wildness" (2012) by Wu Tsang, "in conversation: untitled lipsync" by Boychild, as well as the works/writings by Nando Messias.
disidentification	To remove or attempt to remove identifying attributes. Ermis brought this term in specific reference to José Esteban Muñoz's so I will have to read more on this, and a stable internet connection, before fully answering this question.	I believe Ermis pointed me towards this direction because in the performance of Donatella, I enter into an in-between state between myself as Ryan and the persona of Donatella. Maybe Disidentification could be used as a tool or as an operation to help define, or mash together myself as Ryan and the persona of Donatella.	From the point of view of my research, Muñoz was already an academic I was interested in further researching. I think they're work on queer failure, walking and queer aesthetics relates to my performance of Donatella.	I intend to become more familiar with the term Disidentification by further reading Muñoz's work.	June: read José Esteban Muñoz's work on Drag and disidentification.
relationship between Ryan and Donatella	I feel this has been covered in the sections regarding 'Drag', 'movement' and 'the persona'.				

PART B1: LIVE FEEDBACK

DATE OF PRESENTATION: 13.05.22

TITLE OF WORK IN PROGRESS: THE TOUR

LINK TO PRESENTATION: <https://>

LINK TO LIVE FEEDBACK RECORDING: <https://>

PART B2: PEER FEEDBACK

(completed by your peers : for this feedback they can also comment on the development and transformation of the work so far)

FEEDBACK BY	VICKY	FEEDBACK BY	MAR	FEEDBACK BY	TANIA
	<p>Dear Ryan,</p> <p>As a tour-guide by heart I can only tell you that I adored your performance. You picked up very well different types of stereotypes and not only caricatured them but queered them up by using the fast pace for walking and the slower, constant pace for the audio. For me you created a mixture between a movie and a procession, which already hints towards your questions about the experience of detachment and how it made me feel.</p> <p>There was a moment of detachment in the referring to actual events, the recalling of memories in the content of the audio. It shifted my imagination between real and fiction again and again and produced contradictions for me as well as moments of humour. To give an example: you were talking about a yellow umbrella while using a red umbrella. Or inviting audience on stage and then taking the camera and leaving. You created a little world within the big world and I am curious what would it do to the performance and the detachment if there is more audience participation involved. What happens if you play around with the pacing? I further would like to invite you to read the tragicomic drama "Philadelphia, Here I Come!" by Brian Friel (I have the book for you in Arnhem) in which the protagonist is divided into two</p>	<p>Regarding to your questions about detachment and the sound operations you used in your final work (such as displacement, compilation, voice-over..) I would like to invite you to further explore the in-between space of trans-diegetic use of voice (mix of non-diegetic and diegetic sounds) as a way to bridge or link two different things present in the piece. This could be a very interesting space for the audience to feel engaged within the work and attached to a voice that is</p> <p>The decision to provide headphones for the audience created a sense of immersivity and of being placed, part of the piece/play, which contrasts with your previous work. In addition, the neutral tone of voice of your descriptive narration is making place for the audience to embody your discourse, enact your thoughts and see through your lenses. I definitely recommend you to continue exploring this powerful operation in relation to manipulation.</p> <p>I strongly push you to continue exploring this personal and intuitive register of story-telling (which is always part of your works) in relation to concepts such as hope, collectiveness, intimacy or belonging. How can this ideas relate with queerness in your research? (i'm thinking about esteban muñoz writings)</p> <p>I invite you to continue inquiring the role of the audience in your work and to ask yourself where do you want to take them and to what extend do you want their engagement (both your last prototype and your last piece ended giving prominence to the audience and with the "disappearance" or dissolution of the performer's role). What does it mean for you as a performer</p>		<p>Dear Ryan,</p> <p>Considering your last performance (but also the previous one) i would like to invite you to consider the guiding and manipulation of the audience in the space through the lens of choreography. How will it affect the work if you approach the composition of the space in relation to the moving bodies as choreographing the audience? What relationships could emerge? How much freedom are you willing to give to the viewer as they travel? In this regard, i would also invite you to think about this process in terms of risk and vulnerability. By creating the conditions for unexpected encounters with the audience to happen where you are not so much in control you could explore ways to make yourself more vulnerable as a performer, in case you are interested in that. This makes me wonder how much room you leave for the unknown and in what ways you relate to improvisation as a tool, especially when you situate your work in a public space. How could you make your work accessible to people passing by so that they can also feel invited and engage with the work? What new operations would you need to do so? What will randomness do to the narration and the use of humor? How will it affect the building up of the different persona when the audience does not know Ryan? In your last performance I find very interesting the contrasting interplay between the excess of the performed character (in their facial expression, gesturing, and characterization) and the simplicity of the performer brought by the intimate voice and the reflective text. What do you need and what</p>	

<p>characters: the public and they private one, played by two different people.</p>	<p>to bring them into the piece? Do you need/want to interact with them directly? Which role plays complicity and what strategies can you enact to forge this complicity with audience that you don't know?</p> <p>I invite you to think in your descriptions/story-telling as kind of lenses through which you can look at the reality and distort or shape it (what can happen if you use and describe shared social issues?)</p> <p>+some recommendations: One that was already said: la grande bellezza Alessandro baricco (italian writer, any of his books) Explore notion of inner speech</p> <p>Thank you for the lightness and liveness of your intensity. We need your art in the planet 🌍</p>	<p>you don't need to be perceived as Ryan? What emerges when you suspend the character? Lastly, I would like to invite you to think about detachment in relation to the audience and the impact that having a detached audience could have in your work and way of performing.</p>
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PART B3: REFLECTING ON LIVE & PEER FEEDBACK

(completed by you)

THEME / TOPIC	DESCRIPTION	RATIONALE	RESPONSE	ACTION PLAN	TIMEPLAN
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(give it a small title)	(explain the topic/theme/area and if necessary give some examples)	(explain why you think your tutors and peers mentioned this)	(explain how you understand this point from your perspective as the researcher of this project, why and how it can be meaningful in your process)	(what action do you intend to take and why?)	(explain when you intend to engage with this point: short-term/long-term/other)
Tour guiding	Tour guiding. The operation of guiding the audience on a ;'tour' of some kind.	The concept of the tour guide became the framing of my piece. I took conventions of a touristic tour guide (The umbrella, the gesturing, the walking to different points of interest) and used them as one half of a score for my performance (the other score being the head-phone text).	The notion of reality framing and situation is what I understand here to be relevant to my research. When discussing detachment and techniques of detachment, this notion of 'tour guiding' or other real-life situational context brings me something very clear to detach from.	To further consider what other 'real-life' situational contexts I could frame performances with. Maybe it's a guided tour in terms of an open day - if I'm presenting work at a university, maybe it's a tour of an arts center etc.	Ongoing thoughts throughout the year. June/July - in preparation for the final performances spend some studio time investigating the notion of tour guiding
Movie/film/cinematography	The notion of making performance work cinematic, referencing cinema or using tropes of cinema to further build a cinematic world.	The use of headphones in a public space creates an inner world for the audience. This can be received phenomenologically as if being inside a soundtrack. The situation of a framing the piece in a real-life context also points to satire/surrealism in a similar way of	I understand that there could be references made to films that I might miss if I dive into this way of staging a performance. It's important to consider the relationship to cinematography and film references when making work that engages with theatrical techniques of detachment.	Watch some Italian films as mention in the feedback frameworks session to become aware of techniques of detachment within them and how they build worlds.	Watch 5 films (with peers) that relate to the content of the work. Starting with films by Fellini and la grande bellezza. In June
Audience participation	When performers actively encourage and engage with audiences actively participating within their performance pieces.	I lead a group of audience members around an island, the audience have to actively engage in the work by walking with me.	It's not an area I have considered before so I understand that I need to know a bit more about how to manipulate audiences so they feel as comfortable as they can when participating in the work.	I intend to further look into performances that actively engage with audience participation and take notes specifically outlining how they use the operation of manipulation within it.	Look at some art work that utilizes audience participation and take notes (June 20 th)
Trans-diegesis	The transition from diegetic sound to non-diegetic sound. Often used in film, it's a transitional moment from the sound being inside the world to the sound coming from outside of the world.	I think the device of using headphones for the audience to wear and then situating them in a real-life outside environment, naturally has the effect of trans-diegesis. I think the inclusion of Puccini at the end highlighted the non-diegetic sound piped through the audiences ears.	I think the operation of trans diegesis resonates heavily with the research around detachment - particularly from the point of view of the theatrical technique of voiceover.	I intend to research Trans-diegeses further. I also intend to work with headphones again in re rehearsal room, experimenting with what conjures the operation of trans-diegesis.	To read 2 articles that relate to the operations/concepts of trans-Diegesis - July 31 st June 8 th - one hour experimenting with headphones in the studio.

PART C1: SUMMATIVE SELF-EVALUATION

(completed by you after meeting with your tutor)

X	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Recognise how the conditions of work relate to the outcome of the work in becoming an active agent for negotiating and carrying forward both the conditions and the work				x				
Establish the foundations of their own practice-as-research through experimentation and collaboration					x			
Refine practice through discussion, reflection, and peer/tutorial feedback				x				
Engage with the demands and practices of working in an intensive artistic residency			x					
Deploy creative problem-solving in practice			x					
Develop and facilitate a practice of methodic feedback giving and receiving				x				
PERFORMANCE / ARTWORK	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Command of appropriate range of skills	x							
Clarity of intention	x							
Awareness of, sensitivity to, and/or communication with audience/ teachers		x						
Focus, Presence and engagement during performance	x							
Coherence of presentation elements with conceptual goals	x							
PROCESS	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Artistic / empirical exploration, research and development of material			x					
Organisational skills				x				
Response to feedback				x				
Engagement in reflective practice and feedback sharing					x			
Continued refinement of practice				x				
Practical evaluation of theoretical concepts					x			
Engagement in creative problem solving			x					

COMMITMENT TO EXPERIMENTATION	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Risk taking and self-challenging			x					
Refinement of research topic through practice				x				
Engagement in creative problem solving			x					

PART C1(cont.) SELF-FEEDBACK

**NOTABLE FEATURES OF YOUR ONGOING PROCESS,
COLLABORATION & FEEDBACK GIVING & SHARING :**

Ongoing process:

Notable features of my ongoing practice include my commitment to my research area of detachment looking specifically at the theatrical techniques of Lip syncing, Voiceover, Subtitles.

Collaboration:

My willingness to collaborate with others within the rehearsal room has become evident. I will definitely start working with more collaborators within the studio space. My willingness for collaboration has also been evident outside the rehearsal space. I have begun to take poetics from collaborations outside the rehearsal room and let influences slowly seep in.

Feedback giving & sharing:

Notable features of my feedback within this module has included taking the feedback framework and molding it to work for myself by taking out the description and starting with operations, but operations anchored by a sentence of description.

AREAS OF WEAKNESS REQUIRING FURTHER DEVELOPMENT:

My initial openness to exploring the feedback framework is something I can work on, by seeing how taking the context out of the work can produce a clear line of artistic research aims.

To work out when to use humour for lightness and when I'm using humour as a defense mechanism.

How typing with two fingers is not the fastest way to fill out a feedback framework form and utilising my full hand could improve the speed of my typed work.

PART C2: SUMMATIVE TUTOR EVALUATION

(completed by your mentor)

LEARNING OUTCOMES	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Recognise how the conditions of work relate to the outcome of the work in becoming an active agent for negotiating and carrying forward both the conditions and the work			X					
Establish the foundations of their own practice-as-research through experimentation and collaboration			X					
Refine practice through discussion, reflection, and peer/tutorial feedback					X			
Engage with the demands and practices of working in an intensive artistic residency			X					
Deploy creative problem-solving in practice			X					
Develop and facilitate a practice of methodic feedback giving and receiving				X				
PERFORMANCE / ARTWORK	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Command of appropriate range of skills								
Clarity of intention								
Awareness of, sensitivity to, and/or communication with audience/ teachers								
Focus, Presence and engagement during performance								
Coherence of presentation elements with conceptual goals								
PROCESS	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Artistic / empirical exploration, research and development of material								
Organisational skills								
Response to feedback								
Engagement in reflective practice and feedback sharing								
Continued refinement of practice								
Practical evaluation of theoretical concepts								
Engagement in creative problem solving								

COMMITMENT TO EXPERIMENTATION	Outstanding	Excellent	Very Good	Good	Competent	Limited	Very Limited	Poor
Risk taking and self-challenging								
Refinement of research topic through practice								
Engagement in creative problem solving								

PART C2(cont.) TUTOR FEEDBACK

1ST MARKER'S FEEDBACK

NOTABLE FEATURES OF YOUR ONGOING PROCESS, COLLABORATION & FEEDBACK GIVING & SHARING :

Through this residency, you have taken a very economical pathway towards enquiring into the main pillars you identify in your research trajectory, moving from item to item, working with your questions, and then moving onto the next item. You had no qualms in getting-on with the functions you identified, and were creative in resourcing your experiments - which perhaps lead you into areas you might not have intuitively have brought under the umbrella of your main research agenda.

In developing your second presentation from a combination of feedback from the first, and your established research pathway, I might invite you to give consideration to the differentiations between participation and direction. Whilst you skillfully synthesised a situation through which your audience journeyed with you - did they participate, or were they directed? Furthering this line of enquiry, and into the realm of dealing with the unknown (as a function of your hosting) how might you extend the role of the "external" observers of the work (general public) towards being participants (and being further co-opted into your directorship)?

AREAS OF WEAKNESS REQUIRING FURTHER DEVELOPMENT:

Whilst your feedback identifies concepts leading to recommendation based on personal experience, it is left somewhat floating in the absence of a more fleshed-out description, risking it perhaps requiring additional labour of the receiver in making meaning from the otherwise useful contribution it makes. In the non task-based elements of the residency you are a strong observer and contributor - beyond questions of how you situate yourself within the research constellation, there is perhaps place where your observation skills might further support your feedback giving.

In digesting and responding to the feedback you received, whilst you take a fine-grained approach to tackling each item, a majority of the time plan pushes enquiry out by several weeks and into coming months. Would there have perhaps been smaller/more concise experimentation opportunities which may have (at least partially) helped illuminate these actions closer the immediacy of the residency period?

Please complete sections A1 and B1 to include links to the uploads of recordings from performances and tutorial

2nd MARKER'S FEEDBACK

**NOTABLE FEATURES OF YOUR ONGOING PROCESS,
COLLABORATION & FEEDBACK GIVING & SHARING :**

AREAS OF WEAKNESS REQUIRING FURTHER DEVELOPMENT:

You have demonstrated resourcefulness throughout the residency. You have contributed to the social and domestic aspects of creating conditions for yourself and others to engage in practice, and you have also found ways to situate your practice in your encounters within the dailyness of the residency.

You have supported others in their practices, by sharing your expertise and naivety openly, and in ways that serve the spirit of research. Your feedback to others shows development and increasing ownership of the model from the first to the second round. Initially feedback launched into operations without much grounding in description, but later develops towards focused areas of development, based on the materials present. You offer practical recommendations towards the development of aspects of the work, almost as a director might. I think you can quickly reimagine a work and perhaps this informs the tone of your feedback. You tend not to critically/theoretically situate your feedback, and this is also a tendency in your own practice. It will be interesting to see how you come to frame your work with a research paradigm.

In feedback to your previous works, trash aesthetics, cyborg/prosthesis/ intimacy (and more) have all been noted. Failure encapsulates these through the rubbing of detachment and ambiguity towards the everyday, social and political realities at play in your

Areas in your practice requiring further attention, include :

To develop confidence in the critical framing of your work

To explore mechanisms that reveal failure more explicitly

work. You play with virtuosity and expectation, and you destabilise this through the characters you create who challenge our perceptions of their skill, and at the same time, awaken in the spectator value systems and the potential awkwardness this promotes (see Chaplin's work). You have great skill in making use of what is available and techniques for treating material in ways that subvert or challenge subject-object relations that create structure, narrative and sense-making. All of this (and more) comes together to form the aesthetics of your production. Documentation of these processes would support you in defining your methodology of practice and perspectives.

Artists/thinkers that may be useful to your practice: Nick Kaye and Mike Pearson for their ideas around performative disruption, assumptions and stabilities of sites. Sarah Bailes text Performance Theatre and the Poetics of Failure may be useful for her attention to theatre practices and practitioners whose aesthetics and operations (I think) resonate with yours. Julie Clarke's essay on pros+thesis and Stelac's work may be fruitful in terms of working with disembodied information.

PASS/FAIL	ASSESSOR'S SIGNATURE	DATE
<p data-bbox="533 480 618 512">PASS</p> <p data-bbox="185 512 965 544">All marks are Subject to approval by the external examiner</p>	 <p data-bbox="1106 512 1563 544">Daz Disley Kayla Dougan Bowtell</p>	<p data-bbox="1794 504 1962 536">29.05.2022</p>

INDEX 1: GRADING DESCRIPTOR

Set out below is a broad indication of the way in which overall marks are calculated for the assessments

10	<ul style="list-style-type: none"> • Work in which a greater proportion of the learning outcomes are met to an outstanding standard, and all other outcomes to an excellent standard • Intellectually contributing: outstanding level of critical engagement with the subject and the task, outstanding understanding of theory, technology and form • Original, distinctive authorial voice: demonstrates ability to expose and/or discover new structural relations between the chosen medium, society and process 	<ul style="list-style-type: none"> • Innovative articulation of source material and format • Outstanding integration of form and content • outstanding personal and professional etiquette and signature • outstanding self-motivation, independent learning and ability to solve complex problems • Original, distinctive and authorial voice. • Imaginative • Innovative use of the medium • Outstandingly organised and managed
9	<ul style="list-style-type: none"> • Work in which a greater proportion of learning outcomes are met to an excellent standard, and all other outcomes at a very good standard • Intellectually rich: Excellent level of critical engagement with the subject and the task, excellent understanding of theory, technology and form • Illuminating and expansive articulation of source material and format • Excellent integration of form and content 	<ul style="list-style-type: none"> • Lucid and persuasive, demonstrates ability to uncover and connect structural relations between the chosen medium, society and process • Excellent personal and professional etiquette and signature • Strong authorial voice • Excellent self-motivation, independent learning and the ability to solve complex problems • Expertly organised and managed
8	<ul style="list-style-type: none"> • Work in which a greater proportion of learning outcomes are met to a very good standard with the remaining outcomes at a good standard with very few weaknesses • Very well grounded and thought through integrative exposition of theory and practice • Very good level of critical engagement with the subject and task • Very good level understanding and development of relevant skills which are applied consistently • Very effective structure, very consistent composition and impactful content 	<ul style="list-style-type: none"> • Convincing voice • Developed and thoroughly well ground and achieved integration of content and form • High level of technical efficiency with low incidence of superfluous or redundant/ gratuitous effects • Consistently demonstrating very good personal and professional etiquette and signature • Very good self-motivation, independent learning and ability to solve complex problems
7	<ul style="list-style-type: none"> • Work in which a greater proportion of learning outcomes are met to a good standard with the remaining outcomes, characterised by more strengths than weaknesses • Good level of consistent engagement with the subject or task 	<ul style="list-style-type: none"> • Good level of understanding and development of relevant skills which are applied consistently • Effective structure, consistent composition with engaging content

	<ul style="list-style-type: none"> • Grounded and achieved integrative exposition of theory and practice • Good self-motivation, independent learning and the ability to solve complex problems 	<ul style="list-style-type: none"> • Informative voice with good personal and professional etiquette and signature • Good level of technical efficiency with some superfluous or redundant/gratuitous effects
6	<ul style="list-style-type: none"> • Work in which a greater proportion of learning outcomes are met to a good standard with the remaining outcomes, characterised by a balance of strengths and weaknesses • Competent level of integration of medium and theme, though inconsistent in parts and not always demonstrating a complementary relation between the two • Not wholly convincing but shows demonstrable commitment and application • Relying often on conventional approaches • Satisfactory grasp of theory practice relations though not entirely sustained and convincing 	<ul style="list-style-type: none"> • Indistinct perspective • Adequate level of technical competencies but restricted formal register • Not established full control with some redundant elements • Fairly well organised and managed • Satisfactory evidence or understanding and development of relevant skills which applied with some consistency • Demonstrable self-motivation and independent learning • Demonstrable personal and professional etiquette
5	<ul style="list-style-type: none"> • Work that fails to meet one or more of the learning outcomes • Limited engagement with the subject and task • Limited evidence of understanding, development and application of relevant skills • Limited understanding of personal and professional etiquette and inconsistently demonstrated 	<ul style="list-style-type: none"> • Self-motivation and independent learning are not demonstrated consistently • Underdeveloped and sparsely resourced; mismatched treatment of theme and form. • Unconvincing of diligence and deliberation • Limited integration of content and form, prone to awkwardness • Limited management and organisation
4	<ul style="list-style-type: none"> • Work that fails to meet the big majority of the learning outcomes • Very limited engagement with the subject and task • Insufficient evidence of understanding, development and application of relevant skills 	<ul style="list-style-type: none"> • Evidence of personal and professional etiquette • Evidence of self-motivation and independent learning
3	<ul style="list-style-type: none"> • Work that fails to meet all or a big majority of the learning outcomes • Poor and inadequate engagement with the subject and task 	<ul style="list-style-type: none"> • Poor, irrelevant or incoherent evidence of understanding, development and application of relevant skills • Poor evidence of personal and professional etiquette • Poor evidence of self-motivation and independent learning
2	<ul style="list-style-type: none"> • Work that fails to meet the learning outcomes • Serious lack of engagement with the subject and task • Unselfconscious with poor or no understanding of personal and professional etiquette 	<ul style="list-style-type: none"> • Ineffective command of formal means of communication • Incompetent management and organization

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- Work that fails to meet the learning outcomes
- Seriously problematic engagement with the personal and professional etiquette
- Vacuous, little if any evidence of planning

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- The student did not present work (non-submission)
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INDEX 2: ACADEMIC OFFENCES

1.1 Every student is entitled to receive, in a programme or course handbook, guidance on the relevant discipline conventions governing such matters as sound scholarship, originality of expression, citation, attribution, referencing, bibliography, acceptability of quotation, plagiarism, collusion and cheating in examinations.

1.2 The following are examples of academic offences in respect of assessment:

(i) **COLLUSION:** A student colludes when he or she submits work for assessment done in collaboration with another person as entirely his or her own work, or collaborates with another student to complete work which is submitted as that other student's work. Collusion does not apply in the case of the submission of group projects, or assessments that are intended to be produced collaboratively.

(ii) **MISLEADING MATERIAL:** Inclusion of data which has been invented or obtained by unfair means or an academic offence; or re-submission in whole or in part, without proper acknowledgement, of any work by the student for which credit has already been claimed as part of the same or another award.

(iii) **PLAGIARISM:** Plagiarism is the passing off of another person's thoughts, ideas, writings or images as one's own. A student commits plagiarism when she/he incorporates in his or her own work substantial unacknowledged portions of another person's material, or attempts to pass off such work as original through its inclusion. In this context, substantial means more than trivial or minimal. Examples of plagiarism can be found on page 17.

(iv) **CHEATING:** Any irregular behaviour during examinations such as the unauthorised possession of notes; the copying of another candidate's work; the use of programmable calculators and other equipment when this has been forbidden; the unauthorised obtaining of examination papers.

The above list is not exhaustive.

2.1 'All coursework submitted for assessment should be, as far as possible, original. The following is offered as criteria for originality in coursework.

2.2 Coursework can be designated original only when its subject is presented (as far as possible) in a unique way i.e. a form that differs from that which is available in:

(a) published works (written or performed or recorded etc.);

- (b) lecture/seminar handouts;
 - (c) the work of other students, past or present.
2. Originality does not preclude the proper use of published material, properly acknowledged. In most cases assignments would be seen as incomplete unless their content was:
- (a) placed within the context of existing knowledge;
 - (b) related to the ideas and opinions contained in relevant published works;
 - (c) supported by illustrative examples.
3. In order to comply with the fundamental requirement that all coursework is original, students must ensure that:
- (a) words, phrases and passages taken verbatim from a published work are placed in quotation marks and the source acknowledged (either within the text or using appropriate footnotes or other referencing); and that
 - (b) quotations take the form of brief extracts which focus on the point. (Only in exceptional circumstances should quotations exceed **100 words** in length).

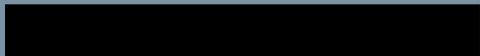
Where a student wishes to make lengthier use of a published work it is acceptable to summarise or to paraphrase the author's words, but the source of such summary or paraphrase must be properly acknowledged.

4. It is important that students recognise that unacknowledged collaborative work or the unacknowledged use of the work of others (plagiarism) is regarded as an academic offence and will be dealt with in accordance with the University Regulations. The following are examples of plagiarism:
- (a) the inclusion of quotations from published works, the source of which is not properly acknowledged;
 - (b) the inclusion of passages which are closely based (in summary or paraphrase) on published material, the source of which is not properly acknowledged;
 - (c) the inclusion of material which is identical or virtually identical with that of another student, past or present, unless this method of presentation has been previously agreed with the member of staff concerned.'

Thorough referencing of your written coursework is strongly recommended in order to avoid any accusation of plagiarism. This should include the employment of footnotes, (or endnotes) and, at the end of every assignment, the presentation of a bibliography in which all texts, articles and primary sources used should be listed.

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