

CAMP- ITS EXPANSION IN VERBAL ARTS, FINE/VISUAL ARTS, PERFORMANCE ARTS AND ITS POSSIBLE LINKAGE WITH SCHOOL TRAINING PROGRAMS IN VIETNAM

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Abstract. The idea about camp is still an unfamiliarity in the country of Vietnam while it is likely a large part of the daily and academic life in the western society. Camp can be found in many arts forms like literature, architecture, paintings, sculptures, music and fashion from the history up to the present days. However, it seems that the presence of camp was not widely recognized until the release of Sontag's essay in 1964. Therefore, it has led to the rationale to make an insight into it on the scales of the above fields. From the analysis it can be summarized that camp exists in arts with three specific ways of influence. Firstly, it evokes extreme emotions among audiences while examining the arts works. Besides, camp is both evident and visible in gaudiness of the products in those target fields. Moreover, under the influence of camp all what is traditional is subverted to set a new norm welcome by the contemporaneity. Apart from this, a link between camp and liberal education is speculated urging a mobilization of camp in Vietnam schools for this country is on its way to reach liberal education. For it to be done, it requires the initiatives from teaching staffs in terms of methodology and from learners in terms of learning attitudes. It can be concluded that the spirit of camp should be encouraged in Vietnam education even before liberal education is activated.

Keywords: camp/campy/campiness, arts, liberal education, Vietnam education.

1. Introduction

The conception of camp seems relatively common in the western society as it has been a source of inspiration in many aspects of the social life. The term "camp" originally derives from the French word "se camper" in the 17th century, during the reign of French King Louis XIV (Waxman, 2019) [1] which connotes a bold posture. Alongside with the timeline its definition is being added in making an endless list. However, the definition given by the American critic, Susan Sontag, seems to be the most prominent. As stated by Sontag (2018) [2], camp "is one way of seeing the world as an aesthetic phenomenon. That way, the way of camp, is not in terms of beauty, but in terms of the degree of artifice, of stylization."

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In the context of this essay, camp will be viewed within the triangular perimeter of three target fields which are verbal arts (selected novels), fine or visual arts (architectural constructions, paintings and sculptures) with the gothic style as the key factor of identification in both, and performance arts (Madonna's and Lady Gaga's music works, and the Met Gala). Also, with its incredible influence in those areas of arts, there is possibly a spirit of camp in the liberally-oriented education. Therefore, an application of camp is recommended for the educational system in a country, where it is probably still a never-implemented approach (due to the outweigh of the traditional one) but is supposed to be implemented, like Vietnam.

2. Content

2.1. The Definitions of Camp.

There is probably no availability of a fixed definition of camp. According to Sontag (2018) [2], "many things in the world have not been named; and many things, even if they have been named, have never been described. One of these is the sensibility-unmistakably modern, a variant of sophistication but hardly identical with it – that goes by the cult name of "camp". Dictionaries or studies give different perspectives on the idea of camp. Wikipedia defines camp as an aesthetic style and sensibility in which anything appealing with a wrong taste and ironicalness is regarded. Many notions of art or high art in modernism are disrupted by Camp aesthetics. They inverted aesthetic features of beauty, value and taste by welcoming different kinds of apprehension and consumption. Meanwhile camp in dictionary.com. is viewed as something sophisticated carrying out amusement. Based on its virtue of artless mannerism or style, artificiality of self-consciousness and extravagance, or teasing ingeniousness and sentiment, camp is what it is considered to be.

Considering it from another aspect, Camp is a practice of queer-sense in which the norms of dominant gender, heteronormative practices and institutions are subverted. According to scholars, camp is an artifact existing in the queer history when oppression is practiced and its existence is neither allowed nor necessitated due to the relative queer conspicuousness (Wolf, 2013) [3].

Sontag herself also set some different definitions for camp. As cited in dictionary.com. Sontag stated that camp is a vision of the world, specifically targeted at style, but not exactly what kind of style. It is the love of exaggeration or anything beyond what it is. Camp is art which carries out a serious connotation but it is impossible to be connotated seriously as it is far beyond the way it is. In another source of reference, camp is defined by the same author (Sontag) as "it sees everything in quotation marks" and it is what conveying a private code, an identity badge. In all versions of definition, Sontag and others share the same notion on camp, which is something often "over -the -top, gaudy, extreme and playful" (Kesslen, 2019) [4].

As one cultural historian (Andy Medhurst) said, the effort to figure out what camp is seems to be similar to the attempt to sit at the corner in the circular room (as cited in Kesslen, 2019) [4]. Despite the fact that definitions for camp differ verbally, it can be noted that the definition givers from different points of the historical line all share a

common sense on it. They all seemed to refer to it as something beyond the conventional limits, in any tendency of judgement, or out of any possible imagination.

It is undoubtedly true that the spirit of camp is expanded to various genres of the world art. Its existence can be seen not only by the professionals but also by the laymen in their search for it. In the following parts of this essay the influence of camp will be demonstrated in a more-in depth analysis confined to three specific fields which are the verbal arts (literature) fine arts (architecture, paintings and sculptures) with gothic style in both of them and performance arts (music and fashion) accompanied with remarkable representatives in each of those three. Moreover, its association with training in schools in Vietnam will also be mentioned on the basis of suggestions afterward.

2.2. Camp in Verbal Arts, Fine/Visual Arts and Performance Arts.

2.2.1 The Reasoning for the Gothic Style as Camp in Literature

First and foremost, this is necessary to understand why the Gothic is described as camp. According to Fincher (2006) [5] the reason why the Gothic is considered as camp is that it is actually queer, meanwhile queer is camp-oriented (Wolf, 2013) [3]. In other words, as Fincher (2006) [5] again stated that the Gothic is viewed as camp because of its theatricality, hyperbolicity, or artificiality. The taste of camp can be recognized in the gothic novels, Chinoiserie, caricature, artificial ruins and many others (Sontag, cited in Fincher, 2006) [5]. In history, queer theory put questions on the naturality and authenticity of gender in the reading texts. A remarkable example for this kind of written records is the *Monk* by Mathew Grigory Lewis (published in 1796). In this work of art, the desire and phobia expressed through the voice and the gaze make the body signifiers shown to disorder a sex-gender binary and to trigger a crisis of reading. However, this anxiety is invisible, or in other words, is supernatural, making it difficult to see and to understand desire, or even to connect to the socio-cultural anxieties about how unstable the gender-related reading in the first half of nineteenth century is. *Wuthering Heights* by Emily Bronte (first published in 1847) is another good example of the Gothic style or campy sense. The readers will be obsessed by the dark and haunted houses or ghostly pale characters with their black polished nails and ripped fishnets wrapped around their bodies. Despite the fact that the Gothic style was originally intended to bring light to the people's gathering worship places, it then turned out to be so ghost-like and obsessive (Spanswick, n.d) [6].

2.2.2 The Thread of Camp in Architecture, Painting and Sculpture.

In the field of architecture, the Gothic style, unlike the one with the neat, straight lines and rational geometry in the classical era, was flowering in Europe from High to Late Middle Ages (Spanswick, n.d) [6]. There are reasons why this architectural style is considered campy. The typical architectural feature of the Gothic is that the buildings were structured with exaggerated arches, increased vaults, enlarged windows. Besides, the walls were more delicate as being made thinner and supported by the flying buttresses. All these details have made the Gothic constructions be on the contrary to the standard building requirements, creating high-sky cathedrals and churches which evoked the sense of ethereality and erected high up to the heavens (Richman-Abdou, 2017) [7]. The remarkable constructions of the Gothic style are the Cologne Cathedral

(in Germany), the Cathedral Church of Milan (in Italy), Notre Dame de Paris (in France), the Cathedral of Canterbury (in England), the Black Church (in Romania), and many others around Europe (McFadden, 2018) [8]. By referring to the Sontag's definition of camp, there is no doubt that camp is found in the Gothic architecture as it has shown the sense of exaggeration, increase, enlargement, delicateness, or ethereality resembling the sense of over-the-top, gaudiness, extremeness, and playfulness given by Sontag (Kessler, 2019) [4].

The gothic style, or camp spirit, can also obviously be found in a widely-loved art form, which is paintings. The most representative artwork taken for analysis is *Maesta* painted by Duccio di Nicollo between 1308 and 1311 and exhibited in Siena Cathedral, Italy. This masterpiece is complex (for why it is campy) in which there are dozens of individual fields and several cycles of narration. Its size about 15 feet equivalent to four meters square. It has been remained as the largest panel painting ever since. This masterpiece cannot be explained either by earlier Cathedral images or by earlier Marian panel paintings exhibited in the monastic churches making it outstanding and carrying out the spirit of camp (Conrad, 2016) [9]. Beside this, according to Prendergast (n.d) [10], the Gothic paintings in the 15th century, with the artist named Bosch, taken for example, depicted the horror scenes like nightmares with distinctive violence or surreal imagination. That is the explanation for why the gothic paintings are believed to be campy. Again, it is necessary to refer to the definition of camp given by Sontag (cited in Kessler, 2019) [4] to confirm that the gothic style is a campy way of expression. When experiencing something horrible, distinctively violent or surreally imaginative, it is similar to experiencing something over-the-top or extreme (supposedly extremely scaring or surreal beyond the imagination). Moreover, the paintings of the gothic style were made with perspectives. Unlike the artworks of the previous time (Medieval period) the Gothic artists somehow stood apart from their counterparts in the earlier time by emphasizing on deep and complex special settings. This new art method has made their works more three-dimensional and never-seen before. The artist who first employed a single-point perspective in Europe is probably Ambrogio Lorenzetti (Christiansen, 2004) [11]. All of these details make a good reason why the gothic paintings are believed to be campy since it goes in line with the definition of camp, which is something like a "sensibility-unmistakably modern, a variant of sophistication but hardly identical with it" (Sontag, 2018) [2].

For a more comprehensive overview of the Gothic art, sculpture is an indispensable genre. According to Sheetz (nd) [12], as Gothic sculptures are a close attachment to the architecture, they are displayed to decorate the exteriors of the cathedrals, churches or any religious buildings. In the earliest time, the Gothic sculptures made of stones were used for decoration at the doorways or portals in cathedrals in France and some other places. They were saints' figures of the Holy Family (consisting of either the Virgin and Child and Joseph or the Virgin and Child and Virgin's Mother). Moving to the 12th and early 13th centuries it can be witnessed that the sculptures turned to be more relaxed and naturalistic and became a trend of the time. Apart from retaining the dignity and monumentality of the previous time, the sculptures of the latter one have individualized faces and figures making them more natural with flowing draperies and reality-like poses and gestures. Also, the realistic images of the plants or clusters of leaves which

are softly carved in the hard capitals of columns are evident for the impossibilities to be possible in arts. It again explains that the Gothic art in general (or the gothic sculptures in particular) is camp because “it is a variant of sophistication” (Sontag, 2018) [2]. The remarkable Gothic sculptures taken for granted are Shrine of the three Kings by Nicolas of Verdun in Cologne Cathedral, the Gero Kreuz (the oldest large sculpture of the crucified Christ north of the Alps) in the Cologne Cathedral, The Last Judgement (a symbol of solemnity on the west façade of Saint-Dennis in France), Long years of labor were being spent by the sculptors to decorate cathedrals, after which they again moved to other geographical construction sites to continue their new art constructions (Chapuis, 2002) [13].

2.2.3 Camp Spirit in Madonna’s and Lady Gaga’s Musical Production

While campiness can be revealed on a large scale in many long-standing art forms like architecture, painting or literature it seems uneasy to be found in the modern ones. In the field of pop culture or pop music. Madonna- an American singer is first chosen as a representative of an unusual excellence. Within the confines of this chapter, her musical production will be analyzed to confirm campiness in it.

As Hawkins (cited in Hernandez and Ivens 2004) [14] stated, the audiences can enjoy everything about pop transported in Madonna’s music. The significant issue being targeted at for analysis is her style through camp mannerism. On the first impression, Madonna’s music, as an any other commercialized product, in which pleasure and entertainment are expressed in accordance with a fixed socio-historical relationship, constructs her own identity. However, the issue with a strong connotation goes beyond this, it is the link between her expression in music and camp. Normally, again according to Hawkins (cited in Hernandez and Ivens 2004) [14], the skills to write pop songs much depends on the sound production as well as on selection of the themes for songs. This is obvious that Madonna’s songs are the trendy ones based on the dance culture. But above on this, she has turned to camp with her lyrics about narcissistic masquerading exhibiting a sense of self-mockery which is abundant in many aspects.

In Hawkins’s analysis of camp pop (cited in Hernandez and Ivens, 2004) [14], at the core point of the conception, he put an emphasis on the aesthetic quality on camp pop. At this point, this is necessary to clarify the interrelationship of the two terms “camp” and “pop”. When two these concepts combine the surplus sensibility of a disposable culture will provoke an opposition of fun and pleasure. In Madonna’s music, she is reliant on attitude, tone and irony and subverts the inflexible social and moral rules. Therefore, there is a suggestion for a distance from the limits of the convention in art and the social life. For example, in her video clips, sex and gender roles are implicitly contrived, making the atricalisation of Madonna’s identity allow an empathy equivalent to the audiences’ submissive response. Despite that in Madonna’s style, the seriousness of rock and other kinds of musical forms are being mocked, her style still has its own earnestness. And this earnestness forms ingredients of camp as much as humor and fun do.

Apart from Madonna, Lady Gaga is another pop diva whose music is considered as camp. Her early works include the critical distance and emotional intensity which are typical for camp. Later on, Lady Gaga’s performances at the grand award shows, in

music videos or during concert tours mark the use of intersexuality and transmedial narrations for queer effect. Besides, Gaga's visual, vocal and music style characterize her sense of criticism. In terms of quality of the artist's extreme theatricality, Gaga has lifted up camp to the level of grotesque, breaking down any limit of norms in presentation (Horn, 2017) [15].

In one of the interviews Gaga said that: "I almost want to trick people into hanging with something that is really cool with a pop song. It's almost like the spoonful of sugar and I'm the medicine" (Lady Gaga: Official Site). With the word use of "medicine" and "sugar"-coated spoon, Gaga's pop songs embody the spirit of camp through a metaphor. By saying so she has shown the soft power and indispensable influence of subcultural ideas on the mainstream. Besides, Gaga's attitude towards other movie directors and stars such as Andy Warhol, Candy Darling, or music icons such as Grace Jones, David Bowie, Freddie Mercury is equally camp-oriented. These are at different tones of strong emotional affection, either frequent allusion, admiration, or dedication. (Horn, n.d) [16]. Although the main focus for analysis is on musical production, it is undoubtedly true to mention that Lady Gaga's costumes both as a singer and as a public figure are also considered to be campy. Unlike other pop stars like Madonna or Christine Aguilera, whose appearance is confined to only a few fashion phases, Lady Gaga is chameleon-like. She changes her style almost on the daily basis, from the baroque ballet to the futuristic image and then back to the 80's disco queen. She is a camp performer (Horn, n.d) [16].

Moreover, this is highly important to note that Lady Gaga embodies a camp spirit by merging a transsexual actress (Candy Darling) and a gay director (Andy Warhol) into hyperfeminine figure in the short films produced by the Haus, in which she also stars in the three-part mini-series. With this deed Lady Gaga both erases away gender lines and questions herself about her own status in music career. While Candy Warhol views pop as "a beautiful monster" eating her brain and heart, Lady Gaga on the contradiction on which claims that pop music is always classy and there is no way for it to be lowblow (Horn, n.d) [16].

2.2.4. The Sense of Camp in the Fashion Industry.

Moving to another field of performance arts, which is fashion, there is a significant event called the Met Gala 2019. Before going into the further analysis, it is necessary to define what the Met Gala is. According to Teather (2020) [17], with the formal name as Costume Institute Gala, the Met Gala is so-called the Met Ball. It is a fundraising event for the sake of the Metropolitan Museum of Arts' Costumes Institute in the city of New York. It is held annually and the opening of the Costume Institute' annual fashion weeks is remarked after this worldwide social event. Being established in 1946, but until after 1972 the Met Gala has been viewed as one of the most luxurious or ever expected event in the world. It is not an exaggeration to call it an "Oscar of the East Coast" (Friedman, 2019) [18]. In 2018, it gained a record of more than 13 million US dollars fundraise and after 2019 the total amount of fundraise gained was 186 million US dollars (Hoffower, & Davis, 2020) [19]. The people who attend the Met Gala are celebrities as well as the city's elites (Ward, 2019) [20]. During the 70s the Gala was first held at the Met alongside with the introduction of the Gala themes. Every year a theme of the target year's Costume Institute exhibition is celebrated at the Met Gala. During the

exhibition the dress code for the event is set, followed by this all the attendees are supposed to dress up in accordance with the theme of the night (Teather, 2020) [17].

According to [bbc.com](https://www.bbc.com). (2019) [21], the Met Ball (the latest one at the most available moment of record) was themed as “Camp- Notes on Fashion”. This is taken by the inspiration from a 1964 essay written by Susan Sontag. Here again, Sontag’s viewpoint (2018) [2] on the idea of camp should be re-mentioned. This is “how irony, humor, parody, pastiche, artifice, theatricality and exaggeration are expressed in fashion”. And her definition of the camp can be vividly conveyed in the outfits of A-listers attending the event of the year. According to the report by Bryant (2019) [22], on the pink carpet Joana Collins arrived in Valentino dress which made an impression as if she was going to reboot the worldwide famous show *Dynasty*. It is necessary to note that her role in *Dynasty* soap opera (Alexis) embodies a crafty woman. That explains why her arrival with Valentino design reminded of her scary craftiness in the show making it undoubtedly campy. Actor Harry Styles (in Gucci design) wearing a pearl earring and a ruffled onesie subverted a standard of masculinity. Again, camp is queer-based by definition of Wolf (2013) [3], and any barrier among genders is removed away reflecting campiness in Harry Styles’s appearance. Arriving on a chaise lounge carried by six touts men Billy Porter in *The Blonds* made a strong impression on the viewers as he was so serious about the theme of the year and certainly he brought them fun. This is, therefore, definitely a camp. Janelle Monae made a new definition for camp by wearing Christiano Siriano’s “a hat on a hat” dress. Undoubtedly, as Susan Sontag defined, “the hallmark of camp is the spirit of extravagance. Camp is a woman walking around in a dress made of three million feathers”. And this woman is Cardi B in the burgundy dress designed by Thom Browne. Besides, it can be confirmed that actor Jared Leto in Gucci pretty dress tossed the clay model of his own head is camp. This is believed that if there is less camp, then there is much less fun. Even though camp is not always about surrealism, Ezra Miller in the diamond corset including the train attached with a multiset of eyes by Burberry is so eye-catching, and therefore, campy. With no doubt, Kim Kardashian stepped in the pink carpet as if she had come up out of the water in her raindrop dress designed by Thierry Mugler. This is truly a strong visual effect making no difference between reality and illusion. Iris van Herpen’s cape worn by Jordan Roth may look kitsch but it is actually stunningly gorgeous with the print of the opera house interior on it. Apart from this, the presence of longtime friends (Jemima Kirk and Lena Dunham) in Christopher Kane’s attires is a vivid example of campiness. With the print of two words (“looners” and “rubberists”) which refer to balloon fetish and rubber obsession, respectively, the idea of camp is again emphasized. Impressively, Lady Gaga arrived the pink carpet with four outfits. That she could manage to change these four outfits for photoshot is undoubtedly a camp. Even more, with the last one she pulled behind a pink cart with clear boxes of pink items making a climax of her entrance. Besides, Kacey Musgraves in Moschino was escorted in a pink corvette making viewers believe that a real Barbie doll had come out of the toy box. This illustrated what Sontag wrote about camp: “the traditional means for going beyond straight seriousness- irony, satire- seem feeble today, inadequate to the culturally oversaturated medium in which contemporary sensibility is schooled. Camp introduces a new standard: artifice as an ideal, theatricality.” Gone in line with Sontag’s philosophy, dressed in Miu Miu, Elle

Fanning turned the bad taste of the little nail charms (what might be mocked by the tradition) to a good bad taste, which is considered as “a new standard” or “artifice”. In addition to that, campiness is the LED gown designed by Tommy Hilfiger, which was worn by Zendaya. This fluorescent gown made her sparkle in front of camera rows since this is a high camp or a great combination of technology and haute couture, as the designer (Tommy Hilfiger) himself said.

The idea of camp seems remarkable after Susan Sontage’s essay written in 1964. However, it had already existed for a long time ago in the human history probably without being recognized. From the above analysis, it can be seen that camp had threaded its way through the ancient architecture, paintings, sculptures or literature with the gothic style. And up to the modern time, camp is visible in the most visible field which is showbiz. There has been a question whether the spirit of camp can be mobilized in an unrelated sector, where standards and principles are set as priorities such as education. It is still too assertive to make a confirmation on this but in the context of education and training in a tradition-oriented country like Vietnam, there is a high probability for it to be practiced.

2.3. Possible Linkage of Camp to the Educational System in Vietnam

For why the spirit of camp should be welcome in the educational system it is important to make a review first on the idea of liberal education. Even though the number of private liberal arts colleges is less than 200 among more than 15,000 colleges and universities in USA and most of them are located condensed in the east coast of this country (according to liberalartscollege.com, accessed 18 march 2020) [23], the modern education has turned to be more liberally-focused. Those people graduating from liberal arts institutions have gained much greater occupation opportunities and benefited from much wealthier lives (Albertson, 2019) [24].

It can be said that the spirit of camp underlies in the philosophy of liberal education. Regarding this question, it is of importance to learn more about what is being taught in liberal education. The answer can be found in the definition given by Godwin (2015) [25]. Liberal education is an “interdisciplinary” system in which a wide range of knowledge including social sciences, humanities and natural/empirical sciences is provided. Besides, it is conducted with a “general education” approach, or training program applied to all students. In liberal education at least two among many skills are the main focus. Those skills are “written and oral communication, analysis and synthesis, problem solving, information and quantitative literacy, reasoning or logic, critical thinking, creativity, etc., citizenship/social responsibility/ ethics, global competence, and/or student-centeredness and holistic student development”. With this definition there is a reason to believe that the idea of camp pervades in liberal education. It goes beyond the imagination that liberal education can shape well-rounded learners with the incredible chain of soft power mentioned above instead of the ones who are only specialized in a specific domain or career-oriented (Godwin, 2015) [25].

Liberal education has been introduced to China, a strong and ambitious competitor in the world market, to replace its traditional philosophy of education with rote learning. Also, Hongkong has hired educators with the purpose to implement liberal education into its educational system (Albertson, 2019) [24]. India and Japan also have

applied liberal education and those lesser developed countries like Bhutan, Bangladesh or Afghanistan have taken the first steps into liberal education. Liberal education has emerged globally, in Europe, where its educational quality is highly ranked; in Middle-East and Arabic countries, where it is viewed as “American style” education; in Latin America and Africa, where it is still anyway less prevalent; in Oceania, where Australia is the only representative; and in north America, where Canada alone without its neighbor (the United States) even has more liberal education programs than any other single country (21 programs) (Godwin, 2015) [25].

Regarding Vietnam, a country which has not been listed above, liberal education is still being introduced with basic concepts and pillars. Along with this the potentials as well as challenges to implement liberal education are also being discussed (nhandanonline) [26].

It is still unknown when liberal education with its merits will actually arrive in Vietnam as this is a question decided by administrative bodies. However, while being in the process of waiting for it to be applied it is no better time than now to make a closer step into it by welcoming the spirit of camp to teaching methodology. The specific procedures on how to bring it into schooling is definitely dependable on the teaching staffs or maybe it has been already practiced in classes on the individual basis but the following proposals are made for this essay to be a more comprehensive picture about the target theme- camp and its thread in a wide variety of social domains.

Firstly, it is advised that the traditional classes are transformed into theatrical platforms. Instead of maintaining the conventional approach with a strict order, the theatrical variation is promoted. An illustration for this idea is that a geography class can be run as a seminar of declamation with the related topic on the geography class, in which the teacher would perform as an author-guest speaker and the students would be the fans interested in the target topic. Or conversely, a literature class can be presented by the teacher with mathematical spirit of formula, equations or geometrics etc. In return, these mathematical formula, equations or geometrics etc. can be made poetical for easy memorization or mobilization of creativity. Any classes, no matter of social or natural sciences, are transformed into grand stages of plays, concerts or live shows. For this to be applied, it is prerequisite for the teachers to have a self-training to make themselves in any roles of artist, scientist, socialist, economist or who so ever. Regarding either home or class assignment, a different way to assign is suggested. Critical reviews, creative writing or projects focusing on comparison and contrast between or among different world cultures should be given instead of the ones in the textbooks. These approaches not only enhance students’ writing skill, creativity, critical thinking and international awareness directly but also develop skills of solving problems, analyzing and synthesizing, or reasoning indirectly.

Besides, craft products made by students are also good ways to test students’ understanding of class lessons. For example, a teacher may assign students to make a kite as they read about it in the novel during the class lesson. Only by reading carefully the novel are students able to make the kite similar to how it is described in the novel. No matter what subject is, the above kinds of assignments can be utilized by the teachers to promote their students’ soft skills listed in the philosophy of liberal

education. It can be figured out that there is no boundary among subjects as they are mixed to be transmitted to students. Furthermore, this approach can be deployed not only at the lower level of education but also at the higher/tertiary one. Since Angelou-a famous American author once said that creativity is a conception of unlimitedness, the more it is used, the more it is recycled, then the question of how exactly to deploy this new approach is again dependent on the teachers themselves. There is no fixed instruction for how to theatricalize a class. This new way of processing the class will make students have no distinction between the subjects or no particular definition of the subjects they take, and this is camp-oriented, as this is “a new standard” stated by Sontag (2018) [2].

Additionally, sports or music scholarships can be granted for enrollments or cross-major contests are held to enable students to discover their inners or challenge themselves out of their comfort zones. For example, an English contest is organized for natural sciences majored students or a robotics contest is for social sciences majored ones.

Regarding the students' side, they are recommended to take a multirole both inside and outside the classroom. It is high time for them to be no longer knowledge receivers but also performers, craftsmen, sportsmen, critics, decision makers, authors, researchers/scientists, or even leaders /activists etc. in their own auditorium or around the campus. Their academic life will no longer be a daily routine with home-school commuting and exam cramming but an exciting social life with extracurricular activities or events. This approach may trigger a wave of protest viewing it as a lack of orders or regulations and a neglect of pure study. However, the soft skills required for free thinkers are gained for life-long success through this process of transformation. Here again, it adapts to the spirit of camp, which deletes the common belief and opens the door for the innovations.

These are only a way to make a closer access to liberal education but not a solution to make an application of liberal education possible. Besides, it is also important to note that the modern methods have long been put into practice by teachers in Vietnam schools (Trung Hieu, 2009) [27]. However, the point to be made is that the creativeness in teaching methodology should be leveled up even beyond the limit, without any external blocks, as long as it is lawful. By doing so the spirit of camp is somehow being pervaded without waiting for until the activation of liberal education.

3. Conclusions

The understanding of camp seems to be limited in the country of Vietnam though it has been widely seen in many aspects of life in the West. Apart from a variety of its definition, in the context of this essay camp is viewed in the specific fields which are architecture, sculptures, paintings, the written arts form with gothic style as well as music and fashion. For each of the fields the representative products are taken for granted to illustrate how it is expressed. It can be said that camp flows its stream from the old time of the human life up to the present days bringing along with incredible ideas or artworks. In all these target fields, the campiness is present by making the viewers or the readers go through an extremely strong emotion of any kinds. This emotion would be at the positive pole (like admiration, inspiration, excitement or

astoundment) or the negative pole (like obsession, nightmare, criticism, or scare). This emotional extremeness is bold in the verbal description of literature, or lyrics of the songs and even in the visual description of paintings. Besides, campiness underlies in the unbelievable sophistication of features, shapes, lighting, color mixture, or designs in architecture, paintings, sculptures and fashions. Above all, campiness subverts all the conventional ideologies paving a way for the novelties to arrive. This characteristic of camp is sharpened in most of the domains mentioned above.

Again, within this essay an assumption is made that there is a connection between the idea of camp and the philosophy of liberal education. Furthermore, it comes up to the recommendation that camp should be welcome in Vietnam education as this country is heading for liberally based education. It can be possible with both teachers' and students' own efforts as for any official release it takes a considerable amount of time.

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