

STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Student Name:	ELANA REES	Student P Number:	
Programme:	BA (Hons) Animation & VFX; BA (Hons) Computer Games Design		
Module:	L6 ADVANCED CHARACTER PERFORMANCE		
Module Code:	ACCA6031	Contribution to Module:	100%
Assignment Title:	<i>Searching for the right way to draw – animate – evoke a performance</i>		

SELF DIRECTED ANIMATIONS (100%)	Level of Achievement – In Percentages %														
	Overall I Mark % of	Fail	MF	3 rd Satisfactory			2:2 Good			2:1 Very Good			1 st Exceptional		
		0-29%	30-39%	40-43%	44-46%	47-49%	50-53%	54-56%	57-59%	60-63%	64-66%	67-69%	70-79%	80-89%	90-100%
PRESENTATION (30%)															
ENGAGEMENT	30%													X	
KNOWLEDGE & UNDERSTAND	30%													X	
COGNITIVE	40%													X	
														72%	
PORTFOLIO (70%)															
PRACTICAL	70%													X	
TRANSFERABLE	30%													X	
														80%	

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work, for guidance only until they are confirmed.)	Late Submission Penalties	
	Up to 1 week late (40% Max)	☐
	Over 1 week late (0%)	☐

78%

Tutor comments
PT#1 Time has been taken to order the work and in what you wanted to detail, with clips, text, visuals, etc. Slides draw some comparisons to Art Deco in nature, or at least gothic / dark fantasy (which is in keeping with the genre covered). Generally, there is a strength of direction and purpose that comes over, and in what you draw attention upon, to support the chosen route / response. Good vocal overviews, and with relevant inspirational reference imagery and characters (via LOTR, DarkSouls, etc.). Some well-worked elements that relate well to Games' and industry examples. Good efforts in delivering mini-lecture content, that aims to detail how these creations evoke levels of unease in the characters - that are in conflict with others, the environment, themselves. Great to see the decision to use Live2D Cubism as the format, from your own artwork, and with the prospect of what you could have by mid-January. As a side observation (when reviewing the submissions again + the presentations) there was a part where the on-screen video-ed-actions almost mirrored your own head motions - in real-time - and that this could be something to consider in the future (as a presentation gimmick, perhaps?). Interesting and engrossing response to the module goals. Good luck. PT#2 A fantastic submission, that is localised to a particular shot or moment (between the figures), but no less demanding, requiring a lot of control and adaptation. You show a lot of determination and drive, with working though the software selection, and manipulating the controls / sliders. As something emulating DarkSouls there is the placement and framing / staging to consider, what-to-move (or often not-to-move-too-much) and in what the audience picks up on. Watching through the progress there are indications of not wanting to do a full on confrontation or cut scene, but to work the subtle expressions and shifts in posturing. The final animation has a menacing reveal / exchange quality, with some great touches on the physics and outer layers / details, that add just the right level of arcs and overlap, from the primary figure's adjustment. An ambitious and challenging scene, and you will have learnt a lot from the experience, not only technically but in evoking opponent vs. foe / boss combinations, and in the options to stage and express these.

Assessed by:	Phil Organ	Date:	February 2026
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