

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:	MIA HARRIES	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 %														
	% of Overall Mark	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	
														78%	
PORTFOLIO (70%)															
PRACTICAL	70%													X	
TRANSFERABLE	30%													X	
														76%	

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%)	☐	77%

Tutor comments
PT#1 A well structured, persuasive and informed submission for Pt#1, with lots to take away from what was covered. There is a clear impassioned distinctive quality that comes over, with thinking around the topic(s) or themes and influences. Good work on the research, that includes fighting styles (and character stylisation), expression, attitude and more. Good to see considerations on the parts that a sense of place and cultural status bring to bear, beyond the simulated / functional, and that this will impact in a lot of ways - overtly and subconsciously. Later sections also covered more on character types / archetypes, with aims to emphasise a level of distinctive authenticity to the presentation of the conflict, and a literal clash-of-cultures (as referenced via AVATAR). The goal to provide an outcome or conquest helps to indicate your narrative design strengths, towards the animated. In how you want to approach the posing, gestures and staging. Solid development on the workflow and a strong thorough outline, proposal and progress checkpoint for Pt#1. Good luck for January's Pt#2, Mia. Keep the ambition; push the poses; enjoy the animation 🍑 PT#2 Reading through the suggestions – from the feedback on Pt#1 – there were notions of narrative, storytelling, combat, staging and more. A difficult and challenging (ambitious) scene, especially when considering the differing qualities of agility, prowess, flexibility, etc. A great effort in wanting to make full use of the space, that then becomes more localised, given the proximity between them and their attempts to gain an advantage. Some of the animation would benefit from further passes (to finesse the use of holds and anticipation >> contact/impact), however, there is a lot to manage and to project (to the audience) with the flow of the movements. This quality of evoking a sense of having to confront and contend with one another, as opposing forces, comes through best with the final sequence, combining better use of framing and concentrating our attention upon responsive moments and compromising fighting positions (as shown in the grappling). Strong adoption of the class themes and interpretation, with some standout shots / keys, to take away from it all. Great to see.

Assessed by:	Phil Organ	Date:	February 2026
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