

MODULE REVIEW

MODULE TUTOR - REPORT FORM

The review of a module is carried out initially by the Module Tutor. When the module review is completed, its findings are considered by the Academic Director or Programme Manager and noted at the Academic Discipline's Annual Programme Review. Module feedback and what changes will be made as a result of the feedback given are also discussed at Staff Student Consultative meetings. This form is not compulsory but is provided to support the module review process.

Academic Session: Semester 2 / 2024/25 academic year
Module Title: L7 / ANIMATED WORLD BUILDING
Module Code: ACC7037

Student Feedback

- Following the showreel-style sets of animations (see AAM module) and other 1st term activity, the AWB module here tasks students to create a production bible for a new film / concept / series, where they invest time in the composition (of shots), flow of action, characters, look development, etc. Students new to writing scripts could see the benefits of starting with initial premises or a synopsis and treatment, before moving to more detailed layouts of scenes and set-ups. All of the feedback – on the written, through to the visual / narrative design elements – was all good / strong.
- Students responses and engagement adopted a level of professionalism to advancing their concepts, often welcoming the tutor's own interpretation (where the tutor, working in realtime / classtime might provide further examples, in class, of what they could consider for the shot / scene) and in their appreciations of the importance of light, (thematic) tone, form, rhythm (in the construction / composition), atmosphere, etc.

Module Tutor's response

- Sitting ahead of the final (summer) MASTER's PROJECT this module was primarily targeted to help students develop better production methods, studio-system levels of pre-production, stronger pre-visualisations of their ideas via storyboards or conceptual design imagery, etc.
- The students clearly immersed themselves in their own visions / worlds, but never lost sight that this, ultimately, becomes something screened or watched and enjoyed. That the evocation of their various designs or sequenced-depictions needed underlying strengths of storytelling and resonance (to work well).
- Student engagement on all of the class activity – mixing technical with theoretical, written with visual, progression and iteration – helped to provide a blend of review and a solid bedrock to possible approaches. It also made space for creative freedom to review their handling of the genre sources, and references, to envisage the best scenarios and compelling world-building.

Tutor Self-Reflection

- Pre-production stages are often always rewarding, from what the tutor can promote, through to what is then taken further, through to the various changes or modifications, to arrive at a completed visual overview (for the intended animation). To give time and due attention to working a scene or devising the best cohesion between environment and character (etc.) all bring their own creative zeal and adaptability.
- In devising the assignment, using inspirational imagery and in providing a format / structure (for the production bible), the students responded with their own creative zeal, in turn. Some of the later classes, where it was possible to use the student's burgeoning idea(s), as a starting point for initiating more iterative design, help to foster more collaboration and support across the group.
- Within the final submissions there is evidence of imaginative storytelling and narrative design, some well-worked props and characters and settings, and stylish decisions in the presentation and arrangement of the material. The standard was high, where only student scored low (but would be in the high 60s otherwise) due to a late submission.

Module Tutor : Phil Organ

Date: May 2025