

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:	PAIGE HODGSON	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 % of 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		
																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)	☐	78%
	Over 1 week late (0%)	☐	

Tutor comments
PT#1 It's good to see work where the traditional / classical ideas (at least in terms of Disney and Pixar) of taking the inanimate - and, then, taking the option to bring it to life with character and attitude. Initial themes start to tackle how to approach believability and notions of a thinking / reacting form. The extension to andromorphic considerations (with an invaluable contribution via Stanchfield) is all well considered, together with the principle infographic. Presentation moved from referencing base-shape-characters (e.g. HP hat) to something with more limbs, or, could be viewed as limbs to the main structure. Great work on the Sorcerer's Apprentice and in covering your own draw-over methods, with identifying / capturing the evocative endearing qualities. Some strong elements to end, and with outlining the HP-book-chest response, going forward. An excellent presentation, with some effective thoughts and conclusions throughout. Well done. PT#2 Years ago, reading the DiscWorld books, there was the 'Luggage', that would have made for a great character, Bringing the inanimate to life is a mainstay of an animator's life, and where there are no discernible features to help express the emotion / personality – there is a need to combine the internal + external make-up of a character, and follow what feels right, on screen. You have created an engaging and imaginative piece of work, full of Disney/PIXAR-esque notions of taking a mundane shape and showing (through animation) "...How does it feel..?" (as discussed in one lecture in class). A style emerges that fits the construction / structure of the character, and there is lots to enjoy with the growling, prowling, menacing motions; appealing and engaging, but with some subtle touches and a good hold on the spacing and staging. To do more short clips perhaps (?), in the less deadline-demanding times, as you show an aptitude for animating and working a shot. Well done.

Assessed by:	Phil Organ	Date:	February 2026
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