

LEVEL 4 ASSESSMENT SPECIFICATION

Student name:		Student ID number:	
Programme:	BA (Hons) Computer Animation		
Module:	3D Production Design and Animation		
Module code:	M4X02046	Contribution to Overall Module Assessment (%):	70%
Lecturer:	Phil Organ	Internal Verifier:	Rich Morgan
Assignment Title:	“Art....is real sorcery...” * (visuals)	Word count (or equivalent):	N/A
Submission deadline:	May the 4 th 2022	Return date of provisional marks & written feedback:	No later than 20 working (term-time) days, post submission date.
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students’ submissions.) Alternative submission method (if applicable): Coursework Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		
Module Learning Outcomes (from module syllabus)			
Apply appropriate 3D modelling, lighting and texturing techniques via traditional design and fine art sensibilities to a CG animated production.			
Acquire an understanding of the basic animation principles and the artistic and technical conditions that determine the movement of forms within three dimensional environments.			

TASK DESCRIPTION

Art....is real sorcery (visuals)

Assessment Component 1 – Coursework: Production (Practical) 70% / May-The-Fourth 2022

Students are asked to develop the look of an environment in 2D/3D following ideas of production design:

You are required to produce a series of visuals and a short 3D sequence (5-10 secs), that serve to evoke a particular look and design and appearance within this environment. You will need to submit a series of designs (e.g. props, spatial elements, material plans, etc.) that will bring elements of this world to life in 3D and 2D software.

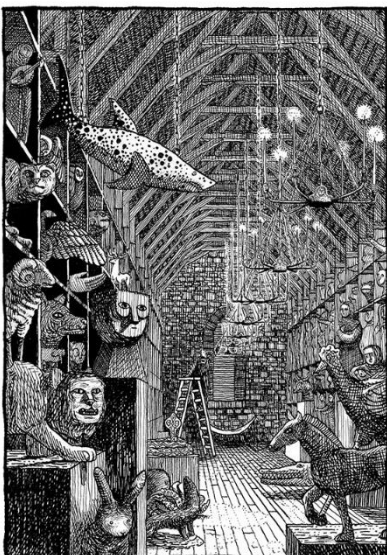
To devise a suitably evocative series of images with a range of media that aim to capture the role of this environment – to develop the storytelling power of the imagery. The design work is entirely based upon your own interpretations and inspirations **from a piece of descriptive writing (or of your own devising)** and the assessment will consider how well you have depicted the scenes and the final layout of the constituent parts.

The choice of text/writing is entirely your own, but please submit this passage with the practical, e.g. you may consider children's literature, gothic tales, science fiction, etc. However, this is not an exercise in duplication (from any known or existing film, game, comic version) but one of re-imagining and re-interpretation, using sketches and models, and combinations of all. See the other assignment component (30%) for more on research and development areas.



THE TOWER OF FLINT

Once you are happy with your chosen subject you will then need to plan visual layouts, starting with thumbnails. These small panels should only be quick, visual indicators the best way to present the scene/shot/production elements. This may involve a selection of cuts/angles, long shots, overheads, CUs, ECUs, etc. etc. for an **intended** character or film scene. Try to capture a real feeling for the space and that every part of it, every detail, every prop or artefact, everything that is included builds an impression of this area and that it suitably evokes your chosen theme/genre. It is advisable to test your work on someone unfamiliar – on an ongoing basis - to assess whether the visuals work to sell the idea of the shot/scene in its own merits. The module outcomes will be assessed via the development and realisation of 3D/2D combo's of **production design** visuals.



THE HALL OF BRIGHT CARVINGS

For all elements of the assessment you are required to include work centred upon creating the visual/narrative design of the scene for an *intended* character(s), movements and location(s) and angles of this space; preparatory work and preliminary drawings, rough sketches (b&w/colour) - representations/designs; thumbnails and layouts; mood drawings/boards; short animatic reel and motion tests; still renders and rendered videos of the intended style/look for the animation. All of the above can be performed via the use of traditional (e.g. digital-drawn) and 2D/3D (digital) methods.

“ *Art...is real sorcery* ”
Mervyn Peake (1911-1968)

(see last page for a description of Gormenghast's Great Kitchen - an exercise on the day of the assignment distribution)

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria overleaf.

1. Engagement with Literature Skills - (Not Applicable to this Assessment.)

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

2. Knowledge and Understanding Skills (30%)

At level 4, you should be able to demonstrate knowledge of the underlying concepts and principles associated with your area(s) of study. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment: *This area covers how well you interpret the principles of production design and animation and how well you employed them effectively as evidenced via the practical work. You are asked to gain insights into the practical considerations within 2D and 3D methods that underpin production design and establish a wider understanding of the options available in the visualisation of these strange depictions/scenarios.*

3. Cognitive and Intellectual Skills - (Not Applicable to this Assessment.)

You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should provide evidence that you are able to make sound judgements and convincing arguments using data and concepts, with an understanding of the limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

4. Practical Skills (50%)

At level 4, you should be able to apply the basic underlying concepts and principles to evaluate and interpret these within the context of your area of study. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria.

Guidance specific to this assessment:

Assessment will need to determine both your understanding of the designs (fantasy detail, furniture, props, windows, what-have-you) and how well you have taken this appreciation through each stage of modelling, lighting, texturing and realisation in 2D then 3D and then back into 2D, perhaps. From your initial designs and plans you will start to think about colour, light, texture, etc. with the aim to capturing ideas of style and mood in all digital forms – to the highest level achievable.

5. Transferable Skills for Life and Professional Practice (20%)

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility. This includes demonstrating: that you can communicate the results of your study/work accurately and reliably, and with structured and coherent arguments; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment:

Final stages for submission with the aim to taking your designs through to completion. Initial sketches and preparatory studies give way to final design solutions and the realisation of your world. The aim is to give this work some real 2D/3D competency and the incorporation of artistic skills to enhance the visual impact. Through further research you may find/implement industrial practices or bring a cohesion to all of the work as it nears the deadline.

GENERIC ASSESSMENT CRITERIA

Level 4

In accordance with the Framework for Higher Education Qualifications, at the end of Level 4 students will be expected to have demonstrated knowledge of the basic underlying concepts and principles of a subject, and an ability to evaluate and interpret these within the context of that area of study. They should be able to present, evaluate and interpret qualitative and quantitative data in order to develop lines of argument and make sound judgements in accordance with basic theories and concepts of their subject(s) of study. They will have learned how to evaluate different approaches to solving problems, and will be able to communicate the results of their study/work accurately and reliably, and with structured and coherent arguments. They will be able to undertake further training and develop new skills within a structured and managed environment and will have the qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility.

Level 4	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
Engagement with literature (including reading, referencing, academic conventions and academic honesty)	Little or no evidence of reading and/or reliance on inappropriate sources. Views and findings mostly unsupported and non-authoritative. Referencing conventions used incoherently or largely absent.	Poor engagement with essential reading. No evidence of wider reading. Reliance on inappropriate sources, and/or indiscriminate use of sources. Heavily reliant on information gained through class contact. Inconsistent and weak use of referencing.	Engagement with a limited range of mostly relevant and credible sources but with some reliance on information gained through class contact. Some omissions and minor errors. Referencing conventions evident though not always applied accurately or consistently.	Engagement with an appropriate range of literature, including sources retrieved independently. Some over-reliance on texts rather than other sources. Referencing may show minor inaccuracies or inconsistencies.	Engagement with a wide range of literature, including sources retrieved independently. Selection of relevant and credible sources. Generally sound referencing, with no/very few inaccuracies or inconsistencies.	Engagement with an extensive range of relevant and credible literature. Consistently accurate application of referencing.	Exceptional engagement with an extensive range of relevant and credible literature. High-level referencing skills consistently applied.
Knowledge and understanding (Knowledge of the basic underlying concepts and principles of a subject.)	Major gaps in knowledge and understanding of the basic underlying concepts and principles of the subject matter. Inclusion of	Gaps in knowledge of the basic underlying concepts and principles, with flawed or superficial understanding. Some significant	Limited knowledge and understanding of the basic underlying concepts and principles within the subject area.	Knowledge of the basic underlying concepts and principles is accurate with a good understanding of the field of study but	Competent knowledge of the basic underlying concepts and principles. Exhibits very good understanding.	Excellent knowledge and understanding of the basic underlying concepts and principles of the subject.	Exceptional, detailed knowledge and understanding of the basic underlying concepts and principles

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
	irrelevant material. Substantial inaccuracies.	inaccuracies and/or irrelevant material.	Some elements may be missing.	lacks depth and/or breadth.			
Cognitive and intellectual skills (Evaluate underlying concepts and principles of a subject and interpret qualitative and quantitative data in order to develop lines of argument and make sound judgements.)	Wholly or almost wholly descriptive work. Little or no evaluation of the underlying concepts and principles. Failure to develop arguments, leading to illogical or invalid judgements. Minimal or no use of evidence to back up views.	Largely descriptive work, with superficial evaluation of the underlying concepts and principles. Weak interpretation of data, flawed development of arguments and judgements. Information accepted uncritically, uses generalised statements made with scant evidence and unsubstantiated opinions. Ideas sometimes illogical and contradictory.	Limited attempt at evaluation of the underlying concepts and principles, tending towards description. Can interpret qualitative and quantitative data but with some errors. Some evidence to support emerging arguments and judgements but these may be underdeveloped or with a little inconsistency / mis-interpretation.	Good evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data, with minor errors. An emerging ability to use evidence to support the argument. Mostly valid arguments and logical judgements.	Sound evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data accurately. Ability to devise arguments using evidence to make mostly appropriate and valid judgements.	Excellent evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data accurately and with some insight. Excellent ability to devise arguments using evidence and make appropriate and valid judgements.	Exceptional evaluation of the underlying concepts and principles based evidence. Outstanding interpretation of qualitative and quantitative data. Exceptional ability to devise arguments using evidence and make wholly appropriate and valid judgements.
Practical skills (Different approaches to solving problems in particular contexts.)	Limited or no use of taught, basic methods, materials, tools and/or techniques. Little or no appreciation of the context of the application. Very weak evidence of different approaches to	Rudimentary application of taught, basic methods, materials, tools and/or techniques but without consideration and competence. Flawed appreciation of	An adequate awareness and mostly appropriate application of basic methods, materials, tools and/or techniques. Basic appreciation of the context of the application. Can identify problems in particular contexts	A good and appropriate application of basic methods, materials, tools and/or techniques. Clear appreciation of the context of the application. Good evidence of different approaches to problem-solving in particular contexts	A very good application of a range of basic methods, materials, tools and/or techniques. Very good consideration of the context of the application. Very good evidence of different approaches to	An advanced application of a range of taught, basic methods, materials, tools and/or techniques. The context of the application is well considered, and insightful. Excellent evidence of different approaches to problem-solving in	Exceptional levels of application and deployment skills in particular practical contexts. Outstanding identification of problems in particular contexts and formulation of wholly appropriate, thoughtful solutions / different approaches.

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
	problem-solving in particular contexts.	the context of the application. Weak evidence of different approaches to problem-solving in particular contexts.	and propose basic alternative approaches or solutions though there may be errors.	and proposes mostly appropriate solutions.	problem-solving in particular contexts and proposes appropriate solutions.	particular contexts and proposes appropriate solutions.	
Transferable skills for life and professional practice (Communicate the results of their study/work accurately and reliably, and with structured and coherent arguments; the qualities needed for employment requiring the exercise of some personal responsibility within a structured and managed environment.)	Work is poorly structured, disorganised, inaccurate and/or confusingly expressed. Very weak use of language and/or very inappropriate style. Failure to work effectively individual or as part of a group. Little or no evidence of the skills for employment requiring the exercise of some personal responsibility.	Work is poorly presented in a disjointed manner. It is loosely, and at times incoherently, structured, with information and ideas often poorly expressed. Weak use of language and/or inappropriate style. Flawed approach to individual or group work, meeting only partial obligations to others. Limited evidence of the skills for employment requiring the exercise of some personal responsibility.	Mostly ordered presentation and structure in which relevant ideas / concepts are reasonably expressed. Work may lack coherence and/or accuracy in places. Can work as part of a group, meeting most obligations to others but perhaps with limited involvement in group activities. Demonstrates the basic skills for employment requiring the exercise of some personal responsibility, with some areas of minor weakness.	Mostly coherent, organised and accurate work, in a suitable structure and is for the most part clearly expressed. Can work effectively independently and/or as part of a team, with clear contribution to group activities. Demonstrates the skills for employment requiring the exercise of some personal responsibility, with some areas of strength and some of minor weakness.	Work is accurate, coherent, fluent, well-structured and organised. Can work effectively independently and/or as part of a team, with very good contribution to group activities. Demonstrates very good skills for employment requiring the exercise of some personal responsibility, with just occasional minor weakness.	Work is coherent, very fluent and is presented professionally. Can work effectively independently and/or as part of a team, with an excellent contribution to group activities. Demonstrates excellent skills for employment requiring the exercise of some personal responsibility with an appetite for further development.	Work is accurate, exceptionally coherent, very fluent and presented well. Can work effectively independently and/or as part of a team, with an exceptional contribution to group activities. Demonstrates exceptional skills for employment requiring the exercise of some personal responsibility with an appetite for further development.

“.....At first glance he had been reminded of nothing so much as a row of curled-up hedgehogs, and it was some time before he realized that he was regarding a line of prickly skulls. When he had satisfied himself on this point his eyes travelled sourly around the Great Kitchen. Everything was confusion, but behind the flux of the shifting figures and the temporary chaos of overturned mixing tables, of the floor littered with stockpots, basting pans, broken bowls and dishes, and oddments of food, Mr Flay could see the main fixtures in the room and keep them in his mind as a means of reference, for the kitchen swam before his eyes in a clammy mist. Divided by the heavy stone wall in which was situated a hatch of strong timber, was the garde-manger with its stacks of cold meat and hanging carcasses and on the inside of the wall the spit. On a fixed table running along a length of the wall were huge bowls capable of holding fifty portions. The stockpots were perpetually simmering, having boiled over, and the floor about them was a mess of sepia fluid and egg-shells that had been floating in the pots for the purpose of clearing the soup. The sawdust that was spread neatly over the floor each morning was by now kicked into heaps and soaked in the splashings of wine. And where scattered about the floor little blobs of fat had been rolled or trodden in, the sawdust stuck to them giving them the appearance of rissoles. Hanging along the dripping walls were rows of sticking knives and steels, boning knives, skinning knives and two-handed cleavers, and beneath them a twelve-foot by nine-foot chopping block, crosshatched and hollowed by decades of long wounds. On the other side of the room, to Mr Flay's left, a capacious enormous copper, a row of ovens and a narrow doorway acted as his landmarks. The doors of the ovens were flying wide and acid flames were leaping dangerously, as the fat that had been thrown into the fires bubbled and stank.....”