

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:	JIAYUE HE		Student P Number:	
Programme:	MA Computer Animation			
Module:	ANIMATION ALCHEMY & MOTION			
Module Code:	ACCA7038	Contribution to Module:	100%	
Assignment Title:	<i>Animate the energy; the fire and the water</i>			

		Level of Achievement – In Percentages %													
		Outright Fail				MF	Pass			Merit			Distinction		
		0-9%	10-19%	20-29%	30-39%	40-49%	50-53%	54-56%	57-59%	60-63%	64-66%	67-69%	70-79%	80-89%	90-100%
ENGAGEMENT	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐	☐
COG & INTELLECT.	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐
KNOW & UNDERSTAND	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐
PRACTICAL	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐
TRANSFERABLE.	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐

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 (50% Max)	☐
	Over 1 week late (0%)	☐

71%

Tutor comments

A well worked structure outlined at the start of the presentation. Some strong indications of references and in studying mechanics (e.g. bird wing primaries and secondaries) and working the motions. A good mix of live action, reference studies and diagrammatic work (e.g. R. Williams imagery), that has been incorporated and / or helped with the animations. Good to see information on balancing the researched with your own implementation and in tackling what adds to the quality and character of an animation reel (e.e. accents).

- A dramatic start to the sequences with opting to use the **figures talking** and reacting! A good use of duplicate characters with some subtle body gestures with facial work. A commanding, attention-grabbing opening – and something to exploit in further compilations or end of year ‘reel.
- The **dance** is excellent – in terms of timing and fluidity and performance. You will have learnt a lot from developing the scene and within the flexibility and maneuverability of the figure.
- The **bird** has something a head wrangle (see Milt Kahl’s work there) and a great impression of a flurry of feathers, in close-up, dominating the frame, ahead of the gentle glide (very cinematic).
- The **car** shows another style and / or look. To experiment further and venture into Pixar representations (e.g. Lightning McQueen territory?).
- A strong indication of weight in the **figure lifting** the TV, where there is a real arch in some of the back positions, and ideas of force and fatigue. Some of these may be a little OTT, that we lose believability, and is something to keep an eye on, but a great effort.
- Assured, endearing, well-time work with the **ball + legs**. You put across a lot of character limited only to a sphere and legs, not feeling restricted in the performance, with being sneaky / stealthy. These are welcome employable traits for thinking about animating in the industry.
- For **drinking** you would want to review the leg positions as they seem too awkward (not relaxed enough). The timing on the reaction is fast and funny and slapsticky (which is not easy to put over).
- The **warrior** is very effective and the moves are suitably evocative, agile and well staged.

Assessed by:	Phil Organ	Date:	January 2025
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