

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:	SCOTT WILLIAMS										Student P Number:					
Programme:	BA (HONS) ANIMATION & VFX															
Module:	EXPERIMENTAL ANIMATION TECHNIQUES															
Module Code:	ACCA5046								Contribution to Module:				100%			
Assignment Title:	<i>Wrapping static harmonies inside energy and pace</i>															
Generic Assessment Criteria	% of Overall Mark	Level of Achievement – In Percentages %														
		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%	
ENGAGEMENT WITH LITERATURE	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐	
KNOWLEDGE & UNDERSTANDING	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐	
COGNITIVE & INTELLECT.	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐	
PRACTICAL SKILLS	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐	☐	
TRANSFERABLE SKILLS	20%	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☒	☐	☐	
													68%			

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%)	☐

Tutor comments
- An unexpected response, with the use of 3D figures, 2D stick figures, transitional effects, etc. All in keeping with the main ethos and learning outcomes of the module. - Good to see the camera manipulation and wide-to-CU, light changes, upbeat colour scheme, with a aim to put across a strange portal between worlds. You have done well with little, and the restrictions with the models. To have created more separate joints, especially in the feet and knees, to allow for better placement and contact positions? This digital cutout-layered method could also have been utilised on the stick figure, at the end, where we could have had more appeal, more character coming across. Beyond the keying across the space. One could argue the stick figure composition restricts this type of motion, but there are key scenes and animations that have seen this as an opportunity to try out alternatives to the norm – via Pixar's <i>Inside Out</i> (abstract thought), Alan Becker's shorts, Chuck Jones' <i>Dot and the Line</i>, etc. - The concept of other dimensions, and a life restarted, is interesting enough and (with further tweaking) could work well in a children's TV platform. - The document provides a good breakdown, and the same notions of experimentation and thinking around the visuals. All areas detailed, including problems encountered, although the storyboard work could be stronger. - As you noted throughout, you will have learnt a lot from the submission, and for 26/7. A good effort overall.

Assessed by:	Phil Organ	Date:	June 2026
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