

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:	LUKE PENHALAGAN	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%)	☐

66%

Tutor comments
For the (#1) fighting figure there is a good sense of staging, holding the moment, before the thrust. A good use of having the blade stuck, with thinking through what works best in these short animation(s). The sword fight moves OK, but to have played with the confrontation moreso? Faking a move – before the sword under the head...and that the swordman stands back (weighing up the next move)....wary....before the creature lunges....only to collapse? Good to have technical coverage on constraints and using the switching technique (unnoticeable). Delivery of each segment is clear and helpful, with indications of analytical review in the re-workings. The throned figure has some neat short moves – illustrating inner strength or aged chivalry / nobility. The limping steps add character. For further work, to exploit the attitude portrayed and to consider annoyance, boredom, frustration (see Max von Sydow in Arnie's <i>Conan</i> film or Commodus in <i>Gladiator</i>, with spinning sword). Robber Robot is almost stopframe in nature, especially in the feet placements. A good handling of the anticipation, ahead of the spin/slip. No reference used on the walk? Interesting. To think more about how the robot might adjust to the situation (less conventional). More to explore there for the year, perhaps (to talk on the potential in these areas). The storyboard work could be of a stronger professional quality for the work on the bridge. Short deliberate moves that area all readable and not too intrusive / distracting. Indications of working the scene and an economy of keyframing, in the cause-and-effect staging to the action, animating the figure and then the bird (to match). Good to see more industry associations in how you conduct the shot(s) – and not over-doing or over-working the storytelling. The ship brought its own challenges, needing to adjust to suit the sequence. It's always good to explore other avenues and possibilities, but for a fixed on-the-back-of-the-ship view, to sell the shot, we could benefit from having more objects move across the surface (e.g. laser blast that skims the top, an asteroid impact that rolls away, etc.). 3 Kings presents multiple personalities, indicating another example of under=playing (and less = more). Some posturing for effect but to consider more emphasis and really maximising a level of intensity and attitude(?). The Spiderman posing is emblematic, especially in the comic-style leg positioning. It can be difficult working on such nuanced action and in localising the staging (as mentioned on the day). Solid, clear representations – with some opportunities for further development (end of year reel?).

Assessed by:	Phil Organ	Date:	January 2025
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