

Blackwork Assessment Guidance



Paperwork

Brief of correct year included (or available). If not included, briefs for previous years can be downloaded. Speak to the C and D team.		
Self-evaluation form read. Supplied by the student		
ILP (Independent Learning Plan) read.		
Reasonable adjustment agreed (only when agreed by C&D team and copy of agreement email included in paperwork).		
If yes what aspects of assessment are affected? Does the maximum total mark need to be adjusted?	Speak to the C and D team if you need guidance on reasonable adjustment issues.	

Marking scheme

No evidence or insufficient to assess	0 (0)	Satisfactory	3 (5-6)
Attempted	1 (1-2)	Very Good	4 (7-8)
Unsatisfactory	2 (3-4)	Excellent	5 (9-10)
For categories marked out of 10 intermediate marks may be given e.g.7,9. See figures in brackets above.			

Preparatory work

	Max
Items listed in the brief - line drawing/tracing (design size), black and white tonal drawing, stitch plan and source material. Is it within the specified design area? Has this work been done? Is there evidence of preparation and planning? Does the stitch plan identify patterns including the transition and deconstructed pattern areas? The question is NOT whether you like the design. It is not necessary to have separate documents for each item e.g. a stitch plan and transition area might be together. The more that has been attempted and the more thoroughly it has been done the higher the mark.	5
Sampling Evidence of sampling has been submitted. Different patterns have been tried. Tonal sampling evident, using both thread thickness variation and manipulation of pattern / stitch density. Trial of pattern transition / blending. Sampling undertaken before finalising design decisions?	5

General

Cleanliness of work Examples: Alien materials such as hairs and fibres; Stains or dirty marks; Abrasion of the fabric. The more types of problems or the severity of a single problem the lower the mark.	5
Concealment of design lines, starting and finishing stitches etc. Examples: Tacking lines are concealed. Casting on or casting off concealed. The more types of problems or the severity of a single problem the lower the mark.	5

Thread condition Examples: Fluffy thread. Thick and thin thread. Worn thread. Loss of twist. Discolouration. The more types of problems or the severity of a single problem the lower the mark.	5
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Stitches and techniques overview There are two issues to think about - accuracy of working (the technical element) and suitability of use (the design element). The RSN Stitchbank is the reference source for technical questions. Criteria will vary depending on the stitch or technique. Examples; Accuracy: Is the stitch worked the correct way? Are stitches even and smooth? Do stitch lines flow when they should? Has a suitable thread been used? Have stitches been counted correctly? Is the tension correct? Suitability: Is it an appropriate choice for the design (right stitch/technique: right place)? Is it the right texture? Is it the right scale? Is it the right tone? Is there enough room for the stitch or technique?

Tonal interpretation and shading

Overall tonal range Is there a wide range of tones achieved across the work? Black to white and a good range in between.	10
Accuracy of tones across piece Tones relate to the source image.	10
Tonal parity across piece Do areas of the similar tone in different parts of the design match (even though the areas are worked in different patterns) ??	10
Tonal changes within patterns - using thread variation Evidence of tonal changes within areas/patterns achieved using a variety of thread thicknesses. Full range of threads have been used. Avoided over reliance on one thread weight.	10
Tonal changes within patterns - using stitch density Evidence of tonal changes within areas/patterns achieved using pattern manipulation - addition or reduction of stitches in pattern.	10
Tonal changes within patterns - accuracy Changes in tone within a pattern - whether abrupt or subtle - are evident and reflect the chosen design. Shading has been achieved within the count of the pattern.	10
Deconstruction of a pattern in a tonally light area. Accurately deconstructed. Suitable choice of area to work the technique. Creates a realistic highlight.	10

Patterns and stitch use

Number of patterns used At least five different counted patterns (may include a darning pattern) are apparent. If less reduce mark accordingly.	5
Pattern choices - scale Scale of patterns used appropriate to the source image. Pattern choices aid definition and distinction between areas. Sense of realism and dimension.	5
Pattern choices - texture Patterns aid in the recreation of textures in the source image. Definition and distinction of areas maintained. Sense of realism.	5
Stitching accuracy Accurate stitch placement. Even tension. No obvious/glaring pattern counting errors.	10
Working of internal boundaries Different areas of the image meet as they should, whether the design requires boundaries to be crisp and clear or intentionally blurred. Partial stitches used for precision. No unintentional gaps between patterns. No overlapping of patterns.	10
Working of external edges Edges are worked to reflect the source image - clear and crisp or intentionally blurred as the design requires. Outlines used sparingly, if at all, and appropriately. Partial stitches used for precision.	10

Transition between two patterns Sufficient area worked to identify capability. Transition is smooth and subtle. No obvious change when viewed as a whole piece. Appropriate choice of patterns used.	10
Concealment for threads behind the work Threads that trail behind the work do not show through. In light areas, where unavoidable, threads on the back follow the flow of stitching so as not to distract from the main embroidery.	5

Outcome

Relationship of the finished piece to the original image Examples: Does the design work with the technique? Have shapes been maintained individually and in relation to each other (check the tracing/pricking)? Has a sense of realism and dimension been achieved (shading, scale etc.)? Is there textural variation?	10
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Finishing – Mounted on board

Accuracy and neatness Examples; Accuracy: The board has straight edges and 90 degree corners. Fabric mounted on the grain (also consider here if the initial transfer of the design is on the grain). Herringbone has secured the work to the calico. Suitable and even tension of embroidered surface (ie no bubbling between worked areas)? Sateen taut. The board is unbowed Neatness: The rebate of the backing fabric is equal or balanced. Slip stitches are even in size and concealed. Pin pricks have been removed. The more types of problems or the severity of a single problem the lower the marks.	10
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Assessor's pointers for the future

1	Please choose up to three matters to offer advice for the future. Comments must be objective and should be positive, aimed at helping the student develop their skills and confidence.
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