

Canvas Shading 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 give e.g. 7, 9. See figures in brackets above.			

Preparatory work

	Max
Items listed in the brief - outline drawing/tracing (design size), colour study(s), black and white tonal drawing and source material. Is it within the specified design area? Has this work been done? Is there evidence of preparation and planning? 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 order of work might be together. The more that has been attempted and the more thoroughly it has been done the higher the mark.	5

General

Cleanliness of work Examples: Alien materials such as hairs and fibres; Stains or dirty marks; Abrasion of the canvas. 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: Design lines (pen, tack lines etc.) are concealed. Casting on or casting off is 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

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? Are points sharp? Has a suitable thread been used? Have stitches been counted correctly? Is canvas visible due to missing stitches? 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 colour? Is there enough room for the stitch or technique?

Stitches

Tent stitch Worked in correct and consistent direction. Tension smooth and even through very frequent changes of colour. No loose stitches. Worked accurately, not as half cross.	10
Background stitch If tent stitch used ts should be worked on the diagonal to give a smooth result. No obvious stopping and starting points in mid-row. If another stitch used, it should be worked correctly. In either case - smooth and even tension, no loose stitches. Stitch chosen does not distract from the main subject.	10
Canvas coverage Visible canvas. Gaps between areas. Miscalculated stitches. Missing stitches. Overworking. Sufficient threads used to cover the canvas.	15
Rebated area Visible threads. Visible thread ends.	5
Trailed threads Threads trailed behind the work do not appear on the surface.	5
Thread management on the reverse No lumps and bumps on the reverse because of too many threads in one area.	5

Colour, light and shade

Clear and consistent light source All areas worked in line with identified direction. Is there evidence of shading throughout. Has a sense of dimension been created through the use of shading? Does the shading reflect the image.	10
Colour selection Colours have been accurately chosen for each area (bearing in mind everyone sees colour differently). Colours are consistent with design/image. Colours are sympathetic with each other and work as a palette.	20
Colour blending Combinations of colours blend / work harmoniously. Colours are blended to create realism. Sense of depth and dimension achieved. Subtle changes in shading achieved and worked over substantial areas.	20
Use of colour for separation Choice and variation of colour /shade used to create separation between different elements of the design. Boundaries reflect the design whether sharp or blended. Background colour doesn't detract from main feature.	15
Working outside edges against the background stitch Different areas of the image end where they should - crisp and clear or smoothly blurred. Choice and variation of colour used to define edges. Overall feature shape and size maintained and consistent with design / image.	10

Outcome

Relationship of the finished piece to the original image Examples: Does the design work with the technique? Does the piece reflect the original source / inspiration? Have shapes been maintained individually and in relation to each other? Has a sense of dimension been achieved (shading etc.)? Are textures well represented?	10
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Finishing – Mounted on board

Accuracy and neatness Examples; Accuracy: The board has straight edges and 90 degree corners. Canvas mounted on the grain with an even rebate around the edge. Herringbone has secured the work to the calico. 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 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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3	