Fashion 2019 v1.0

Applied Senior Syllabus

This syllabus is for implementation with Year 11 students in 2019.

Queensland Government | Queensland Curriculum & Assessment Authority

For all Queensland schools

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1 Course overview

1.1 Introduction

1.1.1 Rationale

Fashion is economically important to consumers and producers in both local and international contexts. Advances in technology have enabled more efficient textile manufacture and garment production, and together with media and digital technologies, have made fashion a global industry. It is a dynamic industry that supports a wide variety of vocations, including fashion design, fashion technology, fashion merchandising and fashion sales.

Fashion is an integral part of everyday life, with individuals making choices about what clothing and accessories to wear. Identity often shapes and is shaped by fashion choices. Fashion choice is determined through the integration of two or more of the following — culture, history, function (e.g. occasion, employment or recreation requirements), economic considerations, personal taste, peer group, availability and trends. Fashion choice ranges from the purely practical to the highly aesthetic and esoteric.

Through undertaking this course students will be challenged to use their imagination to create, innovate and express themselves and their ideas, and to design and produce design solutions in a range of fashion contexts. Students undertake group work and individual projects. They manage personal projects and are encouraged to work independently on some tasks.

The subject Fashion explores what underpins fashion culture, technology and design. It incorporates the study of three core topics — 'Fashion culture', 'Fashion technologies' and 'Fashion design'. Fashion culture explores fashion history, trends and fashion careers. Fashion technologies examine textiles and materials[1] and the technical skills required for garment, accessory and adornment construction. 'Fashion design' focuses on the design process and visual literacies.

Students learn to appreciate the design aesthetics of others while developing their own personal style and aesthetic. They explore contemporary and historical fashion culture; learn to identify, understand and interpret fashion trends; and examine how the needs of different markets are met.

Fashion has a practical focus where students learn through doing as they engage in a design process to plan, generate and produce fashion items. Students investigate textiles and materials and their characteristics and how these qualities impact on their end use. They experiment with combining textiles and materials and how to make and justify aesthetic choices.

Through the design process students engage in design challenges while meeting the needs of clients, or develop products to suit design opportunities. Students investigate fashion merchandising and marketing, the visual literacies of fashion and become discerning consumers of fashion while appraising and critiquing fashion items and trends as well as their own products.

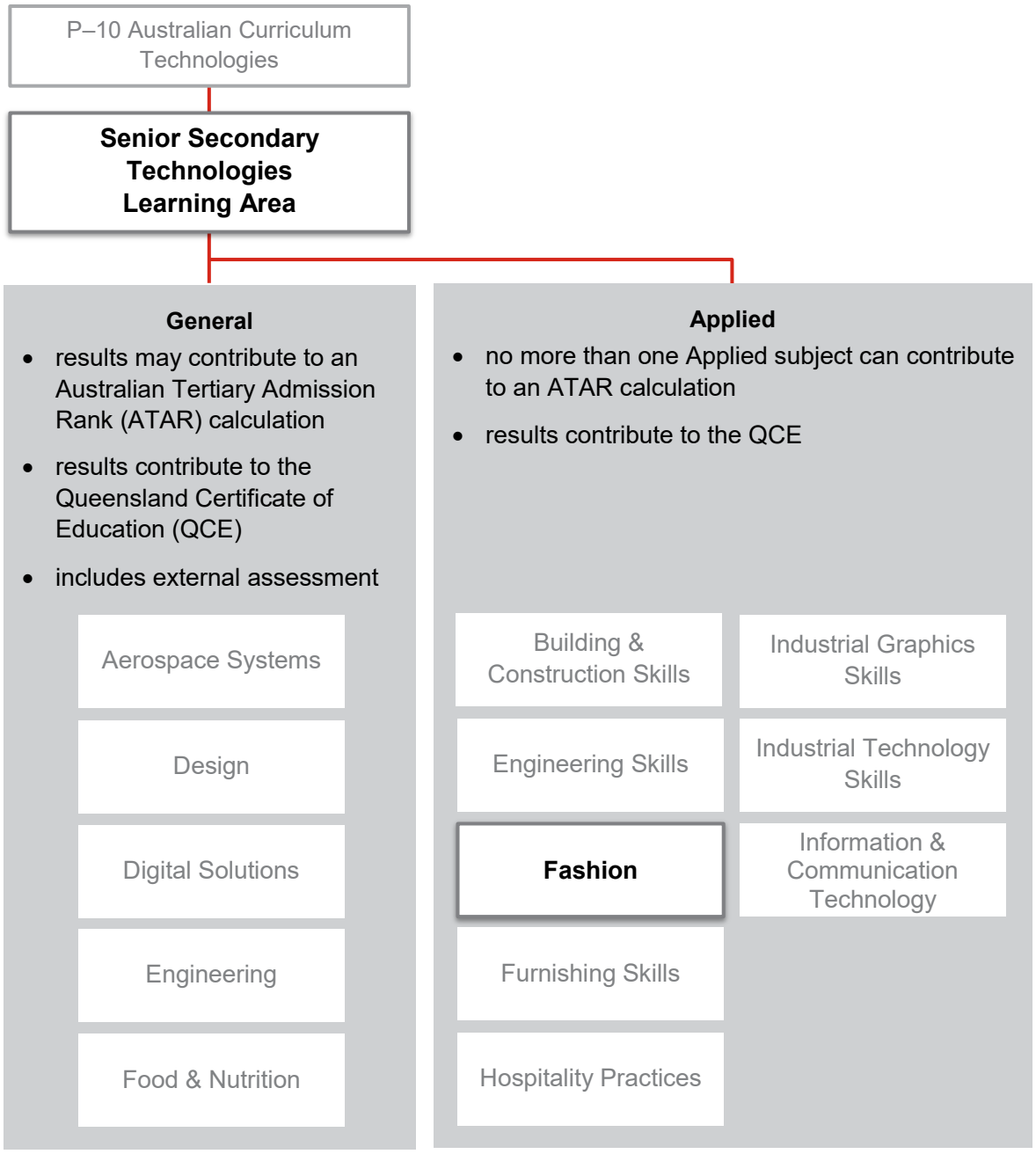
Pathways

A course of study in Fashion can establish a basis for further education and employment in the fields of design, personal styling, costume design, production manufacture, merchandising, and retail.

[1] an inclusive term used to describe all other matter apart from textiles used to construct garments, accessories and adornments, including but not restricted to, animal products, manufactured and found items, ceramics, metal, glass, plastics

1.1.2 Learning area structure

Figure 1: Summary of subjects offered in the Technology learning area



1.2 Teaching and learning

1.2.1 Dimensions and objectives

The dimensions are the salient properties or characteristics of distinctive learning for this subject. The objectives describe what students should know and be able to do by the end of the course of study.

Progress in a particular dimension may depend on the knowledge, understanding and skills developed in other dimensions. Learning through each of the dimensions increases in complexity to allow for greater independence for learners over a four-unit course of study.

The standards have a direct relationship with the objectives, and are described in the same dimensions as the objectives. Schools assess how well students have achieved all of the objectives using the standards.

The dimensions for a course of study in this subject are:

- Dimension 1: Knowing and understanding
- Dimension 2: Analysing and applying
- Dimension 3: Evaluating and creating.

Dimension 1: Knowing and understanding

In Knowing and understanding, students demonstrate their knowledge of fashion culture, technologies and design by retrieving relevant knowledge from long-term memory. They demonstrate understanding by constructing meaning from instructional messages, through recognising, interpreting, explaining and demonstrating elements and principles of fashion design and learnt technical skills.

Objectives

By the conclusion of the course of study, students should:

- identify and interpret fashion fundamentals
- explain design briefs
- demonstrate elements and principles of fashion design and technical skills in fashion contexts.

When students identify, they recognise particular qualities or characteristics by using learnt information and relating it to presented information. When students interpret, they make the meaning clear by converting information from one form to another.

When students explain, they provide examples or further detail to help clarify and exemplify meaning. Students demonstrate their understandings of the requirements of the design briefs within the fashion context.

When students demonstrate, they show their understanding of elements and principles of fashion design and technical skills by reproducing learnt skills within a fashion context.

Dimension 2: Analysing and applying

In Analysing and applying, students analyse by breaking information into its constituent parts and determine how the parts relate to each other and to an overall structure or purpose. This may involve students in differentiating, organising and attributing. When students apply they carry out or use a procedure in a given situation. This may involve students in executing and implementing.

Objectives

By the conclusion of the course of study, students should:

- analyse fashion fundamentals
- apply fashion design processes
- apply technical skills and design ideas related to fashion contexts
- use language conventions and features to achieve particular purposes.

When students analyse fashion fundamentals, they dissect information about fashion culture, technologies and design to establish relationships or connections among these. This may include establishing the importance of particular relationships and will inform the application of design processes and technical skills.

When students apply fashion design processes, they are enacting a set of cognitive and creative procedures or steps in order to design fashion items for a design challenge.

When students apply technical skills and design ideas related to fashion contexts, they are practically creating solutions that meet the design challenge in the elective fashion context. This may include but is not restricted to the application of technical skills in garment, accessory or adornment construction, setting up a visual merchandising display of fashion items, and drawing or illustrating a collection of work.

When students use language conventions and features, they use correct grammar, spelling, punctuation, vocabulary, text types and structures in written, oral and visual modes to achieve a particular purpose.

Dimension 3: Evaluating and creating

In Evaluating and creating, students evaluate by making judgments based on evidence, criteria and standards. This may include checking and critiquing. When students create, they put elements together to form a coherent or functional whole, or reorganise elements in a new way. This may include generating, planning and producing.

Objectives

By the conclusion of the course of study, students should:

- generate, modify and manage plans and processes
- synthesise ideas and technical skills to create design solutions
- evaluate design ideas and products
- create communications that convey meaning to audiences.

When students generate, modify and manage plans and processes, they create plans and decide upon processes that will allow them to fulfil the design challenge. Students manage these plans and processes by modifying them when necessary during the design process.

When students synthesise design ideas and technical skills to create design solutions, they bring together the design ideas into a coherent or single idea from which they create the solution to the design challenge.

When students evaluate design ideas and products, they critique their own or others' work, including the design ideas, the overall aesthetic, the products, and whether the design challenge has been met.

When students create communications that convey meaning to audiences, they make a whole written, visual or physical text designed for an audience.

1.2.2 Underpinning factors

There are five factors that underpin and are essential for defining the distinctive nature of Applied syllabuses:

- applied learning
- community connections
- core skills for work
- literacy
- numeracy.

These factors, build on the general capabilities found in the P–10 Australian Curriculum. They overlap and interact, are derived from current education, industry and community expectations, and inform and shape Fashion.

All Applied syllabuses cover all of the underpinning factors in some way, though coverage may vary from syllabus to syllabus. Students should be provided with a variety of opportunities to learn through and about the five underpinning factors across the four-unit course of study.

Applied learning and community connections emphasise the importance of applying learning in and to real-life workplace and community situations. Applied learning is an approach to contextualised learning; community connections provide contexts for learning, acquiring and applying knowledge, understanding and skills. Core skills for work, literacy and numeracy, however, contain identifiable knowledge and skills which can be directly assessed. The relevant knowledge and skills for these three factors are contained in the course dimensions and objectives for Fashion.

Applied learning

Applied learning is the acquisition and application of knowledge, understanding and skills in real-world or lifelike contexts. Contexts should be authentic and may encompass work place, industry and community situations.

Applied learning values knowledge — including subject knowledge, skills, techniques and procedures — and emphasises learning through doing. It includes both theory and the application of theory, connecting subject knowledge and understanding with the development of practical skills.

Applied learning:

- links theory and practice
- integrates knowledge and skills in real-world and/or lifelike contexts
- encourages students to work individually and in teams to complete tasks and solve problems

- enables students to develop new learnings and transfer their knowledge, understanding and skills to a range of contexts
- uses assessment that is authentic and reflects the content and contexts.

Community connections

Community connections build students' awareness and understanding of life beyond school through authentic, real-world interactions. This understanding supports transition from school to participation in, and contribution to, community, industry, work and not-for-profit organisations (NFPOs). 'Community' includes the school community and the wider community beyond the school, including virtual communities.

Valuing a sense of community encourages responsible citizenship. Connecting with community seeks to deepen students' knowledge and understanding of the world around them and provide them with the knowledge, understanding, skills and dispositions relevant to community, industry and workplace contexts. It is through these interactions that students develop as active and informed citizens.

Schools plan connections with community as part of their teaching and learning programs to connect classroom experience with the world outside the classroom. It is a mutual or reciprocal arrangement encompassing access to relevant experience and expertise. The learning can be based in community settings, including workplaces, and/or in the school setting, including the classroom.

Community connections can occur through formal arrangements or more informal interactions. Opportunities for community connections include:

- visiting a business or community organisation or agency
- organising an event for the school or local community
- working with community groups in a range of activities
- providing a service for the local community
- attending industry expos and career 'taster' days
- participating in mentoring programs and work shadowing
- gaining work experience in industry
- participating in community service projects or engaging in service learning
- interacting with visitors to the school, such as community representatives, industry experts, employers, employees and the self-employed
- internet, phone or video conferencing with other school communities.

Core skills for work

In August 2013, the Australian Government released the *Core Skills for Work Developmental Framework (CSfW)*[2]. The *CSfW* describes a set of knowledge, understanding and non-technical skills that underpin successful participation in work[3]. These skills are often referred to as generic or employability skills. They contribute to work performance in combination with technical skills, discipline-specific skills, and core language, literacy and numeracy skills.

The *CSfW* describes performance in ten skill areas grouped under three skill clusters, shown in the table below. These skills can be embedded, taught and assessed across Fashion. Relevant aspects of core skills for work are assessed, as described in the standards.

Table 1: Core skills for work skill clusters and skill areas

	Skill cluster 1: Navigate the world of work	Skill cluster 2: Interacting with others	Skill cluster 3: Getting the work done
Skill areas	• Manage career and work life • Work with roles, rights and protocols	• Communicate for work • Connect and work with others • Recognise and utilise diverse perspectives	• Plan and organise • Make decisions • Identify and solve problems • Create and innovate • Work in a digital world

Literacy in Fashion

The information and ideas that make up the Fashion are communicated in language and texts. Literacy is the set of knowledge and skills about language and texts that is essential for understanding and conveying this content.

Each Applied syllabus has its own specific content and ways to convey and present this content. On-going systematic teaching and learning focused on the literacy knowledge and skills specific to Fashion is essential for student achievement.

Students need to learn and use knowledge and skills of reading, viewing and listening to understand and learn the content of Fashion. Students need to learn and use the knowledge and skills of writing, composing and speaking to convey the Fashion content they have learnt.

In teaching and learning in Fashion, students learn a variety of strategies to understand, use, analyse and evaluate ideas and information conveyed in language and texts.

To understand and use Fashion content, teaching and learning strategies include:

- breaking the language code to make meaning of Fashion language and texts
- comprehending language and texts to make literal and inferred meanings about Fashion content
- using Fashion ideas and information in classroom, real-world and/or lifelike contexts to progress their own learning.

To analyse and evaluate Fashion content, teaching and learning strategies include:

- making conclusions about the purpose and audience of Fashion language and texts
- analysing the ways language is used to convey ideas and information in Fashion texts

[2] More information about the *Core Skills for Work Developmental Framework* is available at https://docs.education.gov.au/node/37095.

[3] The term 'work' is used in the broadest sense: activity that is directed at a specific purpose, which may or may not be for remuneration or gain.

- transforming language and texts to convey Fashion ideas and information in particular ways to suit audience and purpose.

Relevant aspects of literacy knowledge and skills are assessed, as described in the standards.

Numeracy in Fashion

Numeracy is about using mathematics to make sense of the world and applying mathematics in a context for a social purpose.

Numeracy encompasses the knowledge, skills, behaviours and dispositions that students need to use mathematics in a wide range of situations. Numeracy involves students recognising and understanding the role of mathematics in the world and having the dispositions and capacities to use mathematical knowledge and skills purposefully.[4]

Although much of the explicit teaching of numeracy skills occurs in Mathematics, being numerate involves using mathematical skills across the curriculum. Therefore, a commitment to numeracy development is an essential component of teaching and learning across the curriculum and a responsibility for all teachers.

To understand and use Fashion content, teaching and learning strategies include:

- identifying the specific mathematical information in their learning area
- providing learning experiences and opportunities that support the application of students' general mathematical knowledge and problem-solving processes
- communicating and representing the language of numeracy in teaching, as appropriate.

Relevant aspects of numeracy knowledge and skills are assessed, as described in the standards.

1.2.3 Planning a course of study

Fashion is a four-unit course of study.

Units 1 and 2 of the course are designed to allow students to begin their engagement with the course content, i.e. the knowledge, understanding and skills of the subject. Course content, learning experiences and assessment increase in complexity across the four units as students develop greater independence as learners.

Units 3 and 4 consolidate student learning.

The minimum number of hours of timetabled school time, including assessment, for a course of study developed from this Applied syllabus is 55 hours per unit. A course of study will usually be completed over four units (220 hours).

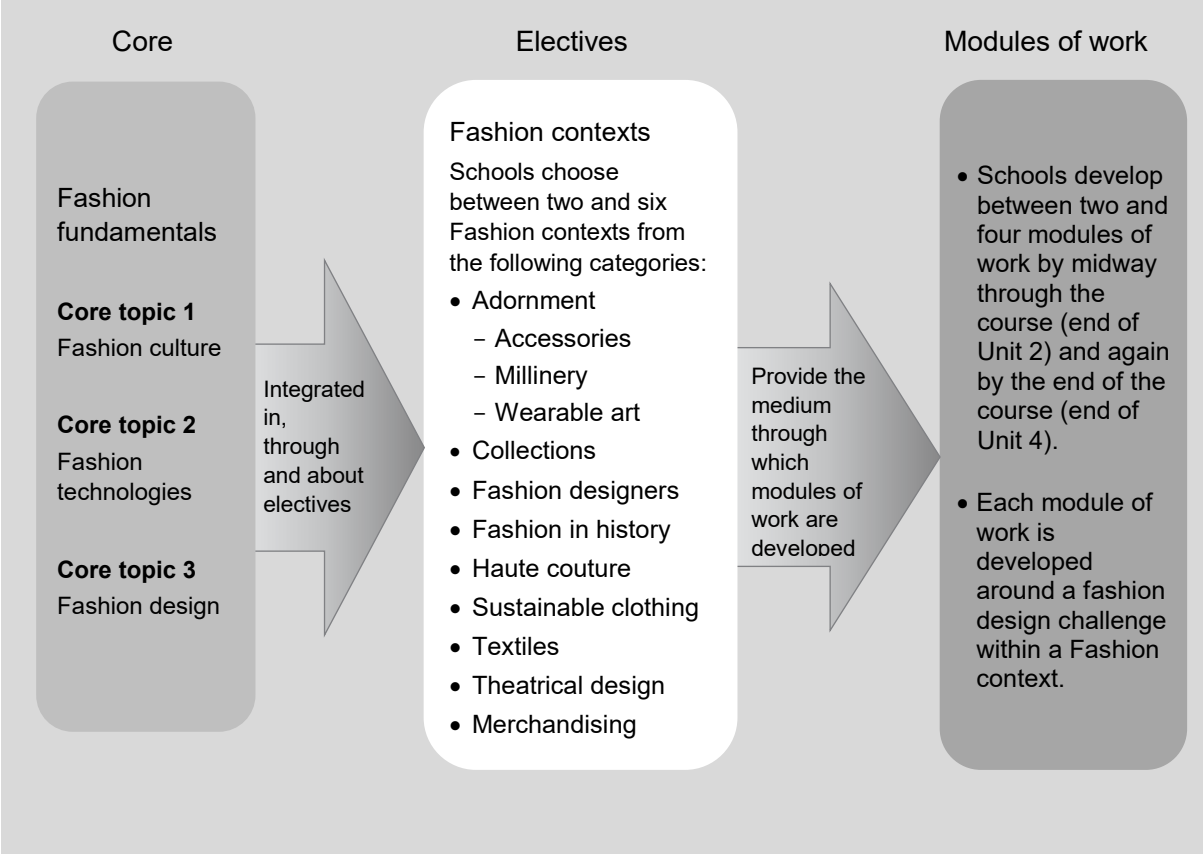
A course of study for Fashion includes:

- the core — Fashion fundamentals — integrated in modules of work across Units 1 and 2, and further developed in Units 3 and 4
- exploration of between two to six electives (fashion contexts)
- two to four modules of work by midway through the course (end of Unit 2) and again by the end of the course (end of Unit 4), with each module of work developed in a fashion context.

The relationship between the core, electives and modules of work is shown in Figure 2 below.

[4] ACARA, General Capabilities, Numeracy, www.australiancurriculum.edu.au/GeneralCapabilities/Numeracy/Introduction/Introduction

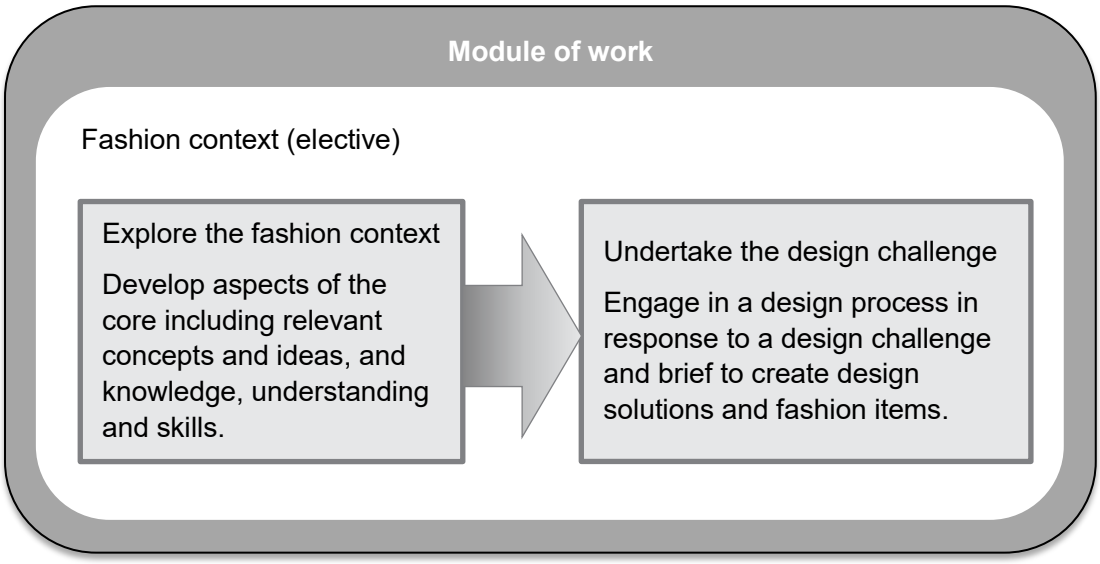
Figure 2: A course of study: the relationship between core, electives and modules of work



1.2.4 Developing a module of work

A module of work incorporates both an exploration of a fashion context and a design challenge developed in that fashion context. This relationship is demonstrated in Figure 2 below. Students need to have an understanding of the fashion context as required foundation knowledge to undertake the design challenge. For example, a student would need to have an understanding of the meaning of haute couture, work of haute couture designers and the ideology and values of haute couture before they embarked on designing and making a haute couture fashion item.

Figure 3: Developing a module of work



The relevant aspects of the core are selected and developed through the module of work. The emphasis given to the core will vary in each module of work.

Design challenges

A design challenge is a fashion problem to be solved, a fashion opportunity to be explored or a fashion idea to be exploited. Design challenges should be posed by the school and developed in conjunction with students. A design challenge is set within a fashion context and provides the stimulus for students to apply a design process and to explore and create fashion solutions. Solutions are ideas and fashion items developed by students in response to a design challenge.

Design challenges should develop in complexity as the course of study develops. Design challenges in Units 3 and 4 should be of a greater complexity to those in Units 1 and 2.

A design brief is developed from the design challenge.

Design briefs

A design brief outlines the design challenge and provides the parameters for the fashion solution. It refers to the target audience or the potential outcome trying to be achieved. It articulates the constraints and any other information necessary to consider in the creation of a design idea and a fashion solution. It includes the identified needs of the user, which maybe the student or a target audience contextualised in the elective context. A design brief will indicate the number and type of design products or fashion items required to communicate the fashion solution.

A design brief may be wholly provided by the school or it may be developed in conjunction with students. It is not the intention of this subject that students individually develop design briefs.

Design process

Design is a process that helps students develop a solution to a design challenge. It is critical that teachers provide teaching and learning opportunities that enable students to work with a design process. Early in the course teachers may choose to model a design process and guide students through a design challenge using the design process.

When solving design challenges, students may work individually or in groups. They manage and evaluate design ideas, solutions and construction processes. Students communicate their design solutions by documenting their ideas through sketches, drawings, written and spoken/signed responses and producing fashion items.

A design process is iterative. Students continuously revisit ideas, manage and critique processes, synthesise information, modify and evaluate ideas, design solutions and fashion items.

The dimensions and objectives are evidenced as students engage in a design process, when they explore a design challenge, develop ideas and possible solutions and create design solutions and fashion items.

As students experience the stages of a design process, they engage in a range of cognitive, communication, creative, research and technical skills. Possible aspects of each stage are outlined below:

- **Exploring a design challenge** may involve:
  - interpreting the design challenge
  - examining existing products and the fashion context
  - establishing the parameters for the design brief.
- **Developing ideas and possible solutions** may involve:
  - collecting data and information (e.g. swatches, collections of media images)
  - generating and representing ideas (e.g. annotated sketches, swatches, magazine clippings)
  - evaluating possible ideas and solutions
  - selecting and refining a design solution.
- **Creating solutions and fashion items** may involve:
  - producing working drawings, patterns, samples for the final design solution or fashion item/s
  - developing, enacting and modifying a production plan or management strategy
  - evaluating and describing how the final product/s has met the design challenge.

1.2.5 Aboriginal perspectives and Torres Strait Islander perspectives

The Queensland Government has a vision that Aboriginal and Torres Strait Islander Queenslanders have their cultures affirmed, heritage sustained and the same prospects for health, prosperity and quality of life as other Queenslanders. The QCAA is committed to helping achieve this vision, and encourages teachers to include Aboriginal perspectives and Torres Strait Islander perspectives in the curriculum.

The QCAA recognises Aboriginal peoples and Torres Strait Islander peoples, their traditions, histories and experiences from before European settlement and colonisation through to the present time. Opportunities exist in Fashion to encourage engagement with Aboriginal peoples and Torres Strait Islander peoples, strengthening students' appreciation and understanding of:

- frameworks of knowledge and ways of learning
- contexts in which Aboriginal peoples and Torres Strait Islander peoples live
- contributions to Australian society and cultures.

Guidelines about Aboriginal perspectives and Torres Strait Islander perspectives and resources for teaching are available at www.qcaa.qld.edu.au/k-12-policies/aboriginal-torres-strait-islander-perspectives.

2 Subject matter

2.1 Core

The core is:

- what all students who undertake a four-unit course of study in this subject will have the opportunity to learn
- integrated and progressively developed throughout the four-unit course of study; — the core must be covered by midway through the course (end of Unit 2) and further developed by the end of the course (end of Unit 4)
- developed through electives (fashion contexts).

The core of this subject is Fashion fundamentals and consists of three topics. Each core topic has two components that require exploration. It is not expected that the entire core will be covered in each module of work. The core topics and components are presented in Table 2.

Table 2: Core topics and components

Core: Fashion fundamentals		
Core topic 1: Fashion culture	**Core topic 2: Fashion technologies**	**Core topic 3: Fashion design**
• Fashion history and trends • Fashion careers	• Textiles and materials • Technical skills	• Design process • Visual literacies

The topics are interrelated and are not intended to be treated in isolation. Each topic includes concepts and ideas and knowledge, understanding and skills. Together these are designed to encapsulate and develop an understanding of Fashion and the role it plays in Australian and world culture.

The concepts and ideas provide focus for each topic. The knowledge, understanding and skills include inquiry questions and subject matter. The inquiry questions are used to explore the concepts and ideas, and are intended to be posed in the context of the fashion context under study. Each inquiry question will elicit particular knowledge, understanding and skills.

For each inquiry question, the minimum subject matter that students would be expected to engage with is provided. It is anticipated that further knowledge, understanding and skills will arise from each inquiry question and that this should be explored as relevant to the fashion context and design challenge. The school decides the depth to which each inquiry question is investigated. Not all inquiry questions would be explored in each module of work.

Upon completing this course of study students should be able to respond in an informed way to each of the inquiry questions.

The three topics are presented in tables below and on the following pages:

- Core topic 1: Fashion culture
- Core topic 2: Fashion technologies
- Core topic 3: Fashion design.

2.1.1 Core topic 1: Fashion culture

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	**Subject matter**
Fashion history and trends Contemporary fashion is influenced by many things including culture, history and trends.	• What is fashion?	• definitions of fashion
	• What are the historical and cultural influences that impact on the elective context? • How do historical and cultural influences impact on the design challenge you are undertaking? • How does society/culture influence fashion and can fashion influence society/culture?	• historical trends and cultural differences in fashion — the depth of investigation depends on the fashion context and design challenge being undertaken, e.g. in a design challenge with an adornment (accessory) context asking students to create a range of men's ties, the history of the tie could be explored • different influences on fashion including culture, history, function (e.g. occasion, employment or recreation requirements), economic considerations, personal taste, peer group, availability and trends
	• What are contemporary design trends and how can you predict future trends?	• fashion cycles, e.g. bodices, costume jewellery, pleats in men's pants, skirt lengths • globalisation in the fashion industry, e.g. prevalence of western fashion worldwide, influences of cultures on fashion trends, sweat shops
	• What designers or schools of design might be useful in this fashion/design context?	• fashion designers; e.g. classic 20th–21st century designers, e.g. Chanel, Armani, Givenchy; contemporary designers, e.g. Miyake, Poiret, Balenciaga, Westwood • fashion design movements, e.g. 1920s flapper style, Antwerp Six, prep, grunge, ganguro
	• How can I categorise fashion?	• fashion categories, e.g. evening wear, suits, wedding dressings, sportswear
Fashion careers Careers in fashion are diverse with many of the skills transferable to other vocations.	• What fashion careers are available through this elective context? • What fashion vocations currently exist in the market other than designer and producer?	• different types of fashion industries, e.g. haute couture, ready to wear, tailoring • different roles in fashion, e.g. designer, cutter, embroiderer, fitter, pattern maker • different conditions apply to roles, e.g. permanent, casual, seasonal work; length of working day (set or flexible hours) and working week (five, seven, ten days); physical health and fitness requirements • some roles require specific qualifications, training and/or experience, e.g. designers
	• What are the transferrable skills of fashion?	• knowledge, understanding and skills developed in fashion can be transferred to other fields, e.g. working in teams, communication skills, merchandising skills, project management skills
	• How can projects be managed effectively?	• project management skills, e.g. planning, establishing timelines, managing resources, modifying expectations

2.1.2 Core topic 2: Fashion technologies

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	**Subject matter**
Textiles and materials The characteristics of textiles and materials influence design solutions and fashion products.	• How will the design choice affect material selection and vice versa? • Are other textiles or materials better suited to my design ideas and solution?	• textile and material characteristics, e.g. material properties including strength, drape, wearability • enhancing textiles and materials, e.g. fabric printing, blending textiles and materials
	• How does the selection of textiles and materials enhance the overall aesthetic of the design solution?	• design choices, e.g. textile and material selection, personal aesthetic vs client/brief aesthetic
	• Should I buy, make or enhance the textile/material?	• textile/material costs vs design outcomes, e.g. calculating cost benefits, effective use of materials
Technical skills A variety of technical skills is necessary to construct a fashion item.	• How can I construct a 2D model? • How can I manipulate a 2D model to create a 3D form?	• 2D and 3D modelling, e.g. pattern making (drafting skills) and/or adaptation, cutting skills, fitting skills
	• How can I effectively manipulate textiles and materials to produce products of intended quality? • How can I select appropriate techniques to produce products? • Are there different techniques used in different contexts?	• garment construction and adaptation skills, e.g. choosing skills that are 'fit for purpose', sewing, assemblage, specialist skills where relevant (e.g. button holing), technique modification
	• How best can I follow procedural instructions?	• pattern and design instructions, e.g. reading and interpreting directions and measurements, adjusting measurements for specific purposes • safety procedures, e.g. following safety protocols when using tools, operating machinery or using toxic materials

2.1.3 Core topic 3: Fashion design

Concepts and ideas	Knowledge, understanding and skills	
	Inquiry questions	**Subject matter**
Design process A design process is used to generate design solutions and fashion items.	• What is a design process? • What are the stages in a design process?	• a design process involves exploring a design challenge, developing ideas and possible solutions and creating possible solutions and fashion items • a design process is iterative; students continuously revisit ideas, manage and critique processes, synthesise information, modify and evaluate ideas, design solutions and fashion items • the stages of a design process are: – Exploring a design challenge – Developing ideas and possible solutions – Creating solutions and fashion items.
	• How can a design process be used in this design challenge? • What skills do I require to complete this design challenge?	• design process • skills required to undertake and manage projects, including generating plans and schedules, resource management, reviewing milestones and adapting strategies, time monitoring
	• How can I explain the design choices I have made?	• communication skills, e.g. writing skills, language conventions and features, visual presentation skills, writing annotations
	• How could I improve my design choices? • For my own and others work how can I provide constructive criticism about design ideas and solutions?	• reflective skills • analysis and comparative skills • critique writing • constructing feedback
	• What other considerations will influence the creation of my designs?	• legal considerations, e.g. intellectual property, safety, standards and regulations
Visual literacies Visual literacies are the knowledge, understandings and skills used to interpret, negotiate, and make meaning from information presented in the form of visual texts.	• How do elements and principles of design influence solutions and products?	• elements of design refer to the components available for the designer to communicate visually, while principles of design describe how the elements could be used • elements of design most commonly used are space, line, colour, shape, texture, tone, form • the principles of design most commonly used are balance (symmetry, asymmetry, radial, pattern), contrast, proximity, harmony/unity, alignment, repetition/consistency, hierarchy/proportion/scale
	• What is the role of media in fashion?	• media and fashion, e.g. social construction of fashion, sales and advertising, establishing trends

Concepts and ideas	Knowledge, understanding and skills	
	• How can I communicate my design ideas to a client? • How can I use technical skills and digital technologies to communicate a design idea? • How can I best present fashion products? • What is merchandising?	• drawing and visual presentation skills, e.g. freehand sketching, assembling design folios • digital drawing and graphical skills, e.g. using applicable software programs • visual merchandising skills, e.g. product placement, style, mood, lighting
	• How does fashion branding influence consumer choice?	• branding, marketing and identity, fashion labels

2.2 Electives: fashion contexts

The electives in this subject are the fashion contexts schools choose to undertake. It is through fashion contexts that schools develop the core topics, knowledge, understanding and skills to construct modules of work. The choice of fashion context is dependent on:

- the interests of the student cohort
- the expertise of teachers
- available facilities and resources.

Each elective may only be used twice as a context for a module of work. An elective may only be used once across Units 1 and 2 and once across Units 3 and 4.

The fashion contexts are listed here, and described in detail in the following pages:

- Adornment (millinery, wearable art, fashion accessories)
- Collections
- Fashion designers
- Fashion in history
- Haute couture
- Sustainable clothing
- Textiles
- Theatrical design
- Merchandising.

2.2.1 Adornment

Adornment refers to those things that add attractiveness, ornament, accessory or embellishment to a person or garment. Within this elective, there are three possible areas — millinery, wearable art and accessories. Students will focus on one of these areas in a module of work.

- Millinery is the design and manufacture of hats and headwear.
- Wearable art refers to individually designed and created fine and expressive art pieces. Wearable art makes a statement and, although it can be worn, it is more concerned with an esoteric aesthetic. The functional is rarely a consideration of wearable art. Wearable art can

be articles of clothing, headwear, jewellery, body coverings or extensions of body parts. Its forms and styles are only limited to the imagination of the designer or creator.

- Fashion accessories are items used to contribute, in a secondary manner, to the wearer's outfit. Accessories are often used to complete an outfit and are chosen to specifically complement a look. Fashion accessories can be loosely categorised into two general areas: those that are carried and those that are worn. Traditional carried accessories include handbags, hand fans, parasols and umbrellas, canes, and ceremonial swords. Accessories that are worn may include jackets, boots and shoes, cravats, ties, hats, bonnets, belts and suspenders, gloves, muffs, jewellery, watches, sashes, shawls, scarves, socks, and stockings.

2.2.2 Collections

A fashion collection is a selection of outfits and/or individual garments that is put together to reflect one or more of the following:

- a season, predicting upcoming trends, including colour, cut, line and proportion
- a variety of styles (e.g. evening wear to sportswear to outerwear) or a variety within a single style (e.g. men and women's sportswear)
- a common or coordinating theme, which may be cut, colour or other design elements
- a particular category or group (e.g. children's wear)
- a single designer or design house aesthetic
- a range of a single fashion item (e.g. men's shirts).

2.2.3 Fashion designers

Within this elective, students explore the work of a designer or school of design, either contemporary or historical. The designer or design school would be the stimulus for a design challenge undertaken in a module of work developed from this elective context.

2.2.4 Fashion in history

In fashion and history, the focus is the historical role and influence fashion has played politically, socially, culturally and economically. Schools may wish to explore fashion history in non-western cultures.

2.2.5 Haute couture

Haute couture literally translates from the French as 'high sewing' or 'high dressmaking'. It has now become synonymous for 'high fashion'. It refers to the creation of exclusive custom-fitted clothing. Haute couture is fashion that is often constructed by hand from start to finish (i.e. without the use of sewing machines and sergers or overlockers), made from high quality, expensive, often unusual fabric and sewn with extreme attention to detail and finished by the most experienced and capable technicians, often using time-consuming, hand-executed techniques. A couture piece is not necessarily made to sell. Rather, they are designed and constructed for the runway, much like an art exhibition. Haute couture is often where a designer demonstrates their full aesthetic vision.

2.2.6 Sustainable clothing

Sustainable clothing deals with how clothing can be socially, economically and environmentally sustainable. It also allows the exploration of how clothing can be ethically manufactured. Students may focus on one or a combination of these aspects of sustainability in a module of work.

2.2.7 Textiles

This elective focuses on the role that textiles play in the creation of fashion items. It may focus on a single textile (e.g. silk) or examine how textiles are produced and used in constructing garments.

2.2.8 Theatrical design

The theatrical design elective focuses on costume design for theatre, film or television. This may extend from a school production to possible costumes for a sci-fi or fantasy epic film. The theatrical design may have a historical or contemporary focus.

2.2.9 Merchandising

This elective context embraces the areas of visual merchandising and marketing. It may encompass the development of a fashion show, the visual merchandising of fashion items created by students, or the merchandising of products created by others.

3 Assessment

3.1 Assessment — general information

Assessment is an integral part of the teaching and learning process. It is the purposeful, systematic and ongoing collection of information about student learning outlined in the syllabus.

The major purposes of assessment are to:

- promote, assist and improve learning
- inform programs of teaching and learning
- advise students about their own progress to help them achieve as well as they are able
- give information to parents, carers and teachers about the progress and achievements of individual students to help them achieve as well as they are able
- provide comparable exit results in each Applied syllabus which may contribute credit towards a Queensland Certificate of Education (QCE); and may contribute towards Australian Tertiary Admission Rank (ATAR) calculations
- provide information about how well groups of students are achieving for school authorities and the State Minister responsible for Education.

Student responses to assessment opportunities provide a collection of evidence on which judgments about the quality of student learning are made. The quality of student responses is judged against the standards described in the syllabus.

In Applied syllabuses, assessment is standards-based. The standards are described for each objective in each of the three dimensions. The standards describe the quality and characteristics of student work across five levels from A to E.

3.1.1 Planning an assessment program

When planning an assessment program over a developmental four-unit course, schools should:

- administer assessment instruments at suitable intervals throughout the course
- provide students with opportunities in Units 1 and 2 to become familiar with the assessment techniques that will be used in Units 3 and 4
- assess all of the dimensions in each unit
- assess each objective at least twice by midway through the course (end of Unit 2) and again by the end of the course (end of Unit 4)
- assess only what the students have had the opportunity to learn, as prescribed in the syllabus and outlined in the study plan.

For a student who studies four units, only assessment evidence from Units 3 and 4 contributes towards decisions at exit.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.1.2 Authentication of student work

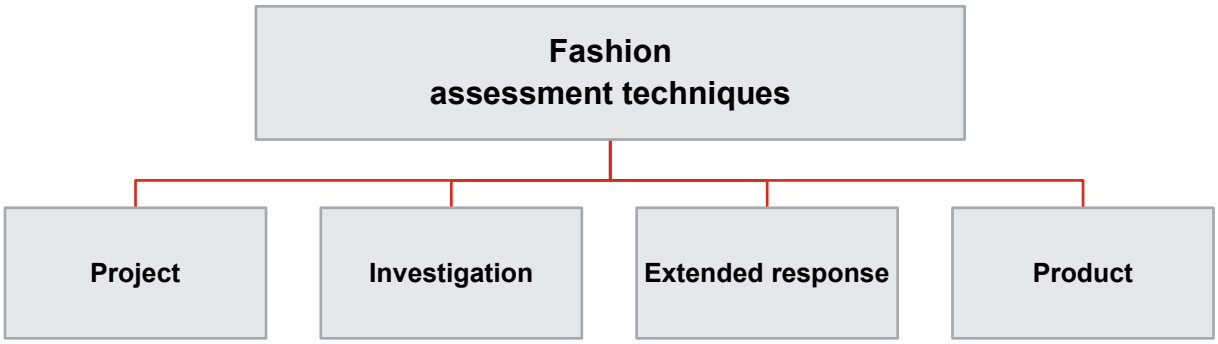
Schools and teachers must have strategies in place for ensuring that work submitted for summative assessment is the student's own. Judgments about student achievement are based on evidence of the demonstration of student knowledge, understanding and skills. Schools ensure responses are validly each student's own work.

Guidance about authentication strategies which includes guidance for drafting, scaffolding and teacher feedback can be found in the QCE and QCIA policy and procedures handbook.

3.2 Assessment techniques

The diagram below identifies the assessment techniques relevant to this syllabus. The subsequent sections describe each assessment technique in detail.

Figure 4: Fashion assessment techniques



Schools design assessment instruments from the assessment techniques relevant to this syllabus. The assessment instruments students respond to in Units 1 and 2 should support those techniques included in Units 3 and 4.

For each assessment instrument, schools develop an instrument-specific standards matrix by selecting the syllabus standards descriptors relevant to the task and the dimension/s being assessed (see Standards matrix).

The matrix is used as a tool for making judgments about the quality of students' responses to the instrument and is developed using the syllabus standards descriptors. Assessment is designed to allow students to demonstrate the range of standards (see Determining an exit result). Teachers give students an instrument-specific standards matrix for each assessment instrument.

Where students undertake assessment in a group or team, instruments must be designed so that teachers can validly assess the work of individual students and not apply a judgment of the group product and processes to all individuals.

Evidence

Evidence includes the student's responses to assessment instruments and the teacher's annotated instrument-specific standards matrixes. Evidence may be direct, e.g. student responses to assessment instruments, or indirect, e.g. supporting documentation. Within a student folio indirect evidence should be balanced with direct evidence.

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

Conditions of assessment

Over a four-unit course of study, students are required to complete assessment under a range of conditions (see Planning an assessment program).

Conditions may vary according to assessment. They should be stated clearly on assessment instruments, for example:

- supervised or unsupervised
- individual, group or team
- time allowed (with perusal time as needed)
- length required
- seen or unseen questions
- use of sources and/or notes (open book).

Where support materials or particular equipment, tools or technologies are used under supervised conditions, schools must ensure that the purpose of supervised conditions (i.e. to authenticate student work) is maintained.

Assessment of group work

When students undertake assessment in a group or team, instruments must be designed so that teachers can validly assess the work of individual students and not apply a judgment of the group product and processes to all individuals.

3.2.1 Project

Purpose

This technique assesses a response to a single task, situation and/or scenario in a module of work that provides students with authentic and/or real-world opportunities to demonstrate their learning. The student response will consist of a collection of **at least two** assessable components, demonstrated in different circumstances, places and times, and may be presented to different audiences, and through differing modes.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Analysing and applying
- Evaluating and creating.

All objectives from each dimension must be assessed.

Types of projects

A project occurs over a set period of time. Students may use class time and their own time to develop a response. A project consists of a product component and **at least one other** from the following components:

- written
- spoken
- multimodal.

The selected assessable components must contribute significantly to the task and to the overall result for the project. A variety of technologies may be used in the creation or presentation of the response.

Note: Spoken delivery of a written component; or a transcript of a spoken component (whether written, electronic, or digital) constitutes one component, not two.

The following examples of Fashion projects demonstrate different contexts in which a project may occur and the possible components for each:

- complete a design folio and develop and construct a collection of four fashion items that is representative of your own design aesthetic and demonstrates a relationship to a modern designer (written and product components)
- design and construct costumes for a school production; explain how the designed costumes meet the needs of the performers and the director's vision for the production (written and product components)
- design and create an embellished piece of fabric, for use in evening wear; explain how this fabric is appropriate and might be used in an end product (product and written or multimodal components)
- create a visual merchandising display for a designer's collection, providing justification for how it meets the designer's aesthetic philosophy (multimodal and product components)
- compare and contrast two different collections by a designer, and design and construct a garment that would fit into the designer's aesthetic; explain your decisions (product and written, spoken or multimodal components)
- design and complete a visual diary for a collection of fashion items or accessories that would meet a current on-trend collection; include an explanation of the design process (written and product components)
- construct a wearable art piece that makes a statement about sustainable and ethical fashion using reclaimed textiles/materials; explain your textile/material selection and design choice/s (product and written components).

Written component

This component requires students to use written language to communicate ideas and information to readers for a particular purpose. A written component may be supported by references or, where appropriate, data, tables, flow charts or diagrams.

Examples include:

- design folios
- articles for magazines or journals
- essays, e.g. analytical, persuasive/argumentative, informative
- reviews, e.g. literature, film
- letters to the editor
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references.

Spoken component

This component requires students to use spoken language to communicate ideas and information to a live or virtual audience (that is, through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- debates
- interviews
- podcasts
- seminars.

Multimodal component

This component requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal component. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual, auditory.

Examples include:

- digital presentations
- vodcasts
- seminars
- webinars.

A variety of technologies may be used in the creation or presentation of the component. Replication of a written document into an electronic or digital format does not constitute a multimodal component.

Product component

This component refers to the production of fashion solutions, which may be a fashion item/s, visual folio or fashion display and will be the outcome of applying a range of cognitive, technical, physical and/or creative/expressive skills.

Product components involve student application of identified skill/s in Fashion fundamentals.

Assessment conditions	Units 1–2	Units 3–4
Written component	400–700 words	500–900 words
Spoken component	1½ — 3½ minutes	2½ — 3½ minutes
Multimodal component	2–4 minutes	3–6 minutes
Product component	1–3	1–4

Further guidance

Supporting evidence for Product component:

- Often, due to size, cost or possible item damage during transport, it is not logistically appropriate or desirable to submit the actual fashion item/s, visual folio or fashion display. As the grade is based on the product, supporting evidence must be submitted. This evidence must include:
  - annotated instrument-specific standards
  - visual evidence (e.g. photographs) of the completed fashion item/s, visual folio or fashion display.
- Evidence may also include:
  - excerpts from a visual diary, which may also be photographic evidence
  - interviews with students explaining the intent of their fashion item, visual folio or fashion display
  - written documentation.
- It is the responsibility of teachers and students to present the evidence of the product to support the standard awarded.

3.2.2 Investigation

Purpose
This technique assesses investigative practices and the outcomes of applying these practices. Investigation includes locating and using information beyond students' own knowledge and the data they have been given. In Fashion, investigations involve research and follow an inquiry approach. Investigations provide opportunity for assessment to be authentic and set in real-life contexts.
Dimensions to be assessed
This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions: • Knowing and understanding • Application and analysis • Evaluating and creating. Not every objective from each dimension needs to be assessed
Types of investigations and responses
An investigation occurs over a set period of time. Students may use class time and their own time to develop a response. In this assessment technique, students investigate or research a specific question or hypothesis through collection, analysis and synthesis of primary and/or secondary data obtained through research. The following are examples of Fashion investigations and the mode in which they might be presented: • investigate a designer's collection for how it meets their identified purpose/philosophy/aesthetic (written) • identify and investigate a fashion trend that has recurred in the 20th–21st century; explain why it has recurred (spoken) • investigate a chosen designer's use of visual merchandising and evaluate how their use of visual merchandising makes an impact on consumer purchasing power (multimodal) • investigate and evaluate the sustainable choices that a chosen designer is making in order to impact positively on the environmental and human cost of the industry (written) • investigate how fashion marketing experts have used various social media methods to advertise and give a collection exposure (multimodal) • investigate the notion of 'classic fashion' in terms of it being a sustainable choice for consumers (written) • investigate the appropriateness of a fabric for its use in a fashion context (multimodal).
Written response
This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flow charts or diagrams. Examples include: • articles for magazines or journals • essays, e.g. analytical, persuasive/argumentative, informative • reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (that is, through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- debates
- interviews
- podcasts
- seminars.

Multimodal response

This response requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual, auditory.

Examples include:

- digital presentations
- vodcasts
- seminars
- webinars.

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

When making judgments about multimodal responses, teachers apply the standards to the entire response, i.e. to all modes used to communicate the response.

Assessment conditions	Units 1–2	Units 3–4
Written	600–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal	3–5 minutes	4–7 minutes

Further guidance

- Establish a focus for the investigation, or work with the student to develop a focus.
- Allow class time for the student to effectively undertake each part of the investigation assessment. Independent student time will be required to complete the task.
- The required length of student responses should be considered in the context of the tasks — longer is not necessarily better.
- Implement strategies to promote the authenticity of student work. Strategies may include note-taking, journals or experimental logs, drafting, research checklists, referencing and/or teacher observation sheets.
- Scaffolding is part of the teaching and learning that supports student development of the requisite knowledge, understanding and skills integral to completing an assessment task and demonstrating what the assessment is requiring. The scaffolding should be reduced in Units 3 and 4 as students develop greater independence as learners.
- Provide students with learning experiences in the use of appropriate communication strategies, including the generic requirements for presenting research, e.g. research report structures, referencing conventions.
- Indicate on the assessment the dimensions and objectives that will be assessed, and explain the instrument-specific standards matrix.

3.2.3 Extended response

Purpose

This technique assesses the interpretation, analysis/examination and/or evaluation of ideas and information in provided stimulus materials. While students may undertake some research in the writing of the extended response, it is not the focus of this technique.

Dimensions to be assessed

This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions:

- Knowing and understanding
- Application and analysis
- Evaluating and creating.

Not every objective from each dimension needs to be assessed.

Types of extended response

An extended response occurs over a set period of time. Students may use class time and their own time to develop a response. Students respond to a question or statement about the provided stimulus materials.

Stimulus material could include:

- fashion images
- fashion articles
- magazines
- clothing samples
- footage from a fashion parade.

Written response

This response requires students to use written language to communicate ideas and information to readers for a particular purpose. A written response may be supported by references or, where appropriate, data, tables, flow charts or diagrams.

Examples include:

- articles for magazines or journals
- brochure
- essays, e.g. analytical, persuasive/argumentative, informative
- reviews, e.g. fashion literature or film, a collection
- reports, which will normally be presented with section headings, and may include tables, graphs and/or diagrams, and analysis of data supported by references
- a design manifesto.

Spoken response

This response requires students to use spoken language to communicate ideas and information to a live or virtual audience (that is, through the use of technology) for a particular purpose.

Examples include:

- oral presentations
- debates
- interviews
- podcasts
- seminars.

Multimodal response

This response requires students to use a combination of at least two modes **delivered at the same time** to communicate ideas and information to a live or virtual audience for a particular purpose. The selected modes are integrated to allow both modes to contribute significantly to the multimodal response. Modes include:

- written
- spoken/signed
- nonverbal, e.g. physical, visual, auditory.

Examples include:

- digital presentations
- vodcasts
- seminars
- webinars.

A variety of technologies may be used in the creation or presentation of the response. Replication of a written document into an electronic or digital format does not constitute a multimodal response.

When making judgments about multimodal responses, teachers apply the standards to the entire response, i.e. to all modes used to communicate the response.

Assessment conditions	Units 1–2	Units 3–4
Written	500–800 words	600–1000 words
Spoken	2–4 minutes	3–4 minutes
Multimodal	3–5 minutes	4–7 minutes

Further guidance

The following examples demonstrate possible types of stimulus and the relationship that these have with types of extended responses:

- Stimulus — a designer's fashion show at New York Fashion Week:
  What emotions are being evoked? How has the designer managed this? Why has the designer made these choices? (multimodal)
- Stimulus — visit to a Department Store
  How has the store used marketing and visual merchandising to influence consumers? (multimodal)
- Stimulus — editorial in a Fashion magazine
  How could you utilise the magazine's presentation of a fashion shoot to inform the images for your visual diary? (multimodal)

3.2.4 Product

Purpose
This technique assesses the production of fashion solutions, which may be a fashion item/s, visual folio or fashion display and will be the outcome of applying a range of cognitive, technical, physical and/or creative/expressive skills. Product assessments involve student application of identified skill/s in fashion technologies and design processes.
Dimensions to be assessed
This assessment technique is to be used to determine student achievement in objectives from all of the following dimensions: • Knowing and understanding • Application and analysis • Evaluating and creating. Not every objective from each dimension needs to be assessed.
Types of product
The following are examples of possible products: • design and construct an accessory that adorns the body • construct costumes for the school production • make an item of clothing that has an on-trend element • design and make a fashion piece that has an element of historical/cyclic fashion • design a headwear piece that would be suitable to wear to a soiree • draw a collection of images reflecting your personal aesthetic • draw a window display to house your collection of work • construct a wearable art item from provided materials.
Supporting evidence
Often, it is not logistically appropriate or desirable to submit the fashion item/s, visual folio or fashion display. As the grade is based on the product itself, supporting evidence must be submitted. This evidence must include: • annotated instrument specific standards • visual evidence (e.g. photographs) of the completed fashion item/s, visual folio or fashion display. Evidence may also include: • excerpts from a visual diary, which may also be photographic evidence • interviews with students explaining the intent of their fashion item, visual folio or fashion display • written documentation. It is the responsibility of teachers and students to present the evidence of the product to support the standard awarded.

Assessment conditions	Units 1–2	Units 3–4
Products	1–3	1–4

Further guidance
Schools should consider the complexity of the design challenge when stipulating the number of products to be produced. The outcome of a complex design challenge is not simply a greater number of products. The number of products required by the assessment should also reflect the fashion context of the design challenge. For instance, in collections, it might be appropriate to ask for more than one product, while, in Adornment — wearable art or Haute couture, one product/item might be sufficient. Schools should always consider the cost and time required to complete the product.

3.3 Exiting a course of study

3.3.1 Folio requirements

A folio is a collection of one student's responses to the assessment instruments on which exit results are based. The folio is updated when earlier assessment responses are replaced with later evidence that is more representative of student achievement.

3.3.2 Exit folios

The exit folio is the collection of evidence of student work from Unit 3 and 4 that is used to determine the student's exit result. Each folio must include:

- four assessment instruments, and the student responses
- evidence of student work from Units 3 and 4 only
- two projects
- one extended response
- a student profile completed to date.

3.3.3 Exit standards

Exit standards are used to make judgments about students' exit result from a course of study. The standards are described in the same dimensions as the objectives of the syllabus. The standards describe how well students have achieved the objectives and are stated in the standards matrix.

The following dimensions must be used:

- Dimension 1: Knowing and understanding
- Dimension 2: Analysing and applying
- Dimension 3: Evaluating and creating.

Each dimension must be assessed in each unit, and each dimension is to make an equal contribution to the determination of an exit result.

3.3.4 Determining an exit result

When students exit the course of study, the school is required to award each student an A–E exit result.

Exit results are summative judgments made when students exit the course of study. For most students this will be after four units. For these students, judgments are based on exit folios providing evidence of achievement in relation to all objectives of the syllabus and standards.

For students who exit before completing four units, judgments are made based on the evidence of achievement to that stage of the course of study.

Determining a standard

The standard awarded is an on-balance judgment about how the qualities of the student's responses match the standards descriptors in each dimension. This means that it is not necessary for the student's responses to have been matched to every descriptor for a particular standard in each dimension.

Awarding an exit result

When standards have been determined in each of the dimensions for this subject, Table 3 below is used to award an exit result, where A represents the highest standard and E the lowest. The table indicates the minimum combination of standards across the dimensions for each result.

Table 3: Awarding exit results

Exit result	Minimum combination of standards
A	Standard A in any two dimensions and no less than a B in the remaining dimension
B	Standard B in any two dimensions and no less than a C in the remaining dimension
C	Standard C in any two dimensions and no less than a D in the remaining dimension
D	At least Standard D in any two dimensions and an E in the remaining dimension
E	Standard E in the three dimensions

Further guidance can be found in the QCE and QCIA policy and procedures handbook.

3.3.5 Standards matrix

	Standard A	Standard B	Standard C	Standard D	Standard E
Knowing and understanding	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• accurate identification and thoughtful interpretation of fashion fundamentals	• clear identification and appropriate interpretation of fashion fundamentals	• identification and interpretation of fashion fundamentals	• variable identification and simple interpretation of obvious fashion fundamentals	• sporadic identification and superficial interpretation of aspects of fashion fundamentals
	• thorough explanation of design briefs	• clear explanation of design briefs	• explanation of design briefs	• variable explanation of design briefs	• partial explanation of aspects of design briefs
	• proficient demonstration of the elements and principles of fashion design and technical skills in fashion contexts.	• apt demonstration of the elements and principles of fashion design and technical skills in fashion contexts.	• demonstration of the elements and principles of fashion design and technical skills in fashion contexts.	• variable demonstration of the elements and principles of fashion design and technical skills in fashion contexts.	• partial demonstration of aspects of the elements and principles of fashion design and technical skills in fashion contexts.
Analysing and applying	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• informed and thorough analysis of fashion fundamentals	• effective analysis of fashion fundamentals	• analysis of fashion fundamentals	• simple analysis of basic fashion fundamentals	• partial analysis of aspects of fashion fundamentals
	• systematic application of fashion design processes	• organised application of fashion design processes	• application of fashion design processes	• variable application of fashion design processes	• partial application of aspects of fashion design processes
	• proficient application of technical skills and informed application of design ideas related to fashion contexts	• apt application of technical skills and design ideas related to fashion contexts	• application of technical skills and design ideas related to fashion contexts	• variable application of technical skills and design ideas related to fashion contexts	• partial application of aspects of technical skills and design ideas
	• controlled use of language conventions and features to achieve particular purposes.	• effective use of language conventions and features to achieve particular purposes.	• use language conventions and features to achieve particular purposes.	• variable use of language conventions and features that achieve aspects of particular purposes.	• partial and sometimes inappropriate use of language conventions and features.

Evaluating and creating	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:	The student work has the following characteristics:
	• skilful generation, thoughtful modification and efficient management of plans and processes	• successful generation, modification and management of plans and processes	• generation, modification and management of plans and processes	• variable generation, simple modification and inconsistent management of plans and processes	• partial generation and superficial modification of plans and processes
	• skilful synthesis of ideas and technical skills to create resolved design solutions	• successful synthesis of ideas and technical skills to create effective design solutions	• synthesis of ideas and technical skills to create design solutions	• simple synthesis of ideas and technical skills to create variable design solutions	• partial use of ideas and technical skills to create aspects of solutions
	• informed and thorough critique of design ideas and products	• reasoned critique of design ideas and products	• critique of design ideas and products	• simple critique of rudimentary design ideas and products	• superficial critique of design ideas and products
	• skilful creation of communications that successfully convey meaning to an intended audience.	• effective creation of communications that convey meaning to an audience.	• creation of communications that convey meaning to an audience.	• variable creation of communications that convey simple meaning to an audience.	• creation of aspects of communications that convey superficial meaning to an audience.

4 Glossary

Term	Explanation
A	
accurate	precise and exact; consistent with a standard, rule, convention or known facts
appropriate	fitting, suitable to the context
apt	suitable to the purpose, fitting, appropriate
aspects	parts of a whole
assessment instrument	the tool or device used to gather information about student achievement
attributing	assign qualities or cause
C	
clear	without ambiguity; explicit
communications	a single text that is complete; intended to convey meaning as a whole and to be considered as a whole (e.g. a book rather than a chapter, a collection rather than a single item); communications may have parts (e.g. drawings in a visual folio) that individually convey varied meanings, but it is the meaning that is conveyed by the whole communication that is considered
controlled	exercise direction over, mastery
D	
design folio	is mostly written but will include some photographs, drawings or samples and is an exploration of the design challenge and brief, demonstrating idea development, planning and evaluation
design ideas	include the thoughts and possible solutions for a design challenge; may include overarching concepts, such as a theme for a collection, or thoughts about details such as textiles/materials and colour, line and pattern, cut and style
differentiating	establish a difference between two things or among several things
E	
effective	meeting the assigned purpose
efficiently	well organised and productive with minimal expenditure of effort
executing	to carry out
F	
fashion category	types of apparel normally grouped together because of a particular purpose (e.g. swimwear, suits, men's shirts, evening wear)
fashion item	garment or adornment (accessory, millinery, wearable art)

Term	Explanation
fashion principles	the theoretical fundamentals of fashion; these include design ideas, fashion
function	practical usefulness, as distinct from aesthetic appeal
functional	having a practical application, or serving a useful purpose
I	
ideology	a set of beliefs, values, and opinions that shapes the way a person or a group such as a social class thinks, acts, understands and sees the world
implement	to carry out or fulfil something
inappropriate	not suiting the purpose, sometimes wrong
inconsistently	containing aspects or parts that conflict with or contradict each other; unpredictable or unreliable by being likely to behave differently or achieve a different result if a particular situation is repeated
informed	having relevant knowledge; being conversant with the topic
M	
materials	an inclusive term used to describe all matter other than textiles used to construct garments, accessories and adornments, including but not restricted animal products, manufactured and found items, ceramics, metal, glass
module of work	a module of work provides effective teaching strategies and learning experiences that facilitate students' demonstration of the dimensions and objectives as described in the syllabus A module of work: • draws from relevant aspects of the underpinning factors • identifies relevant concepts and ideas, and associated subject matter from the core topics • provides an alignment between core subject matter, learning experiences and assessment.
multimodal text	a text that has substantial contribution of more than one mode
O	
organised	systematically ordered and arranged; having a formal organisational structure to arrange, coordinate, and carry out activities
P	
partial	attempted, with evidence provided, but incomplete
personal aesthetic	set of principles that governs how an individual views or regards beauty
physical text	a text that is a tangible physical artefact (e.g. a fashion item)
proficient	skilled and adept
R	
reasoned	logical and sound; presented with justification
resolved	reaching resolution, thought through, completed
rudimentary	simple or basic

Term	Explanation
S	
simple	easy to understand and deal with; may concern a single or basic aspect, few steps, obvious data/outcomes, limited or no relationships
skilful	having practical ability; possessing skill; expert, dexterous, clever
successful/successfully	having the intended result
superficial	apparent and sometimes trivial
systematic	methodical, organised and logical
T	
technical skills	include but are not limited to pattern generation and adaption, garment and adornment construction, textile development and embellishment, merchandising and styling skills, drawing (freehand and digital) skills, and visual communication skills
text	a coherent, meaningful, written, visual, signed, physical or multimodal communication
thorough	carried out through or applied to the whole of something
thoughtful	showing the application of careful thought; considered
U	
unit	a unit is 55 hours of timetabled school time, including assessment. A course of study will usually be completed over four units (220 hours).
V	
variable	liable or apt to vary or change; (readily) susceptible or capable of variation; mutable, changeable, fluctuating, uncertain
visual folio	is mostly visual images of design solutions (e.g. final drawings illustrating a collection) with some annotations that highlight or explain decisions
visual literacies	the skills required to read and understand visual texts and the relationships that those texts have with the cultural context from which they came
visual literacy	the ability to interpret, negotiate, and make meaning from information presented in the form of visual texts (e.g. images), extending the meaning of literacy, which commonly signifies interpretation of a written or printed text; visual literacy is based on the idea that pictures can be 'read' and that meaning can be communicated through a process of reading
visual text	a text that is presented as a visual communication
W	
written text	a text that is presented as a written communication

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