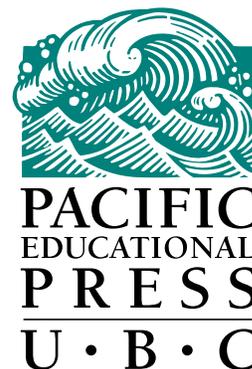


# CURRICULUM CORRELATION

## The World of Fashion, Grade 12—University/College Preparation (HNB4M) and *The World of Fashion*

*The World of Fashion Student Resource* and *Teacher Resource* fully address the curriculum expectations of the Family Studies course **The World of Fashion, Grade 12—University/College Preparation (HNB4M)**, as prescribed in the 2013 Ontario Curriculum for Social Sciences and Humanities.



EXPECTATION	PAGE NUMBERS	
	Student Resource	Teacher Resource
<b>A. Research and Inquiry Skills</b>		
<i>A1. Exploring: explore topics related to fashion, and formulate questions to guide their research.</i>		
<b>A1.1.</b> Explore a variety of topics related to fashion (e.g., fashion history, the impact of social and technological developments, logos and brand marketing, fashion designers, occupations, specialized and niche markets, fibre and fabric creation, elements and principles of design, connections between social movements and fashion) to identify topics for research and inquiry	19, 26, 107, 111–112, 129, 188, 206, 222, 237, 242, 244, 254, 262, 265, 295, 308, 358, 362	40, 47, 95, 97, 99–100, 112, 159, 175, 186, 195, 198, 199, 207, 209, 230, 235, 237, 277, 280
<b>A1.2.</b> Identify key concepts (e.g., through discussion, brainstorming, use of visual organizers) related to their selected topics	107, 111, 282	95, 97, 99–100, 252
<b>A1.3.</b> Formulate effective questions to guide their research and inquiry <b>Teacher prompt:</b> “If you were researching the working conditions of people in the textile industry, which countries would you include in your research?”	83, 87, 107, 123, 129, 206, 237, 242, 262, 296, 362, 368	80, 83, 95, 99–100, 112, 175, 195, 198, 209, 231, 280
<i>A2. Investigating: create research plans, and locate and select information relevant to their chosen topics, using appropriate social science research and inquiry methods.</i>		
<b>A2.1.</b> Create appropriate research plans to investigate their selected topics (i.e., outline purpose and method; identify sources of information), ensuring that their plans follow guidelines for ethical research	19, 84, 99, 120, 136, 143, 151, 156, 191, 202, 212, 222, 227, 229, 242, 256, 288, 295, 360	47, 80, 92, 112, 115, 123, 129, 131, 160, 169, 176, 177, 186, 188, 189, 198, 207, 222, 230, 278
<b>A2.2.</b> Locate and select information relevant to their investigations from a variety of primary sources (e.g., interviews, observations, surveys and questionnaires; original documents in print or other media such as film, photographs, advertisements) and secondary sources (e.g., textbooks, book reviews)	84, 120, 136, 143, 151, 156, 222, 242, 254, 256, 276, 278, 288, 305, 307	80, 112, 115, 123, 129, 131, 177, 186, 198, 207, 219, 222, 234, 235, 237
<b>A2.3.</b> Based on preliminary research, for each investigation formulate a hypothesis, thesis statement, or research question, and use it to focus their research	100, 118, 136, 185, 188, 202, 222, 307	92, 108, 115, 157, 159, 169, 177, 186, 235

EXPECTATION	PAGE NUMBERS	
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<i>A3. Processing Information: assess, record, analyse, and synthesize information gathered through research.</i>		
<b>A3.1.</b> Assess various aspects of information gathered from primary and secondary sources ( <i>e.g., accuracy, relevance, reliability, inherent values and bias, voice</i> )	118, 151, 209, 254, 366	108, 129, 172, 177, 207, 280
<b>A3.2.</b> Record and organize information and key ideas using a variety of formats ( <i>e.g., notes, graphic organizers, summaries, audio/digital records</i> )	28, 188, 247, 262	47, 159, 177, 199, 209
<b>A3.3.</b> Analyse and interpret research information ( <i>e.g., compare results of surveys and interviews; determine whether common themes arise in different media products</i> )	28, 194, 209, 305	47, 160, 172, 177, 234
<b>A3.4.</b> Demonstrate academic honesty by documenting the sources of all information generated through research	168, 202, 224	146, 169, 177, 186
<b>A3.5.</b> Synthesize findings and formulate conclusions ( <i>e.g., determine whether their results support or contradict their hypothesis; weigh and connect information to determine the answer to their research question</i> )	118, 120, 194, 222, 265, 366	108, 112, 160, 177, 186, 209, 280
<i>A4. Communicating and Reflecting: communicate the results of their research and inquiry clearly and effectively, and reflect on and evaluate their research, inquiry, and communication skills.</i>		
<b>A4.1.</b> Use an appropriate format ( <i>e.g., oral presentation, written research report, poster, multimedia presentation, web page</i> ) to communicate the results of their research and inquiry for a specific purpose and audience	92, 99, 146, 191, 199, 229, 276, 296	84, 92, 127, 160, 175, 189, 219, 231, 282–283
<b>A4.2.</b> Use terms relating to fashion correctly ( <i>e.g., positional goods, Empire waist, haute couture, maquiladora, Textile Labelling Act, CAD, serger, croquis</i> )	92, 107, 276, 282	84, 95, 219, 222, 283–283
<b>A4.3.</b> Clearly communicate the results of their inquiries ( <i>e.g., write clearly, organize ideas logically, use language conventions properly</i> ), and follow APA conventions for acknowledging sources ( <i>e.g., generate a reference list in APA style, use in-text author-date citations</i> )	92, 107, 224, 305	84, 95, 186, 234, 237, 282–283
<b>A4.4.</b> Demonstrate an understanding of the general research process by reflecting on and evaluating their own research, inquiry, and communication skills  <b>Teacher prompts:</b> “How might the research methods you used have affected the results you obtained?” “What steps might you take to enhance your research/inquiry skills?”	100, 151, 224, 254, 358, 366	92, 129, 186, 207, 277, 280, 282–283



EXPECTATION	PAGE NUMBERS	
	Student Resource	Teacher Resource
<b>B. History and Influences</b>		
<i>B1. Fashion History: demonstrate an understanding of the impact on fashion of historical and technological developments and social issues.</i>		
<p><b>B1.1.</b> Analyse the impact on the fashion industry of historical developments and social issues (<i>e.g., economic conditions, class structure, gender roles, religious practices, environmental issues, trade and exploration, colonization, industrialization, natural disasters, labour practices in the garment industry, scientific discoveries and technological changes</i>)</p> <p><b>Teacher prompts:</b> “What are the origins of cotton? How was the cultivation of cotton in the United States connected to slavery?” “What was the Silk Road? What impact did trade associated with this route have on fashion?” “What impact can natural disasters such as drought or pest infestation affecting cotton crops or silk worms have on the fashion industry?” “What impact have current environmental issues had on the fashion industry?” “How did European demand for fur affect Aboriginal people’s relationship to the land and animals in colonial North America? What were the consequences for Aboriginal people living on the North American plains?”</p>	214–267	185–231, 194–199, 204–209
<p><b>B1.2.</b> Describe notable fashion innovations associated with various historical periods (<i>e.g., ancient Egyptian, ancient Greek, ancient Roman, Byzantine, medieval, baroque, rococo, Renaissance, Empire, Victorian, Edwardian eras; the 1920s, the 1960s</i>), including innovations that continue to influence current Westernized fashions</p> <p><b>Teacher prompts:</b> “What is the origin of the term <i>Empire waist</i>? What current fashion items continue to draw on the Empire silhouette?” “In what ways were women’s dresses of the 1920s different from those earlier in the century? Which of the fashion innovations associated with the 1920s continue to influence fashion today?”</p>	214–267	185–231, 194–199, 204–209
<p><b>B1.3.</b> Analyse the importance to the fashion industry of key technological developments (<i>e.g., the loom, the sewing machine, automation, mechanization, computer assisted design [CAD], synthetic fibres and fabrics, silk farming, new materials arising from research related to military or space exploration</i>)</p> <p><b>Teacher prompts:</b> “What effects did the development of the sewing machine have on domestic and industrial sewing?” “What impact has military research had on the fashion industry?”</p>	214–267	185–231, 194–199, 204–209

EXPECTATION	PAGE NUMBERS	
	Student Resource	Teacher Resource
<i>B2. Fashion Influences: demonstrate an understanding of the influence of brands, designers, and design centres on the fashion industry.</i>		
<p><b>B2.1.</b> Analyse the influence on the fashion industry of brand marketing (<i>e.g., celebrity endorsements and fashion lines, logos, cause marketing, testimonials, diversified product lines by specific designers, marketing of status or positional goods</i>)</p> <p><b>Teacher prompts:</b> “What impact does the diversification of a designer’s product line have on consumers?” “What influence do celebrities have on the fashion industry? What fashion items have celebrities made popular?” “What marketing strategies are used by certain brands to sell their products as positional goods?”</p>	268–277, 289	216–220, 223
<p><b>B2.2.</b> Explain the contributions to the fashion industry of various Canadian and international designers (<i>e.g., Dean and Dan Caten, Alfred Sung, D’Arcy Moses, John Fluevog, Linda Lundstrom, Vera Wang, Yves Saint Laurent, Coco Chanel, Hanae Mori, Ritu Kumar</i>)</p> <p><b>Teacher prompts:</b> “In what ways have Canadian designers contributed to the global fashion industry?” “Who are your favourite designers? Why? What contribution have they made to fashion?”</p>	274–289	221–223
<p><b>B2.3.</b> Explain the influence of haute couture on the fashion industry (<i>e.g., the influence of haute couture collections on current styles; the demand for copies, knock-offs; the diversification of fashion houses into ready-to-wear and mass production; the existence of fashion piracy</i>)</p> <p><b>Teacher prompt:</b> “How do haute couture fashions become widely available? What happens to the desirability of haute couture styles once they have become popular?”</p>	268–277, 289	216–220, 223
<p><b>B2.4.</b> Explain the influence on the fashion industry of the traditional fashion centres (<i>e.g., Paris, Milan, London, Tokyo, New York City</i>)</p> <p><b>Teacher prompts:</b> “Why are Milan and New York considered ‘traditional’ fashion centres?” “What designers and events are associated with Paris’s status as a fashion centre?”</p>	274–289	221–223
<p><b>B2.5.</b> Explain the influence on the fashion industry of emerging fashion centres (<i>e.g., Los Angeles, Toronto, Dubai, Beijing</i>)</p> <p><b>Teacher prompts:</b> “What factors account for Toronto’s status as an ‘emerging’ fashion centre?” “Why is Beijing more prominent in the fashion industry today than in the past?” “Why has there been a shift away from some of the traditional fashion centres? Do you think this trend will last?” “What cities could be among the next fashion centres? Why?”</p>	274–289	221–223

EXPECTATION	PAGE NUMBERS	
	Student Resource	Teacher Resource
<b>C. Textile Production, Society, and the Globalized Marketplace</b>		
<i>C1. Clothing for Specialized Markets: demonstrate an understanding of the needs of specialized markets with regard to fashion/ clothing.</i>		
<p><b>C1.1.</b> Identify specialized fashion/clothing markets (<i>e.g., infants, pregnant women, children, older adults, religious or faith groups, people with disabilities, athletes</i>), and explain how and why each constitutes a separate market</p> <p><b>Teacher prompts:</b> “Why has fashion for specialized markets become more prominent today?” “What societal factors contribute to the need to offer clothing for specialized markets?” “What sorts of fashion items are manufactured for companion and working animals? Why do you think there is an increasing market for ‘fashion’ for pets?” “What specialized fashion needs are associated with religious/faith groups? Where would members of these groups purchase these items?”</p>	290–309	228–237
<p><b>C1.2.</b> Describe fabrics used in, and innovations and modifications applied when creating, garments for specialized markets (<i>e.g., hook-and loop tape, magnetic closures, adjustable waistbands and hemlines, large arm openings; durable, soft, windproof, waterproof, low-resistance, breathable, moisture-wicking, and flame-retardant fabrics</i>), and explain their functions</p> <p><b>Teacher prompts:</b> “What are the advantages of hook-and-loop tape over buttons, zippers, or laces? Which markets might find such tape particularly beneficial? Why?” “In what ways do the garment requirements for a downhill skier differ from those for a swimmer? In what ways are they the same?”</p>	290–309	229–237
<i>C2. Global Textile Production: demonstrate an understanding of global textile production and its social and environmental impact.</i>		
<p><b>C2.1.</b> Identify countries associated with the production of specific textiles (<i>e.g., silk in China; cotton in Egypt, the United States, and India; wool in Scotland; acrylic fabric in Mexico; synthetic and non-woven fabrics in Canada</i>), and explain why those countries are major textile producers</p> <p><b>Teacher prompts:</b> “Why is China a global leader in the production of silk?” “What are the main fabrics produced in Canada? What factors account for Canada’s role in the production of these textiles?”</p>	186–190, 192–193, 195	158–161
<p><b>C2.2.</b> Describe the basic processes involved in textile production (<i>e.g., with reference to the production of fibre, thread, yarn, fabric; differences in processes for knitted, woven, and non-woven fabrics; dyeing, printing, and finishing processes</i>)</p> <p><b>Teacher prompts:</b> “What processes are followed to generate thread from fibre? What additional processes are involved to create finished fabric?” “What are some dyeing processes?”</p>	180–184	156–157

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<p><b>C2.3.</b> Analyse the social and environmental impact of textile production and disposal (<i>e.g., the social impact related to workers’ health issues or child labour; the environmental impact of the irrigation of and use of pesticides on cotton, the production process for petroleum-based textiles, the use of various dyes and finishes, the disposal of non-biodegradable textiles, the leaching of finishes from fabric disposed of in landfill</i>)</p> <p><b>Teacher prompts:</b> “How are employees affected by the working conditions in textile manufacturing?” “What environmental issues are associated with different stages in the life cycle of a synthetic fabric such as polyester? In what ways are these different from the issues associated with a natural fabric such as cotton or silk?”</p>	186–190, 192–193, 195, 196–198, 200–205, 207–208, 210–211, 213	158–161, 170–176
<p><i>C3. Globalization and Social Responsibility: demonstrate an understanding of the impact of globalization on the fashion industry and of strategies for reducing the negative impact of the industry.</i></p>		
<p><b>C3.1.</b> Demonstrate an understanding of concepts related to the globalization of the fashion industry (<i>e.g., imports, exports, offshore and domestic production, sourcing, unions, trade agreements, maquiladoras, sweatshops</i>)</p>	186–190, 192–193, 195, 350–369	158–161, 276–281
<p><b>C3.2.</b> Demonstrate an understanding of legislation and agreements relating to the fashion industry (<i>e.g., the Textile Labelling Act, the Stuffed Articles Act as it pertains to insulated garments, provisions in the North American Free Trade Agreement [NAFTA]</i>)</p> <p><b>Teacher prompts:</b> “Why has legislation been developed to regulate the fashion industry? Why is knowledge of such legislation useful for consumers and producers?” “To which garments does the Textile Labelling Act not apply?”</p>	186–190, 192–193, 195, 350–369	158–161, 276–281
<p><b>C3.3.</b> Analyse the impact of globalization on the fashion industry (<i>e.g., the availability of inexpensive clothes; the loss of union jobs in Canada as a result of offshore production; child labour; poor wages and working conditions in sweatshops and maquilas; displacement of local craftspeople as a result of mass-produced fabric and garments</i>)</p> <p><b>Teacher prompts:</b> “How does globalization contribute to the exploitation of workers in garment factories?” “How has globalization affected garment manufacturing in Canada?”</p>	350–369	276–281
<p><b>C3.4.</b> Describe strategies that consumers can adopt to make socially responsible fashion choices (<i>e.g., buying less, buying sweatshop-free clothing, buying fabrics that are sustainable, engaging in letter-writing campaigns or boycotts against unethical practices or companies, creating fashion items from recycled materials, buying second-hand clothing, washing clothing less frequently</i>)</p> <p><b>Teacher prompts:</b> “Where are your clothes made? What are the conditions in garment factories in those countries?” “What is a ‘boycott’? If you were to organize a boycott, how would you determine which apparel companies to support?” “What is fair-trade clothing? What are the personal and social costs and benefits of buying fair-trade clothing?”</p>	350–369	276–281

EXPECTATION	PAGE NUMBERS	
	Student Resource	Teacher Resource
<p><b>C3.5.</b> Explain strategies used by the fashion industry to reduce its environmental impact (<i>e.g., reducing waste during the manufacturing process; reducing and/or eliminating pesticide use on cotton and other crops; using natural dyes such as indigo, catch, and weld whenever possible; reducing water use and water pollution during production</i>)</p> <p><b>Teacher prompts:</b> “How is the fashion industry using sustainable and recycled materials?” “How can ‘upcycling’ reduce the environmental impact of the fashion industry? How successful are garment manufacturers who specialize in upcycling?” “What are the environmental benefits of blending hemp with cotton or silk in fabric manufacturing?”</p>	196–198, 200–205, 207–208, 210–211, 213	167–176
<p><b>D. Design and Fashion Construction Skills</b></p>		
<p><i>D1. Elements and Principles of Design: analyse the use of the elements and principles of design in fashion, and apply them when creating fashion products.</i></p>		
<p><b>D1.1.</b> Analyse the elements and principles of design in fashion presented in the media (<i>e.g., magazines, billboards, television</i>)</p> <p><b>Teacher prompt:</b> “What colours and shapes are currently being promoted by fashion designers/marketers in fashion magazines?”</p>	72–93, 94–99, 100–113	78–84, 90–98
<p><b>D1.2.</b> Analyse apparel items to determine how the designer has used the elements and principles of design to enhance their marketability</p> <p><b>Teacher prompts:</b> “What elements and principles of design lend interest and excitement to a garment or outfit?” “What design elements make this garment stand out from the rest?” “What design features do you think would influence people to buy this item? Why?”</p>	72–93, 94–99, 100–113	78–84, 90–98
<p><b>D1.3.</b> Apply the elements and principles of design when creating fashion-related products (<i>e.g., when creating fashion illustrations, croquis, fashion sketches, apparel for paper dolls of different body shapes; when designing a garment; when engaged in sewing projects</i>)</p> <p><b>Teacher prompts:</b> “Which fabrics would best complement the line and shape of your design? Why?” “What embellishments can you add for emphasis or to change the rhythm of the item?”</p>	72–93, 94–99, 100–113	78–84, 90–98
<p><i>D2. Tools and Technologies: describe the function and use of a variety of tools and technologies associated with the creation of fashion products, and use tools and technologies safely and correctly when creating such products.</i></p>		
<p><b>D2.1.</b> Identify, and describe the function and use of, various tools and technologies used in the creation of fashion products (<i>e.g., measuring tape, seam ripper, scissors, pinking shears, iron, pressing ham, sewing machine, serger, loom, knitting needles, crochet hook, embroidery hoops and frames, CAD</i>)</p> <p><b>Teacher prompt:</b> “What are the advantages and disadvantages of manual and CAD approaches to fashion design?”</p>	119, 121–128, 130–135, 137, 139–146, 151–155	110–112, 114–115, 122–127, 130–131

EXPECTATION	PAGE NUMBERS	
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<p><b>D2.2.</b> Demonstrate the safe use of tools and technologies when creating fashion products</p> <p><b>Teacher prompts:</b> “What safety rules need to be observed when you use a sewing machine or a rotary cutter?” “What precautions do you need to take when pressing fabric?”</p>	117, 119, 121–128, 130–135, 137, 146–150	108–109, 111–112, 114–115, 125–129, 132–134
<p><b>D2.3.</b> Use tools and technologies correctly when creating fashion products (<i>e.g., tools and technologies associated with designing, cutting, pressing, pinning, sewing, knitting, crocheting, felting, embroidering, dyeing</i>)</p> <p><b>Teacher prompt:</b> “How could you use CAD when designing your garment?”</p>	119, 121–128, 130–135, 137, 139–152	111–112, 114–115, 122–134
<p><i>D3. Procedures, Skills, and Techniques: describe a wide range of procedures, skills, and techniques used in the creation of fashion products, and demonstrate the ability to use appropriate procedures, skills, and techniques when creating fashion products.</i></p>		
<p><b>D3.1.</b> Demonstrate an understanding of and use appropriate terminology when referring to techniques and tools used in fashion drawing (<i>e.g., croquis, flat pattern design, draping, CAD, swatches, concept boards</i>)</p>	140–146, 151–155	122–126, 130–131
<p><b>D3.2.</b> Demonstrate the ability to follow preconstruction procedures (<i>e.g., measuring; interpreting patterns, including their abbreviations, and laying out patterns; selecting and preparing fabrics; fitting and altering patterns; understanding knitting, crocheting, or jewellery-making instructions</i>) when creating fashion products</p> <p><b>Teacher prompt:</b> “How can you use numeracy skills to alter a pattern to ensure an accurate fit?”</p>	147–155	122–134
<p><b>D3.3.</b> Identify and describe basic skills and construction techniques used in the creation of fashion products (<i>e.g., finishing seams, sewing darts, gathering and easing fabric, making simple buttonholes, sewing in zippers, hemming, reducing bulk, using stabilizers and interfacing</i>)</p> <p><b>Teacher prompts:</b> “How can you make a buttonhole using the automatic buttonhole feature on a sewing machine? If your sewing machine does not have an automatic buttonhole feature, how can you make a buttonhole manually?” “What are some variations in hemming methods? What are the benefits of using a hem gauge when hemming an article of clothing?”</p>	147–150	129, 132–134
<p><b>D3.4.</b> Identify and describe advanced skills and construction techniques used in the creation of fashion products (<i>e.g., top stitching; blind stitching; sewing flat felled or French seams; creating collars, waistbands, inset pockets, facings, plackets, cuffs, bound buttonholes, pin-tucked sleeves; tailor’s tacking; pleating</i>)</p> <p><b>Teacher prompt:</b> “What is the difference between a basic seam and a French seam? What types of garments might be enhanced by a French seam? Why?”</p>	149–150	129, 132–134
<p><b>D3.5.</b> Apply appropriate construction techniques and demonstrate a range of skills when creating fashion products</p> <p><b>Teacher prompt:</b> “What fashion items could you create to demonstrate the various skills and construction techniques you have learned in this course?”</p>	149–150	129, 132–134