



**UNIVERSITY OF CALICUT**

**Abstract**

General & Academic IV - Faculty of Science - Scheme and Syllabus of B.Sc Costume and Fashion Designing Honours Programme-in tune with the CUFYUGP Regulations 2024, with effect from 2024 admission - Approved - Orders Issued

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**G & A - IV - J**

U.O.No. 13626/2024/Admn

Dated, Calicut University.P.O, 06.09.2024

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*Read:-*1. U.O.No. 3103/2024/Admn dated 22/02/2024.

2. Minutes of the online meeting of the Board of Studies in Fashion Designing (Single Board) held on 11/06/2024
3. Remarks of the Dean, Faculty of Science dated 21/06/2024
4. Orders of the Vice Chancellor in the file of even No and dated 24/06/2024

**ORDER**

1. The Regulations of the Calicut University Four Year UG Programmes (CUFYUGP Regulations 2024) for Affiliated Colleges, has been implemented with effect from 2024 admission onwards, vide paper read as (1).
2. The Board of Studies in Fashion Designing (Single Board) vide paper read as (2), has approved the Scheme and Syllabus of B.Sc Costume and Fashion Designing Honours Programme in tune with CUFYUGP Regulations 2024, with effect from 2024 admission.
3. The Dean, Faculty of Science vide paper read as (3), has approved the minutes of the meeting of the Board of Studies in Fashion Designing (Single Board) held on 11/06/2024.
4. Considering the urgency, the Vice Chancellor has approved the minutes of the meeting of Board of Studies in Fashion Designing (Single Board) and accorded sanction to implement the Scheme and Syllabus of B.Sc Costume and Fashion Designing Honours Programme in tune with CUFYUGP Regulations 2024, with effect from 2024 admissions, exercising the powers as per clause 10(13) of Calicut University Act 1975.
5. The Scheme and Syllabus of B.Sc Costume and Fashion Designing Honours Programme in tune with CUFYUGP Regulations 2024 is therefore implemented with effect from 2024 admission.

Orders are issued accordingly. ( Syllabus appended )

Ajayakumar T.K

Assistant Registrar

To

Principals of all Affiliated Colleges

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Section Officer

**UNIVERSITY OF CALICUT**



**B.Sc. COSTUME AND FASHION  
DESIGNING**

**HONOURS**

**(MAJOR, MINOR AND GENERAL FOUNDATION  
COURSES)**

**SYLLABUS & MODEL QUESTION PAPERS**

**w.e.f. 2024 admission onwards**

**(CUFYUGP Regulations 2024)**

**B.Sc. COSTUME AND FASHION  
DESIGNING HONOURS  
(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)**

**SYLLABUS**

**CURRICULUM RESTRUCTURING COMMITTEE**

<b>BOARD OF STUDIES- FASHION DESIGNING</b>		
<b>Sl. No</b>	<b>Name</b>	<b>Designation and Address</b>
1	Ms M P SAJITA	<b>Chairperson</b> Coordinator, Centre for Costume & Fashion Designing, Kozhikode.
2	Ms SREELAKSHMI S	<b>Board Member</b> Asst Prof., Centre for Costume & Fashion Designing, Kozhikode.
3	Ms SREELAKSHMI	<b>Board Member</b> Asst Prof., Holycross Institute of Management and Technology, Kozhikode
4	Ms SINDU FRANCIS	<b>Board Member</b> Asst Prof., Nirmala College of Arts and Science, Chalakkudi.
5	Ms PRASEEJA M M	Asst Prof., MES Arts and Science College, Chathamangalam.
<b>OTHER FACULTY MEMBERS</b>		
1	Ms SMRITHI R V	Asst Prof., Centre for Costume & Fashion Designing, Kozhikode.

2	Ms SRUTHI A P	Asst Prof., MES Arts and Science College, Chathamangalam.
3	Ms JAYA BAJU CHOLAKKAL	Asst Prof., Nirmala College of Arts and Science, Chalakkudi.
4	Ms LIKITHA	Asst Prof., Holycross Institute of Management and Technology, Kozhikode
5	Ms RINCI P	Asst Prof., ST. Joseph's College, Irinjalakudad
6	Ms SREERANJINI	Asst Prof., ST. Joseph's College, Irinjalakudad

### **PROGRAMME OUTCOMES (PO):**

At the end of the graduate programme at Calicut University, a student would:

PO1	<p>Knowledge Acquisition: Demonstrate a profound understanding of knowledge trends and their impact on the chosen discipline of study.</p>
PO2	<p>Communication, Collaboration, Inclusiveness, and Leadership: Become a team player who drives positive change through effective communication, collaborative acumen, transformative leadership, and a dedication to inclusivity.</p>
PO3	<p>Professional Skills: Demonstrate professional skills to navigate diverse career paths with confidence and adaptability.</p>
PO4	<p>Digital Intelligence: Demonstrate proficiency in varied digital and technological tools to understand and interact with the digital world, thus effectively processing complex information.</p>
PO5	<p>Scientific Awareness and Critical Thinking: Emerge as an innovative problem-solver and impactful mediator, applying scientific understanding and critical thinking to address challenges and advance sustainable solutions.</p>
PO6	<p>Human Values, Professional Ethics, and Societal and Environmental Responsibility: Become a responsible leader, characterized by an unwavering commitment to human values, ethical conduct, and a fervent dedication to the well-being of society and the environment.</p>

## PROGRAMME SPECIFIC OUTCOMES (PSO):

At the end of the BSc Costume and Fashion Designing Honours programme at Calicut University, a student would:

PSO 1	Exhibit Creativity And Innovative Thinking In Designing Fashion Products And Solutions.
PSO 2	Demonstrate Proficiency In Using Tools, Equipment, And Technologies Relevant To Fashion Design And Production.
PSO 3	Updated With Current And Emerging Fashion Trends, And Apply Them Effectively In Their Designs
PSO 4	Critically Analyze Designs And Products From Aesthetic, Functional, Cultural, And Commercial Perspectives.
PSO 5	Incorporate Principles of Sustainability And Ethical Practices and also Demonstrate The Ability To Identify, Analyze, And Solve Complex Problems Related To Fashion Design
PSO 6	Exhibit Professionalism, Adaptability, And Resilience along with Knowledge and Skills To Start And Manage Fashion-Related Businesses

## B.Sc. COSTUME AND FASHION DESIGNING HONOURS PROGRAMME COURSE STRUCTURE

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
1	CFD1CJ 101	Core Course 1 in Major Fundamentals of Design (Practical)	60	4	4	30	70	100
		Minor Course 1–	60	4	4	30	70	100
		Minor Course 2 –	60	4	4	30	70	100
	ENG1FA 101(2)	Ability Enhancement Course 1– English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75

	CFD 1FM 105(01/02/03)	Multi-Disciplinary Course 1 Other than Major (Practical)	45	3	3	25	50	75
		<b>Total</b>		<b>22</b>	<b>21</b>			<b>525</b>
2	CFD 2CJ 101	Core Course 2 in Major – Basics of Fashion	60	4	4	30	70	100
		Minor Course 3	60	4	4	30	70	100
		Minor Course 4	60	4	4	30	70	100
	ENG2FA 103(2)	Ability Enhancement Course 3– English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75
	CFD 2FM 106(01/02/03)	Multi-Disciplinary Course 2 – Other than Major (Practical)	45	3	3	25	50	75
		<b>Total</b>		<b>22</b>	<b>21</b>			<b>525</b>
3	CFD3CJ 201	Core Course 3 in Major – Fibre Science	60	4	4	30	70	100
	CFD 3CJ 202	Core Course 4 in Major – Garment Construction-I (Practical)	60	4	4	30	70	100

		Minor Course 5	60	4	4	30	70	100
		Minor Course 6	60	4	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	45	3	3	25	50	75
	ENG3FV 108(2)	Value-Added Course 1 – English	45	3	3	25	50	75
		<b>Total</b>		<b>22</b>	<b>22</b>			<b>550</b>
4	CFD4CJ 203	Core Course 5 in Major – Pattern Making I (Practical)	60	4	4	30	70	100
	CFD4CJ 204	Core Course 6 in Major – Draping (practical)	60	4	4	30	70	100
	CFD4CJ 205	Core Course 7 in Major – Textile Processing and Finishing	60	4	4	30	70	100

	ENG4FV 109(2)	Value-Added Course 2 – English	45	3	3	25	50	75
		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4FS 111(2)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		<b>Total</b>		<b>21</b>	<b>21</b>			<b>525</b>
5	CFD5CJ 301	Core Course 8 in Major – Pattern Making II and Grading (Practical)	60	4	4	30	70	100
	CFD5CJ 302	Core Course 9 in Major – Garment Construction-II (Practical)	60	4	4	30	70	100
	CFD5CJ 303	Core Course 10 in Major – history of Fashion	60	4	4	30	70	100
	CFD5EJ 307	Elective Course 1 in Major	60	4	4	30	70	100
	CFD5EJ 308	Elective Course 2 in Major	60	4	4	30	70	100
	CFD5FS 112(01/02)	Skill Enhancement Course 2	45	3	3	25	50	75
		<b>Total</b>		<b>23</b>	<b>23</b>			<b>575</b>
6	CFD6CJ 304	Core Course 11 in Major – Computer Aided Designing (Practical)	60	4	4	30	70	100
	CFD6CJ 305	Core Course 12 in Major – Visual Merchandising	60	4	4	30	70	100

	CFD6CJ 306	Core Course 13 in Major – Design Collection	60	4	4	30	70	100
	CFD6EJ 309	Elective Course 3 in Major	60	4	4	30	70	100
	CFD6EJ 310	Elective Course 4 in Major	60	4	4	30	70	100
	CFD6FS 113(01/02)	Skill Enhancement Course 3	45	3	3	25	50	75

	CFD6CJ 349	Internship in Major (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50	
		<b>Total</b>		<b>23</b>	<b>25</b>			<b>625</b>	
<b>Total Credits for Three Years</b>					<b>133</b>			<b>3325</b>	
7	CFD7CJ 401	Core Course 14 in Major – Draping II (Practical)	60	4	4	30	70	100	
	CFD7CJ 402	Core Course 15 in Major – Illustration (Practical)	60	4	4	30	70	100	
	CFD7CJ 403	Core Course 16 in Major – Garment Construction III (Indian wear) (Practical)	60	4	4	30	70	100	
	CFD7CJ 404	Core Course 17 in Major – Fashion Merchandising and Costing	60	4	4	30	70	100	
	CFD7CJ 405	Core Course 18 in Major – Weaves and Woven Structure	60	4	4	30	70	100	
		<b>Total</b>		<b>20</b>	<b>20</b>			<b>500</b>	
8	CFD8CJ 406	Core Course 19 in Major – Fashion Business Management	60	4	4	30	70	100	
	CFD8CJ 407	Core Course 20 in Major – Fashion Communication	60	4	4	30	70	100	
	CFD8CJ 408	Core Course 21 in Major – Technical Textile	60	4	4	30	70	100	
	OR (instead of Core Courses 20 and 21 in Major)								
	CFD8CJ 449	Project (in Honors programme)	360	13	12	90	210	300	
OR (instead of Core Courses 19 – 21 in Major)									
	CFD8CJ 499	Research Project (In Honors with Research programme)	360	13	12	90	210	300	



CFD8EJ 312/ CFD8MN 106	Elective Course 6 in Major / Minor Course 7	60	4	4	30	70	100
CFD8EJ 313	Elective Course 7 in Major/Minor	60	4	4	30	70	100
CFD8EJ 314 / CFD8MN 107	Elective Course 8 in Major / Minor	60	4	4	30	70	100
OR (instead of Elective Course 7 in Major, in the case of Honors with Research Programme)							
CFD8CJ 489	Research Methodology	60	4	4	30	70	100
<b>Total</b>			<b>25</b>	<b>24</b>			<b>600</b>
<b>Total Credits for Four Years</b>				<b>177</b>			<b>4425</b>

### DISTRIBUTION OF MAJOR COURSES IN COSTUME AND FASHION DESIGNING

Semester	Course Code	Course Title	Hours/Week	Credits
<b>1</b>	CFD1CJ 101	Core Course 1 in Major – Fundamentals of Design (Practical)	4	4
<b>2</b>	CFD 2CJ 101	Core Course 2 in Major – Basics of Fashion	4	4
<b>3</b>	CFD3CJ 201	Core Course 3 in Major – Fibre Science	4	4
	CFD 3CJ 202	Core Course 4 in Major – Garment Construction-I (Practical)	4	4

4	CFD4CJ 203	Core Course 5 in Major – Pattern Making I (Practical)	4	4
	CFD4CJ 204	Core Course 6 in Major – Draping I (Practical)	4	4
	CFD4CJ 205	Core Course 7 in Major – Textile Processing and Finishing	4	4
5	CFD5CJ 301	Core Course 8 in Major – Advanced Pattern Making II and Grading (Practical)	4	4
	CFD5CJ 302	Core Course 9 in Major – Garment Construction- II (Practical)	4	4
	CFD5CJ 303	Core Course 10 in Major – History of Fashion	4	4
	CFD5EJ 307	Elective Course 1 in Major	4	4
	CFD5EJ 308	Elective Course 2 in Major	4	4

6	CFD6CJ 304	Core Course 11 in Major – Computer Aided Designing (Practical)	4	4
	CFD6CJ 305	Core Course 12 in Major – Visual Merchandising	4	4
	CFD6CJ 306	Core Course 13 in Major – Design Collection (Practical)	4	4
	CFD6EJ 309	Elective Course 3 in Major	4	4
	CFD6EJ 310	Elective Course 4 in Major	4	4
	CFD6CJ 349	Internship in Major (Credit for internship to be awarded only at the end of semester 6)	-	2
<b>Total credits for the Three Years</b>				<b>70</b>
7	CFD7CJ 401	Core Course 14 in Major – Draping II (Practical)	4	4
	CFD7CJ 402	Core Course 15 in Major – Illustration (Practical)	4	4
	CFD7CJ 403	Core Course 16 in Major – Garment Construction III (Indian Wear ) (Practical)	4	4
	CFD7CJ 404	Core Course 17 in Major – Fashion Merchandising and Costing	4	4
	CFD7EJ 311	Core Course 18 in Major – Weaves and Woven Structure	4	4
Total			20	20
	CFD8CJ 406	Core Course 19 in Major – Fashion Business Management	4	4
	CFD8CJ 407	Core Course 20 in Major – Fashion Communication	4	4
	CFD8CJ 408	Core Course 21 in Major – Technical Textile	4	4
	OR (instead of Core Courses 20 and 21 in Major)			
	CFD8CJ 449	Project (In Honours programme)		12
	OR (instead of Core Courses 19 –21 in Major)			

<b>8</b>	CFD8CJ 499	Research Project (In Honors with Research programme)		12
	CFD8EJ 312/ CFD8MN 106	Elective Course 6 in Major / Minor Course 7	4	4
	CFD8EJ 313	Elective Course 7 in Major/Minor	4	4
	CFD8EJ 314 / CFD8MN 107	Elective Course 8 in Major / Minor	4	4
	OR (instead of Elective Course 7 in Major, in the case of Honors with Research Programme)			
	CFD8CJ 489	Research Methodology	4	4
<b>Total for the Four Years</b>				<b>114</b>

\* The teacher should have 13 hrs /week of engagement (the hours corresponding to the three core courses) in the guidance of the Project(s) in Honors programme and Honors with Research programme, while each student should have 24 hours/week of engagement in the Project work. Total hours are given based on the student's engagement.

#### **ELECTIVE COURSES IN COSTUME AND FASHION DESIGNING WITH NO SPECIALISATION**

Sl. No.	Course Code	Title	Sem	Total Hrs	Hrs/ Week	Credits	Marks		
							Internal	External	Total
1	CFD5EJ 301(01)	Intellectual Property Rights	5	60	4	4	30	70	100

	CFD5EJ 301(02)	Indian Traditional Textile and Needle Craft (Practicum)	5	60	4	4	30	70	100
2	CFD5EJ 302(01)	Indian Craft Study	5	60	4	4	30	70	100

	CFD5EJ 302(02)	Apparel machinery and Production	5	60	4	4	30	70	100
	CFD5EJ 302(03)	Fashion Styling (Practical)	5	60	4	4	30	70	100
3	CFD6EJ 303(01)	Trend study	6	60	4	4	30	70	100
	CFD6EJ 303(02)	History of Indian Costumes	6	60	4	4	30	70	100
4	CFD6EJ 304(01)	Fashion Forecasting – Lab (Practical)	6	60	4	4	30	70	100
	CFD6EJ 304(02)	Fashion Media and Journalism	6	60	4	4	30	70	100
5	CFD8EJ 312(01)	Global Sourcing	8	60	4	4	30	70	100
	CFD8EJ 312(02)	Creative Pattern Making (Practical)	8	60	4	4	30	70	100
	CFD8EJ 312(03)	Organizational Behaviour	8	60	4	4	30	70	100
	CFD8EJ 313(01)	Advanced CAD (Practical)	8	60	4	4	30	70	100
	CFD8EJ 313(02)	Art Direction (Practical)	8	60	4	4	30	70	100
	CFD8EJ 313(03)	Sustainable Fashion	8	60	4	4	30	70	100
	CFD8EJ 314(01)	Textile Management	8	60	4	4	30	70	100
	CFD8EJ 314(02)	Global Fashion and Brand Management	8	60	4	4	30	70	100
	CFD8EJ 314(03)	Film and Theatre Costume (Practical)	8	60	4	4	30	70	100

\*Choose any two elective courses each from the course basket of two/three elective courses each in semester 5 and semester 6, as listed below in the table of electives with no specialization.

\*\*Choose any three elective courses from the course basket of three elective courses in semester 8, as listed below in the table of electives with no specialization.

### CREDIT DISTRIBUTION FOR PATHWAYS 1 – 4

Semester	Major Courses	Minor Courses	General Foundation Courses	Internship/ Project	Total
1	4	4 + 4	3 + 3 + 3	-	21
2	4	4 + 4	3 + 3 + 3	-	21
3	4 + 4	4 + 4	3 + 3	-	22
4	4 + 4 + 4	-	3 + 3 + 3	-	21
5	4 + 4 + 4 + 4 + 4	-	3	-	23
6	4 + 4 + 4 + 4 + 4	-	3	2	25
<b>Total for Three Years</b>	<b>68</b>	<b>24</b>	<b>39</b>	<b>2</b>	<b>133</b>
7	4 + 4 + 4 + 4 + 4	-	-	-	20
8	4 + 4 + 4	4 + 4 + 4	-	12*	24
* Instead of three Major courses					
<b>Total for Four Years</b>	<b>88 + 12 = 100</b>	<b>36</b>	<b>39</b>	<b>2</b>	<b>177</b>

## GROUPING OF MINOR COURSES IN COSTUME AND FASHION DESIGNING

The Minor courses given in the table constitute an academic discipline distinctly different from the Major discipline. Hence, they can be offered to students who have taken BSc. Costume and Fashion Designing as the major discipline.

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
								Internal	External	Total
<b>1</b>		<b>TEXTILE</b>								
	1	CFD1MN101	Introduction to Textiles	1	60	4	4	30	70	100
	2	CFD2MN101	Fabric Analysis and Testing Lab (practical)	2	60	4	4	30	70	100
	3	CFD3MN201	Textile processing Lab (practical)	3	60	4	4	30	70	100
	4	CFD8MN301	Textile Chemistry	8	60	4	4	30	70	100
<b>2</b>		<b>SURFACE EMBELLISHMENT (PRACTICAL)</b>								
	1	CFD1MN102	Basic Hand Embroidery Stitches and its Variation	1	60	4	4	30	70	100
	2	CFD2MN102	Advanced Hand Embroidery Stitches and its Variation	2	60	4	4	30	70	100
	3	CFD3MN202	Value added Techniques	3	60	4	4	30	70	100
	4	CFD8MN302	Indian Traditional Embroideries	8	60	4	4	30	70	100
<b>3</b>		<b>DESIGN PROCESS AND DEVELOPMENT (PRACTICAL)</b>								
	1	CFD1MN103	Design Technique and Concept Development	1	60	4	4	30	70	100

2	CFD2MN103	Style Development	2	60	4	4	30	70	100
3	CFD3MN203	Prototype Development	3	60	4	4	30	70	100
4	CFD8MN303	Portfolio Development	8	60	4	4	30	70	100

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
								Internal	External	Total
4		<b>PRODUCTION</b>								
	1	CFD1MN104	Apparel Industry	1	60	4	4	30	70	100
	2	CFD2MN104	Apparel Quality Control	2	60	4	4	30	70	100
	3	CFD3MN204	Apparel Production and Planning	3	60	4	4	30	70	100
	4	CFD8MN304	Apparel Production Management	8	60	4	4	30	70	100
5		<b>FASHION BRAND MANAGEMENT</b>								
	1	CFD1MN105	Fashion Brand Study	1	60	4	4	30	70	100
	2	CFD2MN105	Consumer Behaviour	2	60	4	4	30	70	100
	3	CFD3MN205	Fashion Marketing Management	3	60	4	4	30	70	100
	4	CFD8MN305	Brand Development and Luxury Brand Study	8	60	4	4	30	70	100

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
								Internal	External	Total



<b>6</b>	<b>SURFACE DESIGN TECHNIQUE (PRACTICAL)</b>									
	1	CFD1MN106	Surface Design Techniques	1	60	4	4	30	70	100
	2	CFD2MN106	Fabric Dyeing and Printing	2	60	4	4	30	70	100
	3	CFD3MN206	Fabric Manipulation	3	60	4	4	30	70	100
	4	CFD8MN306	Wearable Art	8	60	4	4	30	70	100

- (i). Students in Major pathway can choose course/courses from any of the Minor/ Vocational Minor groups offered by a discipline other than their Major discipline.
- (ii). Students in Major with Multiple Disciplines pathway can choose as one of the multiple disciplines, all the three courses from any one of the Minor/ Vocational Minor groups offered by any discipline, **including their Major discipline**. If they choose one of the Minor/ Vocational Minor groups offered by their Major discipline as the first one of the multiple disciplines, then their choice as the second one of the multiple disciplines should be any one of the Minor groups offered by a discipline other than the Major discipline. If the students choose any one of the Minor/ Vocational Minor groups in Costume and Fashion Designing as given above, then the title of the group will be the title of that multiple discipline.
- (iii). Students in Major with Minor pathway can choose all the courses from any two Minor groups offered by the discipline. If the students choose any two Minor groups in Costume and Fashion Designing as given above, then the title of the group will be the title of that multiple specialization.

**DISTRIBUTION OF GENERAL FOUNDATION COURSES IN  
COSTUME AND FASHION DESIGNING**

Semester	Course Code	Course Title	Total Hours	Hours/Week	Credits	Marks		
						Internal	External	Total
1	CFD1FM 105 01/02/03	<b>Multi-Disciplinary Course 1</b> 01- Creative Thinking- 1 (Practical) 02- Yarn Craft- 1(Practical) 03- Accessory Making- 1 (Practical)	45	3	3	25	50	75
2	CFD2FM 106 01/02/03	<b>Multi-Disciplinary Course 2</b> 01- Creative Thinking- II (Practical) 02- Yarn Craft- II (Practical) 03- Accessory Making- II (Practical)	45	3	3	25	50	75
5	CFD5FS112 01/02	<b>Skill Enhancement Course 2</b> 01- Event Management 02- Weave Craft	45	3	3	25	50	75
6	CFD6FS113 01/02	<b>Skill Enhancement Course 3</b> 01- Print Development 02- Advanced Fashion Embellishment Techniques	45	3	3	25	50	75

## EVALUATION SCHEME

1. The evaluation scheme for each course contains two parts: internal evaluation (about 30%) and external evaluation (about 70%). Each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks, from external evaluation. Each of the General Foundation course is of 3-credits. It is evaluated for 75 marks, out of which 25 marks is from internal evaluation and 50 marks, from external evaluation.
2. The evaluation scheme each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks, from external evaluation, **Those course which have been mentioned as practical under major or minor category will be evaluated externally in all the 8 semesters.**
3. The 4-credit courses (Major and Minor courses) are of two types: (i) courses with only theory and (ii) courses with only practical.

In 4-credit courses with only theory component out of the total 5 modules of the syllabus, one open-ended module with 50% content is designed by the faculty member teaching that course, and it is internally evaluated for 20 marks. The internal evaluation of the remaining 4 theory modules is for 10 marks.

In 4-credit courses with practical component, out of the total 5 modules of the syllabus, one open-ended module with 50% content is designed by the faculty member teaching that course, and it is internally evaluated for 20 marks. The internal evaluation of the remaining 4 theory modules is for 10 marks.

4. All the 3-credit courses (General Foundation Courses) Costume and Fashion Designing are with both theory and practical component. Out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 15 marks. The internal evaluation of the remaining 4 theory modules is for 10 marks.

Sl. No.	Nature of the Course		Internal Evaluation in Marks (about 30% of the total)		External Exam on 4 modules (Marks)	Total Marks
			Open-ended module	On the other 4 modules		
1	4-credit course	only theory (5 modules)	20	10	70	100
2	4-credit course	only practical (5 modules)	20	10	70	100
3	3-credit course	only theory (5 modules)	15	10	50	75

## MAJOR AND MINOR COURSES

### 1.1. INTERNAL EVALUATION OF THEORY COMPONENT

Sl. No.	Components of Internal Evaluation of Theory Part of a Major / Minor Course	Theory Only	
		Open-ended Module	4 Theory Modules
		1	Test paper/ Mid-semester Exam
2	Seminar/ Viva/ Quiz	6	4
3	Assignment	4	2

	20	10
Total	30	

## 1.2.INTERNAL EVALUATION OF PRACTICAL COMPONENT

Sl. No.	Components of Internal Evaluation of Practical of a Major / Minor Course	Practical Only	
		Open-ended Module	4 Practical Modules
1	Test / Sample Submission	6	3
2	Continuous evaluation of practical/ exercise performed in practical classes by the students	10	5
3	Assignment	4	2
		20	10
	Total	30	

The evaluation of practical as Major and Minor courses is by external evaluation.

- Continuous evaluation of practical by the teacher-in-charge shall carry a weightage of 50%.
- The process of continuous evaluation of practical courses shall be completed before 10 days from the commencement of the end-semester examination.
- Those who passed in continuous evaluation alone will be permitted to appear for the end-semester practical examination and viva-voce.

## 1.3 EXTERNAL EVALUATION OF PRACTICAL

The External evaluation of the end-semester Practical examination and viva-voce shall be as given below:

### PATTERN MAKING - LAB

<b>SL NO</b>	<b>CRITERIA</b>	<b>MARK</b>
<b>1</b>	<b>Drafting Methods</b>	<b>5</b>
<b>2</b>	<b>Working pattern</b>	<b>15</b>
<b>3</b>	<b>Final pattern with details</b>	<b>15</b>
<b>4</b>	<b>Neatness and completion</b>	<b>5</b>
<b>5</b>	<b>Viva</b>	<b>10</b>
<b>6</b>	<b>Record</b>	<b>20</b>
<b>Total</b>		<b>70</b>

### **COMPUTER AIDED DESIGNING**

<b>SL NO</b>	<b>CRITERIA</b>	<b>MARK</b>
<b>1</b>	<b>Design/ creativity</b>	<b>15</b>
<b>2</b>	<b>Layout of the Design</b>	<b>10</b>
<b>3</b>	<b>Colour combination</b>	<b>5</b>
<b>6</b>	<b>Completion</b>	<b>10</b>
<b>7</b>	<b>Viva-voce</b>	<b>10</b>
<b>8</b>	<b>Record</b>	<b>20</b>
<b>Total</b>		<b>70</b>

### **NEEDLE CRAFT**

<b>SL NO</b>	<b>CRITERIA</b>	<b>MARK</b>
<b>1</b>	<b>Colour combination</b>	<b>10</b>
<b>2</b>	<b>Neatness</b>	<b>10</b>
<b>3</b>	<b>Technical details</b>	<b>10</b>

<b>5</b>	<b>Completion</b>	<b>10</b>
<b>6</b>	<b>Viva</b>	<b>10</b>
<b>7</b>	<b>Record</b>	<b>20</b>
<b>Total</b>		<b>70</b>

### GARMENT CONSTRUCTION

<b>SL NO</b>	<b>CRITERIA</b>	<b>MARK</b>
<b>1</b>	<b>Pattern Layout &amp; Cutting</b>	<b>5</b>
<b>2</b>	<b>Construction</b>	<b>20</b>
<b>3</b>	<b>Grain</b>	<b>5</b>
<b>4</b>	<b>Neatness &amp; Completion</b>	<b>5</b>
<b>5</b>	<b>Design</b>	<b>5</b>
<b>6</b>	<b>Viva-voce</b>	<b>10</b>
<b>7</b>	<b>Record</b>	<b>20</b>
<b>Total</b>		<b>70</b>

### DRAPING

<b>SL NO</b>	<b>CRITERIA</b>	<b>MARK</b>
<b>1</b>	<b>Dress form Preparation</b>	<b>5</b>
<b>2</b>	<b>Fabric Preparation</b>	<b>5</b>
<b>3</b>	<b>Draping</b>	<b>20</b>
<b>5</b>	<b>Trueing up &amp; Finishing</b>	<b>10</b>

<b>6</b>	<b>Viva-voce</b>	<b>10</b>
<b>7</b>	<b>Record</b>	<b>20</b>
<b>Total</b>		<b>70</b>

**FABRIC ANALYSIS AND TEXTILE PROCESSING -  
LAB**

<b>SL NO</b>	<b>CRITERIA (2Question )</b>	<b>MARK</b>
<b>1</b>	<b>Q1 Written only (writing 10, diagram 5)</b>	<b>15</b>
<b>2</b>	<b>Q2 a) Writings (5)</b>	<b>25</b>
	<b>b) Diagrams (5)</b>	
	<b>c) Calculations (10)</b>	
	<b>d) Result (5)</b>	
<b>3</b>	<b>Viva-voce</b>	<b>10</b>
<b>4</b>	<b>Record</b>	<b>20</b>
<b>Total</b>		<b>70</b>

**SKETCHING AND ILLUSTRATION**

<b>SL NO</b>	<b>CRITERIA</b>	<b>MARK</b>
<b>1</b>	<b>Rendering</b>	<b>10</b>
<b>2</b>	<b>Neatness &amp; Completion</b>	<b>5</b>
<b>3</b>	<b>Creativity</b>	<b>15</b>
<b>5</b>	<b>Styling</b>	<b>5</b>
<b>6</b>	<b>Colour combination</b>	<b>5</b>
<b>7</b>	<b>Viva-voce</b>	<b>10</b>



<b>8</b>	<b>Record</b>	<b>20</b>
<b>Total</b>		<b>70</b>

### DESIGN COLLECTION

SL NO	CRITERIA	MARK
<b>1</b>	<b>Portfolio layout</b>	<b>10</b>
<b>2</b>	<b>Theme and Mood Board</b>	<b>10</b>
<b>3</b>	<b>Design Process/swatch collection</b>	<b>10</b>
<b>4</b>	<b>Art plate &amp; Rendering</b>	<b>10</b>
<b>5</b>	<b>Final Garment</b>	<b>10</b>
<b>6</b>	<b>Photo-shoot</b>	<b>10</b>
<b>7</b>	<b>Viva-voce/presentation</b>	<b>10</b>
<b>Total</b>		<b>70</b>

#### 1.4. EXTERNAL EVALUATION OF THEORY COMPONENT

External evaluation carries 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the University based on 10-point grading system (refer section 5).

#### PATTERN OF QUESTION PAPER FOR MAJOR AND MINOR COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
2 Hours	Short Answer	10	8 – 10	3	24
	Paragraph/ Problem	8	6 – 8	6	36
	Essay	2	1	10	10

Total Marks	70
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## 2. INTERNSHIP

- All students should undergo Internship of 2-credits during the first six semesters in a firm, industry or organization, or training in labs with faculty and researchers of their own institution or other Higher Educational Institutions (HEIs) or research institutions.
- Internship can be for enhancing the employability of the student or for developing the research aptitude.
- Internship can involve hands-on training on a particular skill/ equipment/ software. It can be a short project on a specific problem or area. Attending seminars or workshops related to an area of learning or skill can be a component of Internship.
- A faculty member/ scientist/ instructor of the respective institution, where the student does the Internship, should be the supervisor of the Internship.

### 2.1. GUIDELINES FOR INTERNSHIP

1. Internship can be in Apparel Industry, Boutique, or related to Textile and Fashion Designing.
2. There should be minimum 60 hrs. Of engagement from the student in the Internship.
3. Summer vacations and other holidays can be used for completing the Internship.
4. In BSc. Costume and Fashion Designing Honours programme, **institute/ industry visit or study tour** is a requirement for the completion of Internship. Visit to minimum one national research institute or research laboratory or place of scientific importance or Apparel Industry should be part of the study tour. A brief report of the study tour has to be submitted with photos.
5. The students should make regular and detailed entries in to a personal log book through the period of Internship. The log book will be a record of the progress of the Internship and the time spent on the work, and it will be useful in writing the final report. All entries should be dated. The Internship supervisor should periodically examine and countersign the log book.

6. The log book and the typed report must be submitted at the end of the Internship.
7. The institution at which the Internship will be carried out should be prior approved by the Department Council of the college where the student has enrolled for the UG Honors programme.

## 2.2. EVALUATION OF INTERNSHIP

- The evaluation of Internship shall be done internally through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honors programme.
- The credits and marks for the Internship will be awarded only at the end of semester 6.
- The scheme of continuous evaluation and the end-semester viva-voce examination based on the submitted report shall be as given below:

Sl. No.	Components of Evaluation of Internship		Marks for Internship 2 Credits	Weightage
1	Continuous evaluation of internship through interim presentations and reports by the committee internally constituted by the Department Council	Acquisition of skill set	5	30%
2		Interim Presentation and Viva-voce	5	
3		Punctuality and Log Book	5	
4	Report of industry		10	20%
5	End-semester viva-voce examination to be conducted by the committee internally constituted by the department Council	Quality of the work / Presentation of the work	10	30%
6		Viva-voce		
7	Evaluation of the day-to-day records, the report of internship supervisor, and final report submitted for the end semester viva-voce examination before the committee internally constituted by the Department Council		10	20%
	Total Marks		50	

### **3. PROJECT**

#### **3.1. PROJECT IN HONOURS PROGRAMME**

- In Honours programme, the student has the option to do a Project of 8credits instead of two Core Courses in Major in semester 8.
- The Project can be done in the same institution or any other higher educational institution (HEI)/research Centre/training Centre.
- The Project in Honors programme can be a short research work or an extended internship or a skill-based training programme.
- A faculty member of the respective institution, where the student does the Project, should be the supervisor of the Project.

#### **3.2. INTERNSHIP IN HONOURS PROGRAMME**

- In Honors programme, the student has the option to do a Internship of 8credits instead of two Core Courses in Major in semester 8.
- The Internship can be done in the Industry/Boutique/Retail Brand
- The Internship in Honors programme can be an extended internship or a skill-based training programme.
- The students should make regular and detailed entries in to a personal log book through the period of Internship. The log book will be a record of the progress of the Internship and the time spent on the work, and it will be useful in writing the final report. All entries should be dated. The Internship supervisor (industry) should periodically examine and countersign the log book
- A faculty member of the respective institution, where the student does the internship, should be the supervisor along with an authorized person from the industry where the student does the internship.

#### **3.3. PROJECT IN HONOURS WITH RESEARCH PROGRAMME**

- Students who secure 75% marks and above (equivalently, CGPA 7.5 and above) cumulatively in the first six semesters are eligible to get selected to Honours with Research stream in the fourth year.

- A relaxation of 5% in marks (equivalently, a relaxation of 0.5 grade in CGPA) is allowed for those belonging to SC/ ST/ OBC (non-creamy layer)/ Differently Abled/ Economically Weaker Section (EWS)/ other categories of candidates as per the decision of the UGC from time to time.
- In Honours with Research programme, the student has to do a mandatory Research Project of 12-credits instead of three Core Courses in Major in semester 8.
- In Honours with Research programme, the student has to do a mandatory Research Project of 12-credits in semester 8.
- The approved research centres of University of Calicut or any other university/ HEI can offer the Honours with Research programme. The departments in the affiliated colleges under University of Calicut, which are not the approved research centres of the University, should get prior approval from the University to offer the Honours with Research programme. Such departments should have minimum one faculty member with Ph.D., and they should also have the necessary infrastructure to offer Honours with Research programme.
- A faculty member of the University/ College with a Ph.D. degree can supervise the research project of the students who have enrolled for Honours with Research. One such faculty member can supervise maximum five students in Honours with Research stream.
- The maximum intake of the department for Honours with Research programme is fixed by the department based on the number of faculty members eligible for project supervision, and other academic, research, and infrastructural facilities available.
- If a greater number of eligible students are opting for the Honours with Research programme than the number of available seats, then the allotment shall be based on the existing rules of reservations and merits.

### **3.4. GUIDELINES FOR THE PROJECT IN HONOURS PROGRAMME AND HONOURS WITH RESEARCH PROGRAMME**

1. Project can be in Fashion, Fashion Retail Management, and Apparel Production & Textile.
2. Project should be done individually.

3. Project work can be of experimental/ theoretical/ computational in nature.
4. There should be minimum 240 hrs of engagement from the student in the Project work in Honours programme.
5. There should be minimum 360 hrs of engagement from the student in the Project work in Honours with Research programme.
6. There should be minimum 8 hrs./week of engagement (the hours corresponding to the two core courses in Major in semester 8) from the teacher in the guidance of the Project(s) in Honours
7. There should be minimum 13 hrs. /week of engagement (the hours corresponding to the two core courses in Major in semester 8) from the teacher in the guidance of the Project(s) in Honours with Research programme.
8. The various steps in project works are the following:
  - Wide review of a topic.
  - Research Proposal should be submitted to the supervisor
  - Investigation on a problem in systematic way using appropriate techniques.
  - Systematic recording of the work.
  - Reporting the results with interpretation in a standard documented form.
  - Presenting the results before the examiners.
7. During the Project the students should make regular and detailed entries in to a personal log book through the period of investigation. The log book will be a record of the progress of the Project and the time spent on the work, and it will be useful in writing the final report. It may contain experimental conditions and results, ideas, mathematical expressions, rough work and calculation, computer file names etc. All entries should be dated. The Project supervisor should periodically examine and countersign the log book.
8. The log book and the typed report must be submitted at the end of the Project. A copy of the report should be kept for reference at the department. A soft copy of the report too should be submitted, to be sent to the external examiner in advance.
9. It is desirable, but not mandatory, to publish the results of the Project in a peer reviewed journal.
10. The project report shall have an undertaking from the student and a certificate from the research supervisor for originality of the work, stating that there is

no plagiarism, and that the work has not been submitted for the award of any other degree/ diploma in the same institution or any other institution.

11. The project proposal, institution at which the project is being carried out, and the project supervisor should be prior-approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

### 3.5. EVALUATION OF PROJECT

- The evaluation of Project will be conducted at the end of the eighth semester by both internal and external modes.
- The Project in Honours with Research programme will be evaluated for 300 marks. Out of this, 90 marks is from internal evaluation and 210 marks, from external evaluation.
- The Project in Honours programme will be evaluated for 200 marks. Out of this, 60 marks is from internal evaluation and 140 marks, from external evaluation.
- The internal evaluation of the Project work shall be done through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme. 30% of the weightage shall be given through this mode.
- The remaining 70% shall be awarded by the external examiner appointed by the University.
- The scheme of continuous evaluation and the end-semester viva-voce of the Project shall be as given below:

Components of Evaluation of Project	Marks for the Research Project (Honours with Research)	Marks for the Research Project (Honours)	Weightage
	12 Credits	8 Credits	

Continuous evaluation of project work through interim presentations and reports by the committee internally constituted by the Department Council	90	60	30%
End-semester viva-voce examination to be conducted by the external examiner appointed by the university	150	100	50%
Evaluation of project report submitted for the end-semester viva-voce examination conducted by the external examiner	60	40	20%
Total Marks	300	300	

#### **INTERNAL EVALUATION OF PROJECT**

Sl. No	Components of Evaluation of Project	Marks for the Research Project (Honors with Research) 12 credits	Marks for the Research Project (Honors /) 8 credits
1	Skill in doing project work	30	20
2	Interim Presentation and VivaVoce	20	15
3	Punctuality and Log book	20	15
4	Scheme/ Organization of Project Report	20	10
Total Marks		90	60

#### **EXTERNAL EVALUATION OF PROJECT**

Sl. No	Components of Evaluation of Project	Marks for the Research Project (Honors with Research) 12 credits	Marks for the Research Project (Honors) 8 credits
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1	Content and relevance of the Project, Methodology, Quality of analysis, and Innovations of Research	50	30
2	Presentation of the Project	50	30
3	Project Report (typed copy), Log Book and References	60	50
4	Viva-Voce	50	30
Total Marks		210	140

### EXTERNAL EVALUATION OF INTERNSHIP

Sl. No.	Components of Evaluation of Internship		Marks for Internship 8 Credits	Weightage
1	Continuous evaluation of internship through interim presentations and reports by the committee internally constituted by the Department Council	Acquisition of skill set	20	30%
2		Interim Presentation and Viva-voce	20	
3		Punctuality and Log Book	20	
4	Report of industry		40	20%
5	End-semester viva-voce examination to be conducted by the committee internally constituted by the Department Council	Quality of the work / Presentation of the work	30	15%
6		Viva-voce		
7	Evaluation of the day-to-day records, the report of internship supervisor (industry), and supporting report/document submitted for the end semester viva- voce examination before the committee internally constituted by the Department Council		40	20%
Total Marks			200	

#### 4. GENERAL FOUNDATION COURSES

- All the General Foundation Courses (3-credits) in Costume And Fashion Designing are with both theory and practical components.

#### 4.1. INTERNAL EVALUATION

Sl. No.	Components of Internal Evaluation of a General Foundation Course in Costume And Fashion Designing)	Internal Marks of a General Foundation Course of 3-credits in Costume and Fashion Designing)	
		Open-ended Module	4 Theory Modules
1	Test paper/ Mid-semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Assignment	4	1
Total		20	5
		25	

#### 4.2. EXTERNAL EVALUATION

External evaluation carries about 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the University based on 10-point grading system (refer section 5).

#### PATTERN OF QUESTION PAPER FOR GENERAL FOUNDATION COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
1.5 Hours	Short Answer	10	8 – 10	2	16
	Paragraph/ Problem	5	4 – 5	6	24
	Essay	2	1	10	10
Total Marks					50

## 5. LETTER GRADES AND GRADE POINTS

- Mark system is followed for evaluating each question.
- For each course in the semester letter grade and grade point are introduced in 10point indirect grading system as per guidelines given below.
- The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester.
- The Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study.
- Only the weighted grade point based on marks obtained shall be displayed on the grade card issued to the students.

### LETTER GRADES AND GRADE POINTS

Sl. No.	Percentage of Marks (Internal & External Put Together)	Description	Letter Grade	Grade Point	Range of Grade Points	Class
1	95% and above	Outstanding	O	10	9.50 – 10	First Class with Distinction
2	Above 85% and below 95%	Excellent	A+	9	8.50 – 9.49	
3	75% to below 85%	Very Good	A	8	7.50 – 8.49	
4	65% to below 75%	Good	B+	7	6.50 – 7.49	First Class
5	55% to below 65%	Above Average	B	6	5.50 – 6.49	
6	45% to below 55%	Average	C	5	4.50 – 5.49	Second Class
7	35% to below 45% aggregate (internal and external put together) with a minimum of 30% in external valuation	Pass	P	4	3.50 – 4.49	Third Class
8	Below an aggregate of 35% or below 30% in external evaluation	Fail	F	0	0 – 3.49	Fail

9	Not attending the examination	Absent	Ab	0	0	Fail
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- When students take audit courses, they will be given Pass (P) or Fail (F) grade without any credits.
- The successful completion of all the courses and capstone components prescribed for the three-year or four-year programme with 'P' grade shall be the minimum requirement for the award of UG Degree or UG Degree Honors or UG Degree Honours with Research, as the case may be.

### 5.1. COMPUTATION OF SGPA AND CGPA

- The following method shall be used to compute the Semester Grade Point Average (SGPA):

The SGPA equals the product of the number of credits ( $C_i$ ) with the grade points ( $G_i$ ) scored by a student in each course in a semester, summed over all the courses taken by a student in the semester, and then divided by the total number of credits of all the courses taken by the student in the semester, i.e SGPA

$$(S_i) = \sum_i (C_i \times G_i) / \sum_i (C_i)$$

Where  $C_i$  is the number of credits of the  $i^{\text{th}}$  course and  $G_i$  is the grade point scored by the student in the  $i^{\text{th}}$  course in the given semester. Credit Point of a course is the value obtained by multiplying the credit ( $C_i$ ) of the course by the grade point

( $G_i$ ) of the course.

$$SGPA = \frac{\text{Sum of the credit points of all the courses in a semester}}{\text{Total credits in that semester}}$$

#### ILLUSTRATION – COMPUTATION OF SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course 1	3	A	8	3 x 8 = 24

I	Course 2	4	B+	7	4 x 7 = 28
I	Course 3	3	B	6	3 x 6 = 18
I	Course 4	3	O	10	3 x 10 = 30
I	Course 5	3	C	5	3 x 5 = 15
I	Course 6	4	B	6	4 x 6 = 24
	Total	20			139
	SGPA				139/20 = 6.950

- The Cumulative Grade Point Average (CGPA) of the student shall be calculated at the end of a programme. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students.

CGPA for the three-year programme in CUFYUGP shall be calculated by the following formula.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all the courses in six semesters}}{\text{Total credits in six semesters (133)}}$$

CGPA for the four-year programme in CUFYUGP shall be calculated by the following formula.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all the courses in eight semesters}}{\text{Total credits in eight semesters (177)}}$$

- The SGPA and CGPA shall be rounded off to three decimal points and reported in the transcripts.
- Based on the above letter grades, grade points, SGPA and CGPA, the University shall issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

# SEMESTER I

## MAJOR 1

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1CJ101</b>				
<b>Course Title</b>	<b>Fundamentals of Design (Practical)</b>				
<b>Type of Course</b>	<b>Major 1</b>				
<b>Semester</b>	<b>1</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
CO1	To understand the basics of drawing and illustration	U	C	Instructor-created exams / practical assignments
CO2	Applying the usage of various art mediums and colour theories	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Application of principles of design in art work	Ap	P	Instructor-created exams / Home Assignments

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Content	Hrs
I	Free hand drawing techniques & related exercises. Introduction to Elements of Design - space, line, shape. Shading, Charcoal.	12
II	Colour – colour wheel and colour dimensions, tints-tones and shades. Colour harmony. Colour Mediums oil pastels and water colour, poster, dry pastels.	12
III	Form and texture, 3 D Form- Material explorations – any 5, Texture – types of texture developments	12
IV	Principles of design- proportion, balance-formal, informal and radial, unity, emphasis, rhythm and harmony. ARTWORKS (2D and 3D)	12
V	Develop products incorporating the principles and elements of design	12

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	1	1	-	-	-	-	2-	-	-	-	-	-
CO 3	2	1-	-	-	-	-	-	-	-	-	-	-

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
<b>1</b>	<b>Slightly / Low</b>
<b>2</b>	<b>Moderate / Medium</b>
<b>3</b>	<b>Substantial / High</b>

**Assessment Rubrics:**

- **Quiz/ Discussion / Seminar**
- **Midterm Exam**
- **Assignments (20%)**
- **Final Exam (70%)**

**Reference**

1. **Garthe.M –Fashion and Color- Rockport publishers-Massachusetts**
2. **Essential Fashion Illustration Colour + Medium,Rockport Publishers, Gloucester, MA**
3. **Illustrating Fashion –Kathry McKinley, Blackwell Science** 4. **Figure Drawing For Fashion Design - ElisabettaDrudi, The pepin.**
5. **Julian Seaman, Foundation in fashion design and illustration**

***MULTI- DISCIPLINARY COURSE***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1FM 105 (01)</b>				
<b>Course Title</b>	<b>Critical Thinking I</b>				
<b>Type of Course</b>	<b>MDC 1</b>				
<b>Semester</b>	<b>1</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>



	3	3	-	-	45
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**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the principles and theories of creative thinking.	U	C	Seminar Presentation / Group Tutorial Work
CO2	Develop skills to generate, evaluate, and implement creative ideas.	U	C	Instructor-created exams / Home Assignments
CO3	Explore various creative thinking techniques and tools.	E	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

Module	Content	Hrs
<b>I</b>	Introduction to Creative Thinking  Definition and importance of creative thinking; The creative thinking process; Key characteristics of creative thinkers. Assessing personal creative strengths and weaknesses	<b>10</b>
<b>II</b>	Techniques for Enhancing Creativity Brainstorming, Mind mapping and concept mapping - SCAMPER; Creativity Blocks; Techniques for overcoming creative blocks.	<b>5</b>
<b>III</b>	Models of Creativity Overview of problem-solving models - Design Thinking, TRIZ; Applying models to practical scenario.	<b>6</b>

IV	Overview of creativity theories - divergent and convergent thinking; The Four Ps of creativity: Person, Process, Product, Press; practical application of the same	14
V	Visual thinking and sketching Storytelling and narrative techniques practices. Design a develop a personal model/project	10

### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	-	-	-	-	-	-
CO 2	-	1	-	-	-	-	-	-	-	-	-	-
CO 3	2	-	-	-	-	-	-	-	-	-	-	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### Assessment Rubrics:

- Quiz/ Discussion / Seminar
- Midterm Exam
- Assignments (20%)
- Final Exam (70%)

### Reference

1. ""Creative Confidence" by Tom Kelley and David Kelley
2. "Thinkertoys: A Handbook of Creative-Thinking Techniques" by Michael Michalko
3. "The Creative Habit: Learn It and Use It for Life" by Twyla Tharp
4. "A Whack on the Side of the Head: How You Can Be More Creative" by Roger von Oech
5. "The Art of Creative Thinking" by Rod Judkins

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1FM 105 (02)</b>				
<b>Course Title</b>	<b>Yarn Craft I (Practical)</b>				
<b>Type of Course</b>	<b>MDC 1</b>				
<b>Semester</b>	<b>1</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	3	-	-	3	45

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the history and cultural significance of yarn crafts.	U	C	Practical Presentation /
<b>CO2</b>	Learn about different types of yarn and tools used in yarn crafts.	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Master fundamental techniques of knitting	Ap	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)            # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)            Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

Module	Content	Hrs
<b>I</b>	<b>Introduction to Yarn Crafts</b>  Overview of yarn crafts: history and significance; Types of yarn: natural and synthetic fibers; Tools and equipment: needles, hooks, looms, etc.; Basic yarn terminology and techniques	<b>10</b>
<b>II</b>	<b>Knitting Basics</b>  Introduction to knitting: materials and tools; Basic stitches: knit and purl; Reading knitting patterns and charts; Creating simple knitting projects (scarves, hats, etc.)	<b>5</b>
<b>III</b>	<b>Advanced Knitting Techniques</b>  Advanced stitches and patterns (cables, lace, color work); Shaping techniques (increases, decreases); Knitting in the round; Finishing techniques (blocking, seaming	<b>6</b>
<b>IV</b>	<b>Tatting &amp; Lace</b> – Basic techniques, basic stitches single knot and double knot	<b>14</b>
<b>V</b>	<b>Creative Applications (Open Module)</b>	<b>10</b>
	Combining techniques for mixed media projects; Designing and executing a knitted project; Applications in fashion (garments, accessories); Applications in home decor (pillows, rugs, wall art)	

**Mapping of COs with PSOs and POs:**

	<b>PS O1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
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CO 1	-	-	1	-	-	-	-	-	-	-	-	-
CO 2	-	1	-	-	-	-	-	-	-	-	-	-
CO 3	2	-	-	-	-	-	-	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Quiz/ Discussion / Seminar
- Midterm Exam
- Assignments (20%)
- Final Exam (70%)

**Reference**

- "Stitch 'n Bitch: The Knitter's Handbook" by Debbie Stoller
- "Yarnitecture: A Knitter's Guide to Spinning: Building Exactly the Yarn You Want" by Jillian Moreno

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD1FM 105 (03)</b>
<b>Course Title</b>	<b>Accessory Making – 1 (Practical)</b>
<b>Type of Course</b>	<b>MDC 1</b>
<b>Semester</b>	<b>1</b>

<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>3</b>	<b>-</b>	<b>-</b>	<b>3</b>	<b>45</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the history and significance of accessories and jewelry in Fashion.	U	C	Seminar Presentation /
<b>CO2</b>	Learn about different types of jewelry and apply this make jewelry in various themes	Ap	P	Practical work / Home Assignments
<b>CO3</b>	Master and create fundamental techniques of accessories making	An	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	An introduction to jewellery making - Various types of jewellery, materials used for making jewellery, metals and stones, - Types of jewelleries -neck ornament, earrings, hair ornaments, hand ornaments, leg ornaments, waist ornaments and headgears. (Only Theoretical)	<b>10</b>
<b>II</b>	Designing of three different jewelries on the basis of a selective theme: - Preparation of theme board, Mood board, Design board, color	<b>5</b>

<b>III</b>	Product development using the above themes- □ traditional style jewellery, □ contemporary style jewell □ fusion style jewellery.	<b>16</b>
<b>IV</b>	Material exploration- Develop a set of Eco friendly jewellery (Set – Neck, Ear, Hand/ Vangi)	<b>14</b>

**Submit the above 4 article during external evaluation along with the record.**

**Note:** Record Should include- An Introduction to Jewellery, types of jewelries and materials used for jewelry making- The boards mentioned above for the three jewelries, final photographs of the 4 articles and also include a study about the materials used for the eco-friendly jewelry.

**Mapping of COs with PSOs and POs:**

	<b>PS O1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO 1</b>	1	2	1	-	-	-	-	-	-	-	1	-
<b>CO 2</b>	1	-	1	-	-	-	-	1	-	1	-	-
<b>CO 3</b>	2	1	2	-	-	-	-	1	-	-	1	-

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
<b>-</b>	<b>Nil</b>
<b>1</b>	<b>Slightly / Low</b>
<b>2</b>	<b>Moderate / Medium</b>
<b>3</b>	<b>Substantial / High</b>

## Reference

1. History of Jewellery 1100-1870, Joan Evans,
2. Faber. Ancient Jewellery (Interpreting the Past series), Jack Ogden, University of California Press.
3. Five centuries of Jewellery: From the collection of Ancient Art Museum, Lisbon, LeornorD'Orey, Scala Books



# SEMESTER II

## MAJOR 2

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Basics of Fashion (Practicum)</b>				
<b>Type of Course</b>	<b>Major 2</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	<b>Understanding the concepts related to the various fashion terms and theories</b>	<b>U</b>	<b>C</b>	<b>Seminar Presentation / Group Tutorial Work</b>
<b>CO2</b>	<b>Understanding and analyse fashion sketching/illustration</b>	<b>An</b>	<b>P</b>	<b>Practical work / Home Assignments</b>
<b>CO3</b>	<b>Apply the concept of elements and principles of design</b>	<b>Ap</b>	<b>P</b>	<b>Instructor- created exams / practical assignments</b>
<b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b> <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b> <b>Metacognitive Knowledge (M)</b>				



**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Fashion Terminologies -Fashion, Apparel, style, trend, bespoke, runway, Haute couture, Prêt-àPorter,Ensemble,Off-the rack,fad,classic,Hemline,Label,accessories, advertising, alta moda, balance, boutique, classic, collection, CAD, CAM, CIM, consumer, custom made, designer, fashion retailing, grading, market, silhouette and texture. Types of fashion styles and Aesthetics Mood board development. Terminologies garments and accessories.	<b>10</b>
<b>II</b>	Fashion theory – Fashion Cycle, Adoption Theories of fashion- trickle up, trickle down, trickle across	<b>10</b>
<b>III</b>	Croqui analysis: Stick figure drawing- Basic 8 head, 10 head, 12 head Basic. (female fashion figure)	<b>16</b>
<b>IV</b>	Croqui analysis: Stick figure drawing- Basic 8 head, 10 head, 12 head Basic. (male fashion figure)	<b>14</b>
<b>V</b>	Various croqui silhouettes analyzing figures from fashion magazines - Women’s wear designs; Color rendering for the following fabrics: Denim, Satin, Velvet, Chiffon and Lace	<b>10</b>

**Mapping of COs with PSOs and POs:**

	<b>PS O 1</b>	<b>PS O 2</b>	<b>PS O 3</b>	<b>PS O 4</b>	<b>PS O 5</b>	<b>PS O 6</b>	<b>P O 1</b>	<b>P O 2</b>	<b>P O 3</b>	<b>P O 4</b>	<b>P O 5</b>	<b>PO 6</b>	<b>P O 7</b>
<b>C O 1</b>	2	1	-	1	-	-	2	-	1	-	-	-	-

C O 2	3	1	-	-	-	-	-	-	-	-	-	-	-
C O 3	2	1	-	1	-	-	-	-	1	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Quiz/ Discussion / Seminar
- Midterm Exam
- Assignments (20%)
- Final Exam (70%)

**REFERENCE**

1. Elements of fashion & apparel design
2. Elements of design and apparel design.,Sumathy. G. New Age International Pvt. Ltd, 2002. Art &Fashion in Clothing Selection,M.C.Gimsely& Harriot T,Nova State Uty Press,Newyork
3. Fashion From Concept To Consumer., Gini Stephens Frings, Prentice Hall.

***MULTI – DISCIPLINARY COURSE***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD2FM 106 (01)</b>
<b>Course Title</b>	<b>Critical Thinking II</b>
<b>Type of Course</b>	<b>MDC 2 (01)</b>

<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	3	3	-	-	45

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Apply creative thinking to solve real-world problems.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Enhance individual and collaborative creativity.	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Foster a mindset of innovation and adaptability.	E	P	Instructor- created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

Module	Content	Hrs
I	Creative Problem Solving Identifying and defining problems; Generating and evaluating solutions; Implementing creative solutions; Case studies of successful creative problem solving;	10
II	Collaborative Creativity Role of teamwork in creative process - Team dynamics and creative collaboration; Techniques for fostering group creativity; Creative leadership and facilitation; Managing creative conflicts – practical application of the same	5
III	Creativity in Different Contexts, Innovation and Adaptability The role of creativity in innovation; Balancing creativity with practical constraints.; Tools and techniques for managing creative projects; Case studies on creative project management.	6
IV	Creativity in Different Contexts, Innovation and Adaptability The role of creativity in innovation; Balancing creativity with practical constraints.; Tools and techniques for managing creative projects;	14
V	Case studies on creative project management.  Strategies for turning ideas into actionable plans. Overcoming obstacles and resistance to change. Real-world examples of successful implementation	10

### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	2	1	3	1	-	1	-	-	-	1	-
CO 2	1	-	1	2	-	1	1	1	-	1	-	-

CO 3	2	1	2	3	1	1	2	1	-	-	1	-
CO 4	1	2	1	-	1	2	1	-	-		1-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Quiz/ Discussion / Seminar
- Midterm Exam
- Assignments (20%)
- Final Exam (70%)

**Reference**

1. "Creative Confidence" by Tom Kelley and David Kelley  
"Thinkertoys:
2. A Handbook of Creative-Thinking Techniques" by Michael Michalko.
3. "The Creative Habit: Learn It and Use It for Life" by Twyla Tharp.
4. "A Whack on the Side of the Head: How You Can Be More Creative" by Roger von Oech.
5. "The Art of Creative Thinking" by Rod Judkins

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD2FM 106 (02)</b>

<b>Course Title</b>	<b>Yarn Craft II (Practical)</b>				
<b>Type of Course</b>	<b>MDC 2</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>3</b>	<b>-</b>	<b>-</b>	<b>3</b>	<b>45</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Master fundamental techniques of crocheting, weaving, and macramé.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Develop creative projects using various yarn craft techniques	C	P	Instructor-created exams / Home Assignments
<b>CO3</b>	Explore the applications of yarn crafts in fashion, home decor, and art.	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Promote sustainability and ethical practices in yarn crafting	U	C	Exams
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
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<b>I</b>	<p><b>Crochet Basics</b></p> <p>Introduction to crochet: materials and tools; Basic stitches: chain, single crochet, double crochet; Reading crochet patterns and charts; Creating simple crochet projects (granny squares, coasters, etc.); Advanced stitches and patterns (shells, clusters, motifs); Shaping techniques (increases, decreases); Finishing techniques (blocking, joining)</p>	<b>10</b>
<b>II</b>	<p><b>Weaving and Loom Craft</b></p> <p>Introduction to weaving: materials and tools (wooden frame); Basic weaving techniques (warp and weft, plain weave, twill); Creating simple weaving projects (wall hangings, coasters, etc.); Introduction to tapestry weaving</p>	<b>5</b>
<b>III</b>	<p><b>Macramé and Knotting Techniques</b></p> <p>Introduction to macramé: materials and tools; Basic knots: square knot, half hitch, lark's head; Creating simple macramé projects (plant hangers, bracelets, etc.); Advanced macramé techniques and patterns</p>	<b>6</b>
<b>IV</b>	<p><b>Creative Applications (Open Module)</b></p> <p>Combining techniques for mixed media projects; Designing and executing a final yarn craft project; Applications in fashion (garments, accessories); Applications in home decor (pillows, rugs, wall art)</p>	<b>14</b>

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	2	1	3	1	-	1	-	-	-	1	-
CO 2	1	-	1	2	-	1	1	1	-	1	-	-



CO 3	2	1	2	3	1	1	2	2	-	-	1	-
CO 4	1	2	1	-	3	1	1	-	-		1-	-1

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Reference**

- "The Crochet Answer Book" by Edie Eckman
- "Weaving Made Easy: 17 Projects Using a Simple Loom" by Liz Gipson
- "Macramé for Beginners and Beyond" by Amy Mullins and Marnia RyanRaison
- "Yarnitecture: A Knitter's Guide to Spinning: Building Exactly the Yarn You Want" by Jillian Moreno

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD2FM106 (03)</b>				
<b>Course Title</b>	<b>Accessory Making II (Practical)</b>				
<b>Type of Course</b>	<b>MDC 2</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>

	3	-	-	3	45
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**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the importance of fashion accessory	U	C	Seminar Presentation / Group Tutorial Work
CO2	Understand the performances characteristics of different fashion accessory	U	C	Instructor-created exams / Home Assignments
CO3	understand about the raw materials for accessory making	U	C	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

Module	Content	Hrs
I	Introduction to fashion accessories other than jewelries Different types of fashion accessory products (bags, foot wear , head gears, waist )	10
II	Raw materials for fashion accessory (bags, foot wear , head gears, waist )	5
III	Design development of fashion accessory (bags, foot wear, head gears, waist )	6
1IV	Pattern development for above designed fashion accessory (bags, foot wear, head gears, waist)	14

<b>V</b>	Construction of two samples of each fashion accessory designed above.	<b>10</b>
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**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
<b>CO 1</b>	1	-	-	1	-	-	1	-	-	-	-	-
<b>CO 2</b>	-	1	-	-	-	-	-	-	-	-	-	-
<b>CO 3</b>	2	-	-	-	-	-	-	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	<b>Nil</b>
1	<b>Slightly / Low</b>
2	<b>Moderate / Medium</b>
3	<b>Substantial / High</b>

**Reference**

1. "Fashion Accessories A Complete Guide To Raw Materilas, Construction Methods And Styles" , Yamini Jhanji Dhir.
2. "Sewing Pretty Little Accessories Charming Project To Make And Give" Cherie Lee.

# SEMESTER III

## MAJOR 3

<b>Programme</b>	BSc Costume and Fashion Designing				
<b>Course Code</b>	CFD3CJ201				
<b>Course Title</b>	Fiber Science				
<b>Type of Course</b>	Major 3				
<b>Semester</b>	III				
<b>Academic Level</b>	200 - 299				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	4	4	-	-	60

### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
CO1	create awareness regarding the variety of fibers	U	C	Seminar Presentation / Group Tutorial Work

<b>CO2</b>	<b>Acquire knowledge about fiber, yarn and fabric science</b>	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	<b>Acquire knowledge about manufacturing process of fibers and fabric.</b>	U	C	Instructor-created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Manufacturing process - of natural fibers – cotton, linen, silk and wool. Manufacturing Process of man-made fibers – nylon ,rayon, polyester, acrylic	<b>10</b>
<b>II</b>	Preparatory process for weaving and knitting – winding- corn, Pirn, cheese, - sizing and warping Knitting – winding, waxing and warping	<b>10</b>
<b>III</b>	Basic and fancy weaves Basic weaves – plain, twill, satin and its derivative Fancy weaves – honeycomb, Bedford code, huckaback, mock leno	<b>14</b>
<b>IV</b>	Knitting – types and properties of warp and weft knitting	<b>14</b>
<b>V</b>	Open module Development of weave samples/ Terminology and yarn processing	<b>12</b>

### Mapping of COs with PSOs and POs:

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO 3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO 1</b>	1	-	-	-	-	-	1	-	-	-	-	-
<b>CO 2</b>	-	-	1	-	-	-	-	-	1	-	-	-

CO 3	-	-1	-	-	-	-	-	-	-	-	-	-
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**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

1. Hess, Textile fibres and their Uses, Oxford IBH Publishing Company, New Delhi.
2. Textile fiber to fabric, Barnard P. Corbman, MacGraw - Hill International.
3. Textiles Sara.J.Kadoiph and Anna L Langford, Prentice Hal.

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD3CJ202</b>				
<b>Course Title</b>	<b>Garment Construction - 1 (Practical)</b>				
<b>Type of Course</b>	<b>Major 4</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>0</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the sewing machine, its parts and function	U	C	Seminar Presentation / Group Tutorial Work
CO2	Understand and apply the basics techniques of making seams and seam finishes in various fabrics.	Ap	P	Instructor-created exams / Home Assignments
CO3	Analyse the importance of the various components and apply it on garment	An	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

#### Detailed Syllabus:

Module	Content	Hrs
I	Sewing Machine And Its Parts – introduction to basic stitches	10
II	Seams: Plain seam, tailors seam, French seam, mock French seam, Welt seam, Lapped seam, Flat and felt Seam, Slot Seam, piped seam, bound seam, HongKong bound seam	15
III	Fabrics and seams – fabric study and seam finishes, Decorative Seams for all fabric- silk, chiffon, brocade, net, satin, georgette, Denim (one each in samples compulsory)	20
IV	Fullness– Darts -: standard, two- point, Tucks: - pin, cross, group, scalloped. Pleats: -knife, box, inverted box pleat, pinch, Gathers: - gathering by hand, gathering by machine, gathering by elastic. Flare, Ruffles: - double, circular. Godets, shirring	15
V	Design and Create a Garment	15

**Garment should be constructed in full size based on standard size chart. Record should be submitted at the time external examination.**

#### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	2	1	-	-	-	-	1	-	1	-	-	-
CO 2	2	2	-	-	-	-	1	-	1	-	-	-
CO 3	-	2	1	-	2	-	-	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

1. **Watsons Textile Design and Colour, Z Grosicki, Wood head publishing Ltd.**
2. **Textiles Sara. J. Kadoiph and Anna L Langford, Prentice Hall.**
3. **Textiles Andrea Wynne, Macmillan London.**



# SEMESTER IV

## *Major 5*

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD4CJ 203</b>				
<b>Course Title</b>	<b>Pattern Making I (Practical)</b>				
<b>Type of Course</b>	<b>Major 5</b>				
<b>Semester</b>	<b>IV</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>
<b>Prerequisites</b>	<b>Basics in Pattern Making</b>				

### **Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
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<b>CO1</b>	<b>provide basic skills regarding pattern drafting</b>	U	C	Seminar Presentation /
<b>CO2</b>	<b>enable the students to draft basic bodice block, skirt block and sleeve block</b>	Ap	C	/ Home Assignments
<b>CO3</b>	<b>understand the language of pattern making and develop the ability to Create pattern through the flat pattern method</b>	E	P	Instructor-created exams / practical assignment
<b>CO4</b>	<b>Analyze the designs and selection of pattern making principles</b>	C	P	Practical exams
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

#### Detailed Syllabus:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Basic principles of flat pattern making – tools, industrial dress form, workroom terms and definitions Draft basic bodice blocks- front and back for women	15
<b>II</b>	Dart manipulation- slash and spread method and pivot and transfer method – single dart and double dart. Darts into style lines –classic / armhole princess line. Collar – Basic shirt collar, Flat collars: Peter pan, Mandarin collar/ Chinese, Roll collar: Turtle neck	20
<b>III</b>	Draft basic sleeve block for women and children Variations of the basic sleeve- cap sleeve, puff sleeves circular sleeve, petal sleeve, Sleeve bodice combination- Kimono sleeve/ raglan sleeve	15
<b>IV</b>	Draft basic skirt block Skirt variations :- A- line skirt, Gored skirt- 4 gore, Pegged skirt , Skirt with yoke, Full circle skirt	20

V	Design and create pattern for 3 different garment	5
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**Mapping of COs with PSOs and POs:**

		PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	-	-	-	-	-	2	1	-	-	-	-	
CO 2	2	3	-	-	-	-	2	1	-	-	-	-	
CO 3	-	-	2	-	-	-	2	1	1	-	-	-	
CO 4	2	-	2	3	-	-	2	1	-	-	-	-	

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**References**

1. **Patternmaking for fashion design : Armstrong, Helen Joseph, Harper& Row Publications**
2. **Designing apparel through the flat pattern: E. Rolfo Kopp,&Zelin, Fairchild publications.**
3. **How to draft basic patterns: E. Rolfo Kopp,&Zelin, Fairchild publications.**
4. **Garment technology for fashion designers: Gerry cooklin, B**
5. **Handbook of fashion designing, Ritu Jindal, S. Malhan, Mittal publications, New Delhi**

**MAJOR 6**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Code Code</b>	<b>CFD4CJ204</b>

<b>Course Title</b>	<b>Draping I (Practical)</b>
<b>Type of Course</b>	<b>Major 6</b>
<b>Semester</b>	<b>IV</b>
<b>Academic Level</b>	<b>200-299</b>

<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	<b>Understand the art of draping.</b>	U	C	practical Presentation /
<b>CO2</b>	<b>Understand the dress forms &amp; U Assignments human body</b>	C Home	<b>design detail in relation to the</b>	
<b>CO3</b>	<b>Apply techniques in using and draping created exams /</b>	Ap P	<b>Instructor- handling fabric while</b>	

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)

Metacognitive Knowledge (M)

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to draping, preparation of dress forms, marking style lines and seam lines - Preparation of fabrics	<b>10</b>
<b>II</b>	Basic bodice: Basic Front & Back bodice with dart, marking, trueing and test fit. Dart manipulation minimum 4 samples	<b>15</b>

<b>III</b>	Princess Bodice, Princess Line manipulation; princess dress, Basic Shift dress	15
<b>IV</b>	Basic collar draping; Bodice variation, butterfly twist bodice. yoke, converting darts to gathers	20
<b>V</b>	Drape full size garment using basic techniques of draping	15

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
<b>CO 1</b>	1	-	-	-	-	-	1	-	-	-	-	-
<b>CO 2</b>	-	-	-	-	-	-	1	-	-	-	-	-
<b>CO 3</b>	-	-	1	-	-	-	1	-	1	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**References:**

1. **Draping for fashion design: Nuri Relis/ Hilde Jaffe, Reston publishing co.**
2. **Designs cutting and draping for special occasion clothes: for evening wear and part**

**CFD4CJ 205 – TEXTILE PROCESSING AND**

## FINISHING

<b>Programme</b>	<b>B. Sc Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD4CJ205</b>
<b>Course Title</b>	<b>Textile Processing and Finishing</b>
<b>Type of Course</b>	<b>Major 7</b>
<b>Semester</b>	<b>IV</b>
<b>Academic Level</b>	<b>200-299</b>

<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	4	-	-	<b>60</b>

### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand on various finishing treatments	U	C	Seminar Presentation /
<b>CO2</b>	Knowledge on textile coloration techniques	U	C	Instructor- created exams / Home
<b>CO3</b>	Learn basic concepts of various techniques of textile materials	U	C	Instructor- processing created exams / Quiz

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)

Metacognitive Knowledge (M)

### Course Outcomes (CO):

□
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### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	<b>Preliminary Processes</b> Preparatory processes, sequence of operation in processing of woven and knitted fabrics and its significance, Machine, mechanism and process techniques - Singeing, scouring, desizing, bleaching	10
<b>II</b>	<b>Coloration - Dyes and dyeing</b> Introduction to Dyeing and Dyes; Natural dyes; Dyes suitable for textile materials - Direct, Reactive, Coloration – Printing Vat, Acid, Disperse, Solvent; Auxiliaries used; Methods of applying dyes to textile - fibre, yarn, fabric, garment; color matching system for dyeing and printing - pantone; color matching cabinet and light sources; color fastness - light, washing, rubbing	20
<b>III</b>	<b>Coloration – Printing</b> Introduction to printing and pigments; Printing - direct, discharge, resist, devore; Auxiliaries used; printing techniques - block, roller, screen, spray, transfer, flock, high density, foil, puff, sugar/bead, glitter, metallic, reflective, plastisol, pigment, digital printing	10
<b>IV</b>	<b>Finishing's</b> <b>Mechanical finishing</b> - Calendaring, embossing, sueding, napping, glazing, shearing, stabilization, decating, stentering, sanforising, compacting, heat setting <b>Chemical finishing</b> - Softening, mercerization, crease proof, flame retardant, oil proof, water proof, anti-soil treatment, 6 hours antimicrobial, anti-mildew treatment, biopolishing, UV protection finish	10
<b>V</b>	<b>Other Dyeing Techniques</b> Selection of materials; design choices; auxiliaries; color application: tie and dye - design varieties; tie and dye - ombre, shibori, plangi, tritik, bandhani, lehria; ikat and its types, batik, stencil	10

### Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	1	1	-	1	-	1	-	-	-

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

CO 2	1	-	-	1	1	-	-	-	1	-	-	-
CO 3	-	-	1	-	-	-	1	-	1	-	-	-

### Correlation Levels:

### REFERENCE

1. **Dyes and Dye intermediates by NIIR Board of consultants and Engineers**
2. **Textile Finishing, W.S.Murphy, Abishek publications**
3. **T.L. Vigo, Textile Processing and Properties, Volume 11: Preparation, Dyeing, Finishing and Performance (Textile Science and Technology), 2012, reprint, Elsevier Science, Netherlands**
4. **Roshan Paul, Denim: Manufacture, Finishing and Applications (Woodhead Publishing Series in Textiles), 2015, 1 edition, Woodhead Publishing, UK**
5. **Shabd Simon-Alexander, Tie-Dye: Dye It, Wear It, Share It, 2013, 1st edition, Potter Craft, UK**
6. **Wolfgang D. Schindler, Peter J. Hauser, Chemical Finishing of Textiles, 2011, reprint, CRC Press, USA**



# SEMESTER V

## MAJOR 8

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD5CJ301</b>				
<b>Course Title</b>	<b>Advanced Pattern Making II And Grading (Practical)</b>				
<b>Type of Course</b>	<b>Major 8</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	<b>Acquire skills regarding pattern drafting.</b>	<b>U</b>	<b>C</b>	<b>Practical work</b>
<b>CO2</b>	<b>Enable to draft basic blocks</b>	<b>Ap</b>	<b>P</b>	<b>Home Assignments</b>
<b>CO3</b>	<b>Analyze the designs and selection of pattern making principles</b>	<b>An</b>	<b>P</b>	<b>Instructor-created exams /</b>

<b>CO4</b>	<b>Ability to interpret and demonstrate pattern grading</b>	<b>E</b>	<b>M</b>	<b>Create sample</b>
<b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b> <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b> <b>Metacognitive Knowledge (M)</b>				

**Course Outcomes (CO):**

- |   |
|---|
| <b>1. Understand the language of pattern making and develop the ability to create</b> |
|---|

designs through the flat pattern method.

2. .

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**Detailed Syllabus:**

Level	Correlation
-	Nil

1	Slightly / Low
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Module	Content	Hrs
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<b>I</b>	Basic Torso Foundation front and back, Princess line, kimono, raglan, drop shoulder.	<b>5</b>
<b>II</b>	Trouser foundation, jean foundation. Front and back	<b>8</b>
<b>III</b>	Jacket foundation, jacket with notch collar, double breasted jacket, shawl foundation.	<b>20</b>
<b>IV</b>	Grading Applications, Basic Bodice Grading-Back & Front, Grading the Basic sleeve, Grading the Basic basic skirt, Basic Trousers (one size up and one size, down use size 10 pattern as base pattern)	<b>15</b>
<b>V</b>	<b>Open Ended Module</b>	<b>12</b>
	Contouring (open Module)	

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
<b>CO 1</b>	1	-	-	-	-	-	1	-	-	-	-	-
<b>CO 2</b>	2	3	-	-	-	-	-	-	1	-	-	-
<b>CO 3</b>	-	-	1	-	-	-	3	-	-	-	-	-
<b>CO 4</b>	1	2	2	3	-	-	2	-	-	-	-	-

**Correlation Levels:**

2	Moderate / Medium
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3	Substantial / High
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**Reference:**

1. Designs cutting and draping for special occasion clothes : for evening wear and part
2. Patternmaking for fashion design : Armstrong, Helen Joseph, Harper& Row Publications
3. Grading for the fashion Industry – Patrick.J.Taylor& Martin Shobhen,  
Neson Thomas Pattern Grading for women’s clothes – Gerry cooklin, Black well science.

**MAJOR 9**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD5CJ 302</b>				
<b>Course Title</b>	<b>Garment Construction – II (Practical)</b>				
<b>Type of Course</b>	<b>Major 9</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	-	-	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	<b>Understand and apply basic fundamentals of clothing</b>	U	C	Presentation
<b>CO2</b>	<b>Application of advanced techniques of developing garment components.</b>	Ap	P	Home Assignments
<b>CO3</b>	<b>Design and incorporating the various components of garments</b>	E	M	Instructor-created exams /

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)

Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Content	Hrs
<b>I</b>	Pockets – Patch pocket, patch pocket with flap, Bound Pocket (single & bound), front hip Pocket, Inseam pocket, cargo pockets, kangaroo pocket, accordion pocket.	<b>8</b>
<b>II</b>	Plackets- continuous bound placket, bound and faced (2-piece) placket, Zipper plackets, French Placket, Pique Bib, Concealed Placket; concealed zipper, zipper with fly.	<b>20</b>
<b>III</b>	Waist bands– faced waistband, fold down waist, shaped waistband, drawstring waistband, elastic waistband; button and buttonhole – basic and types, hook and eye	<b>6</b>
<b>IV</b>	Collars and sleeves – shirt collar with stand, butterfly collar, mandarin, peter pan, sailor, convertible collar, shawl collar, decorative collar – 3 samples, combine facing, set in sleeve, continues sleeve	<b>12</b>
<b>V</b>	Develop garments – shirt, skirt and trouser	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
<b>CO 1</b>	1	-	-	1	2	-	2	-	1	-	-	-
<b>CO 2</b>	2	-	-	-	2	-	-	-	-	-	-	-
<b>CO 3</b>	1	-	1	2	-	-	-	-	2	-	-	-

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## REFERENCE

1. Garment Technology for Fashion Designers.,GerryCooklin, Book Link, USA
2. Sewing for Fashion Design.,Nurie.Relis/Gail Strauss-Reston Publishing Co.
3. Helen Joseph &Armstrong, (1995), Pattern Making For Fashion Design, United States, Prentice Hall Publications.
4. Nurie Relis and Gayle Strauss, (1996), Sewing for Fashion Design, UnitedStates, Prentice Hall Publication
5. Winifred Aldrich, (2009), Metric Pattern Cutting for women's Wear, 4th Edition, USA, John Wiley and Sons

## MAJOR 10

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD5CJ 303</b>				
<b>Course Title</b>	<b>History Of Fashion</b>				
<b>Type of Course</b>	<b>Major 10</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>300-399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	understanding of the evolution of clothing	U	C	Seminar Presentation / Group Tutorial Work

<b>CO2</b>	realize the importance of Ancient civilization	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	acquire knowledge on Medieval & Renaissance period	U	C	Instructor-created exams / Quiz

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

#### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Greek, Roman, Byzantine (civilization , culture, garments , accessories)	10
<b>II</b>	Tudor and Middle ages (civilization , culture, garments , accessories)	20
<b>III</b>	Baroque (1600-1750) Neo classicism (1760- 1840) (culture, garments , accessories)	<b>10</b>
<b>IV</b>	Costumes and accessories of - China, Japan, Thailand, Africa – (Nigeria, Zambia) - Sri Lanka	<b>10</b>
<b>V</b>	Elizabethan age and Georgian or Costumes & accessories. Renaissance (1400-1600)	<b>10</b>

#### Mapping of COs with PSOs and POs:



	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	-	-	1	-	-	-	-	1	-	-	-
CO 2	-	2	-	-	-	-	-	-	-	-	-	-
CO 3	1	-	1	2	-	-	-	-	2	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

- "A History of Costume" by Carl Kohler.
- "Costume and Fashion: A Concise History" by James Laver
- Fashion: The Definitive History of Costume and Style" by DK Publishing
- Survey of Historic Costume" by Phyllis G. Tortora and Keith Eubank
- "Costume and Fashion: A Complete History" by Bronwyn Cosgrave
- "History of Costume" by Blanche Payne, Geitel Winakor, Jane Farrell-Beck

***ELECTIVE COURSE IN MAJOR***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD5EJ 301(01)</b>
<b>Course Title</b>	<b>Intellectual Property Rights</b>
<b>Type of Course</b>	<b>Elective I (01)</b>
<b>Semester</b>	<b>V</b>

<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Aware about the different Intellectual Property Rights for Textiles and Garments.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Understand about the patents, copyright, trademarks, rights and intellectual property.	U	C	Instructor- created exams / Home Assignments

<b>CO3</b>	Aware about the importance of the above topics in the textile and fashion Industry	E	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	OVERVIEW OF INTELLECTUAL PROPERTY Introduction and definition intellectual property right (IPR)- importance needs — Genesis and Development-IPR in India and other countries - Some important examples of IPR	<b>10</b>
<b>II</b>	PATENTS; definition - Macro-economic impact of the patent system Patent and kind of inventions protected by a patent - Patent document How to protect your inventions? -Granting of patent Rights of a patent - extensive is patent protection - Why protect inventions by patents - Searching a patent - Drafting of a patent -Filing of a patent- The different layers of the international patent system-(national, regional and international options) what is Utility models - Differences between a utility model and a patent	<b>8</b>
<b>III</b>	COPYRIGHT; definition – Rights covered under copyright -duration period of a copyright – its importance. What are related rightsDistinction between related rights and copyright. TRADEMARKS; trademark- definition – its importance and need- kind of signs to be used as trademarks.- types of trademark - function does a trademark perform - trademark registration- extensive of trademark protection - What are well-known marks and how are they protected Domain name and how does it relate to trademark	<b>15</b>
<b>IV</b>	GEOGRAPHICAL INDICATIONS What is a geographical indication - How is a geographical indication protected – its importance and need. What is an industrial design - industrial designs be protected – duration of industrial protection -need and importance. – Franchise – licensing.	<b>12</b>

<b>V</b>	INTELLECTUAL PROPERTY: Liabile Privacy- copyright – freebies – ethics. Infringement of intellectual property rights- Enforcement Measures• Research and Intellectual Property Rights Management - Licensing and Enforcing Intellectual Property Commercializing Invention	<b>15</b>
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**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	-	-	-	-	-	-	-	-	-	-	-	-
CO 2	-	-	-	-	-	1	-	1	-	-	1	1
CO 3	-	-	2	-	-	-	-	2	-	-	2	2

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- AjitParulekar and Sarita D' Souza, Indian Patents Law – Legal & Business Implications;Macmillan India ltd , 2006
- B.L.Wadehra; Law Relating to Patents, Trade Marks, Copyright, Designs &Geographical Indications; Universal law Publishing Pvt. Ltd., India 2000
- P. Narayanan; Law of Copyright and Industrial Designs; Eastern law House, Delhi ,2010

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD5EJ 301(02)</b>
<b>Course Title</b>	<b>Traditional Indian Textiles And Needle Craft (Practium)</b>
<b>Type of Course</b>	<b>Elective I (02)</b>
<b>Semester</b>	<b>V</b>

<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	familiarise the various traditional Indian textiles	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	know about different hand embroidery techniques, surface designing and other ornamentation techniques	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Apply various traditional embroidery techniques of India in today fashion	E	P	Instructor-created exams / Quiz

**\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)**  
**# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)**  
**Metacognitive Knowledge (M)**

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	<b>Introduction to history of Indian textiles,</b> Techniques of textile decoration- study on traditional dyed fabrics, printed fabrics and embroidered fabrics.	<b>8</b>
<b>II</b>	<b>Textiles of Western region</b> –Gujarat- Embroidery style: Mochi, Kutch work, appliqué, -Tie & Dye, Bhandini, Leharia and Patola, Block printing- Ajarakh, Maharashtra: Paithani, Mashru&Himru. <b>Textiles of Southern region</b> -Andhra Pradesh: Kalamkari, ,Tamil nadu: Kancheepuram silks, Fabrics of Kerala, Karnataka: Banjara Embroidery.	<b>15</b>

<b>III</b>	<b>Textiles of Eastern region-</b> W.Bengal: Dacca sarees, Baluchar Buttedar and Kanthas, Orissa: Sambalpuri Ikat & Saktapar/Pasapali. <b>Textiles of Northern region-</b> Himachal Pradesh- chamba Rumal, Jammu & Kashmir: Kashmiri embroidery, shawl weaving, Punjab-phulkari, Rajasthan: Block Printing- bagru ,sanganeri -Uttar Pradesh: Brocades of Varanasi, chikan work	<b>15</b>
<b>IV</b>	<b>Practical</b> <b>Traditional Embroidery-</b> Origin & application: Kantha, Kausti, Mirror work, Zardosi, Kutch, Chikankari, phulkari	<b>10</b>
<b>V</b>	Design and create a product incorporating various embroidery of anyone region (open Module) (Practical	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	-	-	-	-	-	-	-	-	-	-	-
CO 2	-	1	2	-	-	-	1					
CO 3	-	1	1	2	2	-				1		

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

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**REFERENCES**

1. Surface design for fabric, Richard M Proctor/Jennifer F Lew, University of Washington Press.
2. Art of embroidery : History of style and technique, LantoSynge,Woodridge
3. The Timeless Embroidery, Helen M, David & Charles.
4. Readers Digest, Complete guide to Sewing,1993,Pleasantville-Nu Gail L,Search Press Ltd.
5. Barbara .S, Creative Art of Embroidery, London, Numbly Pub.group Ltd.
6. Shailaja N, Traditional Embroideries of India., Mumbai APH Publishing.

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD5EJ 302(02)</b>				
<b>Course Title</b>	<b>Indian Craft Study</b>				
<b>Type of Course</b>	<b>Elective II (01)</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the history and significance of various Indian crafts	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Explore traditional techniques and materials used in Indian crafts	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Develop skills to incorporate Indian crafts into fashion design	E	P	Instructor- created exams / Quiz
<b>CO4</b>	Promote sustainability and ethical practices in fashion using traditional crafts	An	P	Assignment

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge (F) Conceptual Knowledge (C) Procedural Knowledge (P)  
 Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Content	Hrs
I	<p><b>Introduction to Indian Crafts</b>            History and evolution of Indian crafts; Importance of crafts in Indian culture and economy; Overview of major craft clusters in India;  <b>Textile Crafts;</b> Handloom weaving (Banarasi, Kanchipuram, Pochampally, etc.)  <b>Embroidery techniques</b> (Zardozi, Chikankari, Kantha, Phulkari, etc.);  <b>Dyeing and printing techniques</b> (Bandhani, Batik: Kalamkari, Block printing, etc.)</p>	10
II	<p><b>Non-Textile Crafts, Craft Materials and Techniques</b>            Pottery and ceramics (Terracotta, Blue Pottery, etc.)            Metal crafts (Brass, Copper, Silver filigree, etc.)            Wood crafts (Wood carving, Lacquer ware, etc.)            Craft Materials and Techniques- Study of natural fibers (cotton, silk, jute, wool, etc.)            Traditional dyeing methods (natural dyes, resist dyeing, etc.)</p>	11
III	<p><b>Regional Craft Studies</b>            Craft traditions of North India (any 5)            Craft traditions of South India (any 5)            Craft traditions of East India (any 5)            Craft traditions of West India (any 5)</p>	20
IV	<p><b>Contemporary Applications of Indian Crafts in Fashion, Craft Preservation and Innovation</b>            Case studies of designers incorporating Indian crafts; Adapting traditional techniques to modern designs; Sustainable fashion and ethical practices using traditional crafts; Craft Preservation and Innovation- Challenges facing traditional crafts and artisans; Strategies for preserving and promoting Indian crafts; Innovation and modern interpretations of traditional crafts</p>	7
V	<p><b>Open Ended Module</b></p>	12



### Practical Craft Workshops

- Hands-on experience with weaving, embroidery, dyeing, and printing
- Collaborative projects with local artisans
- Designing a fashion collection inspired by Indian crafts
- Practical workshops and projects
- Presentation and critique sessions

### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	2	-	-	-	-	-	2	-	-	-	-	-
CO 2	1	-	-	-	-	-	2	-	1	-	-	-
CO 3	2	1	-	-	-	-	1	-	-	-	-	-
CO 4	1	1	1	-	2	2	1	-	-	2	2	2

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### REFERENCE

1. "Handcrafted Indian Textiles" by Rta Kapur Chishti
2. "Indian Textile Techniques" by John Gillow
3. "The Craft Traditions of India" by Jaya Jaitly
4. "Traditional Indian Handcrafted Textiles" by Parul Bhatnagar
5. "Textiles and Weavers in South India" by Vijaya Ramaswamy

### Additional Resources

- Documentaries and films on Indian crafts
- Visits to craft museums and exhibitions
- Interviews and interactions with local artisans and craftsmen

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course No.</b>	<b>Elective 2(02)</b>				
<b>Course Code</b>	<b>CFD5EJ 302(02)</b>				
<b>Course Title</b>	<b>Apparel machinery and production</b>				
<b>Type of Course</b>	<b>Elective II (02)</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	create awareness regarding the apparel Industry and types	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	acquire knowledge about various departments of an apparel unit	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Understanding the apparel machineries and the apparel industry equipment	U	C	Instructor- created exams / Quiz

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Content	Hrs
I	Overview of the apparel industry; Stages of apparel production. <b>Marker making</b> - Definition, Types, Plotting, Digitizing <b>Spreading-Cutting department work flow</b> , Types of cutting machines (manual, semi-automatic, automatic)- various knives used, straight, round, band, die, notcher, drill and thread marker- automated cutting machines; cutting accuracy and efficiency - <b>Bundling and ticketing</b>	10
II	<b>Introduction to Sewing machine</b> – Domestic and Industrial; sewing machine bed types, Stitch forming mechanisms, the feed mechanisms Special Sewing Machines- and Computerized sewing machine	8
III	<b>Sewing machine needles</b> - parts of the needle, special needles, round point needle, cutting or leather point needle, needle size Stitch classes- (100- 600): Seam classes <b>Pressing</b> : elements of pressing, types of pressing equipment, pressing accessories.	15
IV	<b>Overview of apparel production systems</b> ; Types of production systems (e.g., modular, progressive bundle, unit production); Advantages and disadvantages of each system; Production planning process; Balancing the production line; Basics of time and motion study; Application of time study in production planning	15
V	<b>Open Module</b>  Role of technology in production planning; Techniques for effective production scheduling; Scheduling tools and software; Managing lead times and bottlenecks; Strategies for on-time delivery	12

#### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	1	-		-	-		-		-	-	-
CO 2	1	1	-		-	-	1			1		

CO 3	1	-	2	-	-	-	2				
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**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- Apparel manufacturing- Sewn product Analysis, Ruth E.Glock, Grace.IKunz
- Introduction to Clothing Manufacture- Gerry Cooklin, Om books service,New Delhi
- "Apparel Production Management and the Technical Package" by Paula J. MyersMcDevitt
- "The Fashion Designer's Textile Directory" by Gail Baugh
- "Sewing for Fashion Designers" by Anette Fischer
- "Sewing Machine Basics: A Step-by-Step Course for First-Time Stitchers" by Jane Bolsover
- "Apparel Manufacturing: Sewn Product Analysis" by Grace I. Kunz and Ruth E. Glock
- "Production Planning and Control: Text and Cases" by Seetharama L. Narasimhan, Dennis W. McLeavey, and Peter J. Billington
- "Introduction to Work Study" by International Labour Office

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD5EJ 302 (03)</b>				
<b>Course Title</b>	<b>Fashion Styling (Practical)</b>				
<b>Type of Course</b>	<b>Major 19</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>300-399</b>				
<b>Type of Course</b>	<b>Elective II (03)</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	To understand the role and responsibilities of a fashion stylist.	U	C	Seminar Presentation / Group Tutorial Work
CO2	To develop skills in creating cohesive and visually appealing outfits.	U	C	Instructor-created exams / Home Assignments
CO3	To learn about different types of styling, including editorial, commercial, and personal styling.	An	P	Instructor-created exams / Quiz
CO4	To explore the use of color, texture, and accessories in fashion styling.	Ap	P	Exams

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Content	Hrs
I	Overview of fashion styling; Role and responsibilities of a stylist; Key skills and attributes of a successful stylist; <b>Understanding Fashion Trends</b> ; Analyzing fashion trends; Sources of trend information; Incorporating trends into styling ; Basics of color theory; Creating color palettes; Using color to enhance styling	12
II	Identifying different body types; Styling techniques to flatter various body shapes; Choosing the right garments and accessories; Importance of accessories in styling; Choosing and pairing accessories; Styling with jewelry, bags, shoes, and other accessories	12

<b>III</b>	Concept development for editorial shoots, Collaborating with photographers and models, Creating mood boards and styling plans; Styling for advertising and marketing, Understanding brand identity and target audience, (1 Case studies of successful commercial styling projects); Conducting client consultations; Building a client's wardrobe; Personal shopping and outfit planning; Styling for Special Occasions- Event-specific styling (e.g., weddings, red carpet), Cultural considerations and dress codes	<b>16</b>
<b>IV</b>	Differences in styling men's and women's fashion; Key elements of men's fashion(1 Case studies of successful men's styling projects); Unique considerations for children's and teen fashion; Ageappropriate styling techniques (1Case studies of children and teen styling projects)	<b>8</b>
<b>V</b>	Styling for social media platforms; Creating content for digital audiences; planning and executing a styled photo shoot.	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	1	-	-	-	-	-	2	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	-	-	1	-	-
CO 3	-	-	1	-	-	-	1	-	-	-	-	-
CO 4	-	-	2	3	-	-	-	-	-	-	2	-
CO 5	-	1	-	-	-	-						

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

## REFERENCES

- "The Fashion Stylist Handbook" by Danielle Griffiths
- "Secrets of Stylists: An Insider's Guide to Styling the Stars" by Sasha Charnin Morrison
- "Fashion Stylist's Handbook" by Joe Zee
- Access to fashion magazines and online platforms (e.g., Vogue, Harper's Bazaar, Instagram)
- Industry journals and magazines (e.g., WWD, Elle, The Cut)
- Online platforms and blogs focused on fashion stylin

# SEC II

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	Event Management				
<b>Type of Course</b>	SEC 2				
<b>Semester</b>	V				
<b>Academic Level</b>	100-199				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	3	3	-		45

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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<b>CO1</b>	<b>Understand the Fundamentals of Event Management</b>	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	<b>Develop Strategic Planning Skills</b>	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	<b>Cultivate Creativity and Innovation</b>	E	P	Instructor- created exams / Quiz
<b>CO4</b>	<b>Master Marketing and Promotion Techniques</b>	U	C	Exams
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

#### Detailed Syllabus:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to event management, Definition, objectives, <b>Classification of events</b> – Mega event, Hallmark event, Major event, Local event.	<b>5</b>
<b>II</b>	<b>Types of events-</b> Cultural celebrations ,Arts and Entertainment, Business and Trade, Sport competitions, Recreational, Educational and Scientific, Political and state, <b>Planning and Budgeting</b> - Creating a detailed plan and budget to outline all necessary resources and financial considerations	<b>10</b>
<b>III</b>	<b>Venue Selection</b> - Choosing an appropriate location that fits the event’s requirements and audience size, <b>Concept and Theme Development</b> - Defining the purpose, goals, and theme of the event	<b>10</b>
<b>IV</b>	<b>Logistics Management-</b> Coordinating transportation, accommodations, and scheduling for attendees, speakers, and vendors, <b>Marketing and Promotion-</b> Developing and implementing strategies to promote the event and attract participants	<b>10</b>
<b>V</b>	<b>OPEN ENDED MODULE</b> Plan Organize an events and reports (Open Module)	<b>10</b>



**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	2	-	-	-	-
CO 3	-	-	1	-	-	-	-	-	-	3	-	-
CO 4	-	-	2	3	-	-	-	2	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Reference**

- **Glenn A. J. Bowdin, Johnny Allen, Rob Harris, Leo Jago, William O'Toole, Ian McDonnell Events Management 4th Edition.**
- **2. Singh, R., Meeting Conference Association, Event and Destination Management, Kanishka Publishers and Distributors, 2006.**
- **3. IGNOU SLM for Basics of Event Management (BHC-011).**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD5FS 112 (02)</b>

<b>Course Title</b>	<b>Weave Craft</b>				
<b>Type of Course</b>	<b>SEC 2</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>3</b>	<b>3</b>	<b>-</b>		<b>45</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	<b>Understand the weave</b>	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	<b>Develop weave design</b>	<b>Ap</b>	<b>P</b>	Instructor- created exams / Home Assignments
<b>CO3</b>	<b>Explore the applications converting design to weave</b>	<b>E</b>	<b>P</b>	Instructor- created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to weaving with frame looms, Research on frame loom and Tapestry	<b>10</b>
<b>II</b>	Theme Board, Mood Board, Color Board	<b>4</b>
<b>III</b>	Frame loom setting up, Graph Plotting for Weave, Warp yarns Selection & warp yarn set up.	<b>10</b>

<b>IV</b>	Actualize a minimum of 2 weave samples on a frame loom with the chosen theme.	<b>10</b>
<b>V</b>	Weaving of Samples (Open Module)	<b>6</b>

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	2	-	-	-	-
CO 3	-	-	1	2	3	2	-	-	-	3	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Reference**

- **ADVANCED Textile Design: compound woven structure’ by Watson**
- **‘Art of Tapestry weaving’ by Rebecca Mezzoff**
- **‘Innovative Weaving on the Frame Loom by Noreen Crone Findlay**

# SEMESTER VI

*Major 11*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD6CJ 304</b>				
<b>Course Title</b>	<b>Computer Aided Designing (Practical)</b>				
<b>Type of Course</b>	<b>Major 11</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300-399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>

	4	-	-	4	60
<b>Course Summary</b>					

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding the computer design software	U	C	Seminar Presentation / Group Tutorial Work
CO2	Understand the use of advanced computer aided designing and presentation software	U	C	Instructor-created exams / Home Assignments
CO3	Apply software in computer fashion related presentation.	Ap	P	Instructor-created exams / Quiz
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

Module	Content	Hrs
I	Introduction to CAD software- tools & functions	12
II	Introduction to textile prints - print development and their application - Manipulation of motif - floral design -traditional design – Cartoon design Placement print – ½ dropped, ¼ dropped, full dropped vertical and horizontal - Tossed design, mirror, diamond, 1 way, 2 way, non directional	12
III	Presentations – Inspiration board –based on the Inspiration board 2 women’s/men’s costume	6
IV	Recreate renowned designer wears by using textures and prints- (any two)	10
V	Open end module Basic block male and female / texture creation	20

#### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	1	-	-	-	-	-	2	-	1	-	-	-
CO 2	2	3	-	-	-	-	-	-	1	-	-	-
CO 3	-	-	2	3	-	-	-	-	1	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**References:**

- CAD for Fashion Design, Renee Weiss Chase, Prentice Hall

Page

- CAD in Clothing and Textiles : A collection of Expert Views , Winifred Aldrich, Blackwell Science
- Photoshop 6 color, randy Morgan/Jim Rich, New Riders Publishing.
- Fundamentals of Photoshop 5.5, Adele Droblas, Greenberg & Seth, McGraw Hill
- Adobe Photoshop 5.5 and Adobe Illustrator 8.0: Advanced classroom in a Book, Adobe Creative Team, Adobe

*Major 12*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code:</b>	<b>CFD6CJ 305</b>				
<b>Course Title</b>	<b>Visual Merchandising</b>				
<b>Type of Course</b>	<b>Major 12</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>
<b>Course Summary</b>					

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	<b>Understand Visual merchandising and its importance</b>	<b>U</b>	<b>C</b>	<b>Presentation</b>

CO2	Understand the various steps in store management	U	C	Home Assignments
CO3	Create awareness regarding store planning.	Ap	P	Instructor-created exams
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Course Outcomes (CO):

CO1	Understand Visual merchandising and its importance
CO2	Understand the various steps in store management
CO3	Create awareness regarding store planning.

### Detailed Syllabus:

Module	Content	Hrs
I	<b>Introduction to visual merchandising-</b> Elements of visual merchandising-Importance of visual merchandising in fashion industry-Benefits and Objectives of visual merchandising	12
II	<b>Role of a visual merchandiser-</b> Introduction to Window displayTypes of Window display -Materials used- Lighting , Colour and Texture ,Benefits - Importance of window display in fashion industry	12
III	<b>Store lay out planning:</b> Interior and Exterior of stores-Variou Types of Store Layouts-Grid layout, Forced-path layout, Free-flow layout, Boutique layout, Combined/Mixed layout	8
IV	<b>Visual merchandising and display techniques:</b> Attention getting devices; familiar symbols; masking and proscenia; sale ideas; <b>Store Space Allocation:</b> Uses and types of Fixtures , Mannequins, and Dress forms	10



<b>V</b>	<p>Display a merchandise using visual merchandise technique and probs. (Practical) <b>Or</b>  <b>Brand stores visiting</b> -To analyze and understand effective visual merchandising strategies used by successful brands.</p> <p><b>Pre-Visit Preparation:</b></p> <ul style="list-style-type: none"> <li>• Briefing on the objectives of the visit.</li> <li>• Discussion on key aspects to observe: window displays, in-store displays, signage, lighting, and customer flow.</li> <li>• Formation of groups and assignment of specific focus areas to each group (e.g., apparel, cosmetics, footwear....).</li> <li>• Groups present their findings to the class, highlighting effective strategies and areas for improvement.</li> <li>• Group discussion to compare different brand approaches and identify common successful elements.</li> </ul>	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 3	1	-	1	-	-	-	3	-	2	-	-	-
CO 5	1	1	-	-	-	-	3	-	1	-	-	-
CO 6		1	-	-	-	-	2	-	2	-	2	1

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
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**References:**

- **Claudia Dionisio "Retail Design and Visual Merchandising: Creating Store Space That Encourages Buying"**
- **Swati Bhalla & Anuraag Singha, Visual Merchandising**
- **Robert Colborne, Visual Merchandising: The Business of Merchandise Presentation**
- **Laura L Bliss, Study Guide Visual Merchandising and Display III edition, Fairchild Publications, 1995**
- **Martin M Peglaer(SVM), Visual merchandising and display third edition,**
- **Alumnia Mc Causland "The Art of Retail Display"**
- **Martin M Pegler. Visual Merchandising and Display. Fairchild Books, New York**
- **Judy Bell., Kate Ternus. Silent Selling – Best Practices and Effective Strategies in Visual Merchandising. Fairchild Books, New York**

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD6CJ 306</b>				
<b>Course Title</b>	<b>Design Collection (Practical)</b>				
<b>Type of Course</b>	<b>Major 13</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>
<b>Course Summary</b>					

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Apply design process and to enable the students to present their creative collection using appropriate professional techniques.	Ap	P	Presentation practical Work
<b>CO2</b>	Understand the importance and significance of portfolios and presentations.	U	C	Home Assignments
<b>CO3</b>	Create portfolio which include the best of their skills and talents.	E	P	Create
<b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b> <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b> <b>Metacognitive Knowledge (M)</b>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Inspiration, Research	<b>12</b>
<b>II</b>	Ideation – colour- fabric – sketches	<b>12</b>
<b>III</b>	Sketches – manipulation – iteration – range development	<b>12</b>
<b>IV</b>	Art plate and presentation	<b>12</b>
<b>V</b>	Develop 5 garments	<b>12</b>

Preparation for Fashion Show and organizing the show for which the Internal Marks will be awarded. External Marks will be given for Garments and completion of Portfolio with complete Bio - Data, Story Board and Designs (Viva).

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PS O 5	PS O 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1		-	2	-	2	-	2	-	2	-	-	-
CO 2		2	-	-	-	2		-	-	2	3	-
CO 3	-	3	-	3	3	-	2	-	-	-	2	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
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**REFERENCES**

- Elinor Renfrew and Colin Renfrew – Developing a collection

# ELECTIVE

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD6EJ 303(01)</b>				
<b>Course Title</b>	<b>Trend Study</b>				
<b>Type of Course</b>	<b>Elective III (01)</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the historical and cultural context of fashion trends.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Identify and analyze current and emerging fashion trends.	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Develop skills in trend forecasting and its application in the fashion industry	E	P	Instructor- created exams / Quiz
<b>CO4</b>	Utilize various research methodologies and data analysis tools for trend analysis.	An	P	Exams
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	<b>Introduction to Fashion Trend Analysis</b>  Overview of fashion trend analysis; Importance of trend analysis in fashion; Key concepts and terminology; Evolution of fashion trends; Influence of historical events on fashion;(Case studies of past fashion trends)	<b>10</b>
<b>II</b>	<b>Cultural and Social Influences on Fashion Trends</b>  Role of culture and society in shaping fashion trends; Analysis of demographic factors; Impact of social movements on fashion	<b>8</b>
<b>III</b>	<b>Identifying Current Fashion Trends</b>  Monitoring and tracking current trends; Key indicators of emerging trends; Sources of trend information (e.g., fashion shows, street style, social media); Differentiating between macro and micro trends; Analysis of macro trends (e.g., sustainability, technology); Analysis of micro trends (e.g., specific colors, fabrics, styles)	<b>12</b>
<b>IV</b>	<b>Trend Forecasting Techniques and Creating Trend Reports</b>  Introduction to forecasting methods; Short-term vs. long-term forecasting; Role of intuition and creativity in forecasting; Structure and components of a trend report; Visual presentation techniques; Effective communication of trend forecasts; Role of trend analysis in product development; Impact on marketing and branding strategies; Ethical issues in trend forecasting	<b>20</b>
<b>V</b>	<b>Case Studies in Trend Analysis (open Module)</b>  Analysis of successful trend forecasts	<b>10</b>

**Mapping of COs with PSOs and POs:**

	PS	PSO	PSO	PSO	PSO	PSO	PO	PO	PO	PO	PO	PO
	O1	2	3	4	5	6	1	2	3	4	5	6

CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	1	-	-	-	-
CO 3	-	-	1	-	-	-	1	-	1	-	2	-
CO 4	-	-	2	3	-	-	1	-	-	-	2	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

- "Fashion Forecasting" by Evelyn L. Brannon
- "The Trend Forecaster's Handbook" by Martin Raymond
- Access to fashion trend databases (e.g., WGSN, Trendstop) Selected readings and case studies

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD6EJ 303(02)</b>				
<b>Course Title</b>	<b>History of Indian Costume</b>				
<b>Type of Course</b>	<b>Elective III (02)</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300 – 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

Course Summary	.
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the historical development of Indian costumes from ancient times to the present day.	U	C	Seminar Presentation / Group Tutorial Work
CO2	Analyse the cultural, social, and religious influences on Indian clothing traditions	An	C	Home Assignments

CO3	Examine regional variations in E created exams / on fashion trends	P	Instructor- Indian costumes	and their impact
CO4	Appreciate the craftsmanship and associated with Indian garments.	An	C Exams/ textile traditions	project work

\* ~~Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)~~  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
 Metacognitive Knowledge (M)

### Detailed Syllabus:

Module	Content	Hrs
I	<b>Ancient Indian Costumes-</b> Clothing in the Indus Valley Civilization, Vedic period attire, Clothing during Gupta, Mauryan and Kushan empires	10
II	<b>Regional variations in medieval India-</b> Rajput, Sangham period (chola, chera, Pandian); Mughal influence on Indian costumes	15
III	<b>Colonial Influence -</b> Impact of British colonization on Indian clothing and Textiles	15
IV	<b>Regional Variations in Indian Costumes;</b> North India: Punjab, Rajasthan, Uttar Pradesh; South India: Kerala, Tamil Nadu, Karnataka; East India: West Bengal, Odisha, Assam; West India: Gujarat, Maharashtra	12



<b>V</b>	<b>Open Module</b> <b>Textile Traditions and Craftsmanship</b> - Study of traditional Indian textiles (e.g., silk, cotton, khadi); Techniques like weaving, dyeing, and embroidery; Role of artisans and master craftsmen in preserving textile heritage	<b>8</b>
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**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO4	PSO 5	PS O6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	3	-	3	-	-	3	-	2	-	-	-
CO 2	3	2	-	2	-	-	3	-	2	-	-	-
CO 3	3	2	-	2	-	-	2	-	3	2	-	
CO 4	3	3	-	3	-	-	3	1	2	1	1	1

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Quiz/ Discussion / Seminar
- Midterm Exam
- Assignments (20%)
- Final Exam (70%)

**REFERENCES**

- "Costumes of India" by Ritu Kumar
- "Traditional Embroideries of India" by Shailaja Naik
- "Indian Textiles: Past, Present, and Future" by Martand Singh

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD6EJ 304(01)</b>				
<b>Course Title</b>	<b>Fashion Forecasting – LAB (Practical )</b>				
<b>Type of Course</b>	<b>Elective IV (01)</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understanding the importance of Fashion forecasting in the current fashion market.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Analyse the process of fashion forecasting types, sources, processes and services of fashion forecasting.	An	P	Instructor- created exams / Home Assignments
<b>CO3</b>	Acquire knowledge on idea generation, planning and line development.	U	C	Instructor- created exams /  Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
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<b>I</b>	Learn about what is fashion forecasting and how it influence the fashion market Study about different forecasting companies (2 companies)	<b>12</b>
<b>II</b>	Select a season and category and Pick a story and decode it	<b>10</b>
<b>III</b>	Pick a year – analyze the fashion trends and its influence in the society.	<b>20</b>
<b>IV</b>	Pick a trend analyze its influence and predict its future	<b>20</b>

#### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	-	1	-	1	1	-	2	-	1	-	1	-
CO 2	-	1	-	1	1	-	1	-	1	-	1	-
CO 3	1	2	-	1	1	-	2	-	1	-	1	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### References:

- Susan Dillon, “The Fundamentals of Fashion Management”, AVA Publishing (UK) LTd., 2012
- Kathryn McKelvey and Janine Munslow, “Fashion Forecasting”, Wiley – Blackwell, USA, 2008 3 □ Rita Perna, “Fashion Forecasting: A Mystery or a Method”, Fairchild Publishers, USA, 1987

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD5EJ 304(02)</b>

<b>Course Title</b>	<b>Fashion Media &amp; Journalism</b>				
<b>Type of Course</b>	<b>Elective IV (02)</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the role of media and Develop skills in fashion writing, editing, and reporting.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Explore different media platforms and their impact on fashion communication.	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Analyze the ethical considerations and challenges in fashion journalism.	E	P	Instructor- created exams / Quiz
<b>CO4</b>	To create engaging fashion content for diverse audiences.	C	P	Exams

**\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)**  
**# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)**  
**Metacognitive Knowledge (M)**

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>

<b>I</b>	<b>Introduction to Communication and journalism:</b> communication – definition – elements of communication – forms – mass communication – Overview of fashion media and journalism; Historical context and evolution; platforms in fashion media; Importance of journalism in fashion; Influence on trends and consumer behavior	<b>11</b>
<b>II</b>	<b>Basics of Fashion Writing and Fashion Reporting:</b> . Principles of good writing; Writing styles and techniques in fashion journalism; Crafting compelling fashion narratives; Fashion Reporting-News gathering and research techniques; Interviewing skills; Writing fashion news and features; report catwalk, fashion shows – trends – collection- writing fashion news and features	<b>13</b>
<b>III</b>	<b>Editing and Visual Communication in Fashion Media-</b> Style guides and standards; Common challenges in fashion writing; Importance of visuals in fashion journalism; Photography, illustration, and graphic design; Integrating visuals with written content; Impact of social media on fashion communication; Strategies for effective social media content;	<b>11</b>
<b>IV</b>	<b>Fashion Magazines and Editorials, TV and Video Journalism-</b> Structure and function of fashion magazines; Creating editorial content; Case studies of successful fashion editorials; Role of broadcast media in fashion; Relationship between fashion PR and journalism; Fashion journalism and Public Relation : advertising – marketing – fashion branding; Ethical issues and challenges Laws and Ethics : Liable Privacy- copyright – freebies – ethics.	<b>13</b>
<b>V</b>	<b>Changing style and Development in Fashion Journalism (Open Module)-</b> Photography and videography for online – fashion blogging and social media – fashion content writing	<b>12</b>

#### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	3	-	-	-	-	-	2	-	-	-	-	-
CO 2	2	-	-	-	-	-	2	-	1	1	-	-
CO 3	-	-	-	2	-	-	1	1	1	1	-	-
							2	-	-	-	1	-

CO 4	2	-	1	-	1	-						
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**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

- Fashion Journalism" by Julie Bradford
- "The Fashion System" by Roland Barthes
- "Writing for the Fashion Business" by Kristen Swanson and Judith Everett
- Access to fashion magazines and online platforms (e.g., Vogue, Harper's Bazaar, Business of Fashion)
- Industry journals and magazines (e.g., WWD, Elle, The Cut)
- Online platforms and blogs focused on fashion journalism

# SEC III

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD6FS 113 (01)</b>				
<b>Course Title</b>	<b>PRINT DEVELOPMENT</b>				
<b>Type of Course</b>	<b>SEC III</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300-399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>

	3	-	-	3	45
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**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop print design	Ap	P	Seminar Presentation / Group Tutorial Work
CO2	Understand design elements and motif development	U	C	Instructor-created exams / Home Assignments
CO3	Develop print repeats	Ap	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

Module	Content	Hrs
I	Introduction to print development in Textile industry, types of Repeats - Straight, Brick, Random, All over, Half drop	10
II	Theme Board, Mood Board, Color Board	10
III	Derivation of design elements, development of motifs, Cleaning of motifs/designs	10
IV	Repeat setting - Straight, Brick, Random, All over ,Half drop. Learning about colorways	5
V	Actualize a minimum of 5 printed samples with different print mediums	

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	3	-	-	1	-2	1	2	-	1	-	-	-
CO 2	3	-	1	-	3	-	2	-	-	-	-	-
CO 3	3	1	-	1	3	-	1	-	1	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

- 'Principles of Textile Printing' by AK Roy Choudhary
- 'Textile Designs' by Thames and Hudson □ 'Repeat Pattern' by Gillian Bunce

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD6FS 113 (02)</b>				
<b>Course Title</b>	<b>Advanced Fashion Embellishment Techniques</b>				
<b>Type of Course</b>	<b>SEC III</b>				
<b>Semester</b>	<b>VI</b>				
<b>Academic Level</b>	<b>300-399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>3</b>	<b>-</b>	<b>-</b>	<b>3</b>	<b>45</b>



**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Cultivate Creativity and Innovation	U	C	Seminar Presentation / Group Tutorial Work
CO2	Learn about the different types of crafts across regions.	U	C	Instructor-created exams / Home Assignments
CO3	Explore traditional techniques and materials used in crafts.	E	P	Instructor-created exams / Quiz

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Content	Hrs
I	Weaving stitch- 3 variations	10
II	Couching- 3 variations	10
III	Braid stitch- 3variations	10
IV	Fishbone- 3 variations	5
V	Open Module Collection Book based on above samples	

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	3	-	-	1	-	-	2	-	1	-	-	-

CO 2	2	-	1	-	-	-	2	-	-	-	-	-
CO 3	2	1	-	1	1	-	1	-	1	-	-	-

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

# SEMESTER VII

*MAJOR 14*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD7CJ 401</b>				
<b>Course Title</b>	<b>Draping – II (Practical)</b>				
<b>Type of Course</b>	<b>Major 14</b>				
<b>Semester</b>	<b>VII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply draping techniques while using and handling fabric while draping	Ap	P	Practical Work
CO2	Explore and analyse the art of draping.	An	P	Home Assignments
CO3	Developing new and innovative design using draping techniques	E	P	Instructor-created exams / Quiz

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

#### Detailed Syllabus:

Module	Content	Hrs
I	Basic skirts Draping, panel skirt	12
II	Cowl skirt, Flared skirt, A-line Skirt, peg skirt.	13
III	Basic Pants draping; straight legged, palazzo	13
IV	Corset draping	10
V	Corset construction	12

#### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	3	-	-	-	-	-	3	-	-	-	-	-
CO 2	2	1	-	-	-	-	3	-	1	-	-	-

CO 3	3	-	-	-	-	-	2	-	2	-	2	1
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**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**References:**

- Draping for fashion design: Nurie Relis / Hilde Jaffe, Reston publishing co.
- Designs cutting and draping for special occasion clothes: for evening wear and part.

**MAJOR 15**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD7CJ 402</b>				
<b>Course Title</b>	<b>Illustration (Practical)</b>				
<b>Type of Course</b>	<b>Major 15</b>				
<b>Semester</b>	<b>VII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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<b>CO1</b>	Analyse the design on full figure croquis to detailed specification drawings with swatches, trimmings & stitch details on the basis of research & innovative experiment on fabric & function for any specialized apparel category.	Ap	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Enable to work outward from a point of focus or inspiration to develop a complete collection	An	P	Instructor- created exams / Home Assignments

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Illustrator study– Erte, George Barbier Rene Gruau, Rene Lalique.	<b>10</b>
<b>II</b>	Defining your style – A range of 10 illustration that reflects your style and personality Medium and style exploration (experiment with different styles and mediums, min- 5)	<b>15</b>
<b>III</b>	Shading Figure and Garment Rendering- different fabric textures and prints rendering (min of 10 illustration)	<b>15</b>
<b>IV</b>	Technical pack – digital flat sketches and tech pack	<b>15</b>
<b>V</b>	<b>(Open Module)</b> Develop a collection of 10 garments and flat sketch (with process)	<b>20</b>

### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO2	PO3	PO4	PO5	PO6
CO 1	2	3	-	-	-	-	-	-	-	3	-	-

CO 2	-	-	2	3	-	-	-	-	-	-	1	-
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**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- Alexander Suhner Isenberg – Technical drawing for fashion design basic course book
- Bethan Morris- Fashion Illustrators
- Essentials of colours in Fashion illustrations

**MAJOR 16**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD7CJ 403</b>				
<b>Course Title</b>	<b>Garment Construction III (Indian Wear) (Practical)</b>				
<b>Type of Course</b>	<b>Major 16</b>				
<b>Semester</b>	<b>VII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand basic fundamentals of Indian clothing.	U	C	Practical Work

<b>CO2</b>	Analyse basics techniques of making seams for Indian clothing.	An	P	Home Assignments
<b>CO3</b>	Evaluate and apply various components of Indian men's and women's garments	Ap	P	Instructor-created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Salwar – Plain Salwar, Kali Salwar, Patiala Salwar, Churidhar, Zouave.	<b>10</b>
<b>II</b>	Kameez – Plain, Princessline, Angrakha Kameez, Anarkali, Multi Panel Kameez	<b>15</b>
<b>III</b>	Blouse – 3 Dart/4dart Blouse, Princess Blouse, Katori Blouse (Choli Cut Blouse)	<b>15</b>
<b>IV</b>	Men's Wear – Jodhpuri Pajama, Kalidhar Kurta, Sherwani	<b>15</b>
<b>V</b>	<b>(Open Module)</b> Design and Construct Indian ensemble	<b>20</b>

### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	3	-	-	2	1	3	-	-	-	1	-
CO 2	-	-	1	-	2	1	-	-	2	-	1	-
CO 3	3	-	2	3	3	-	-	-	2	-	-	1

### Correlation Levels:



Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## REFERENCES

- Sewing Indian Fashion: Traditional Salwar Kameez" by Shirley Motkaluk
- "Indian Garment Design Course: A Practical Guide to Ready-to-Wear Fashion" by Ajay Arora and Alison Treharne
- "Indian Fashion: Tradition, Innovation, Style" by Arti Sandhu
- "Classic Indian Fashion: Traditional Indian Garments" by Kavita Maini
- "Lehenga Choli: A Cultural Journey" by Laxmi Narayan Garg
- "Traditional Indian Costume" by Chandrashekhar Shrivastava
- "Garment Construction: A Complete Guide" by Varsha Duhan

### *MAJOR 17*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD7CJ 404</b>				
<b>Course Title</b>	<b>Fashion Merchandising &amp; Costing</b>				
<b>Type of Course</b>	<b>Major 17</b>				
<b>Semester</b>	<b>VII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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<b>CO1</b>	Awareness of the students regarding marketing	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Understand the concept of merchandising	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Analyze the fashion market	An	P	Instructor- created exams / Quiz
<b>CO4</b>	Create awareness regarding customer relationship	U	C	Exams
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

#### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	<b>Fashion merchandising</b> Introduction to Merchandising, Types of merchandising, Apparel and Fashion Merchandising, Merchandisers- types of merchandisers –Roles and functions; 6 R's of Merchandising. Fashion Marketing, functions of Marketing, four P's, Marketing mix, Buying behavior, Buying process, market segmentation and target marketing; overview on fashion promotion.	<b>12</b>
<b>II</b>	<b>Retail merchandising</b> Retailing, Functions of retailers, Types of retailers or retail formats (malls, hypermarkets, super markets, Departmental stores, Discount stores, Convenience stores, Category Killers, MBO & EBO), Theories of Retail Development, Concept of life cycle in retail. Latest development in Indian retail industry.	<b>12</b>

<b>III</b>	<p><b>Apparel Merchandising:</b>          Process flow of merchandising in apparel industry – buyer sourcing and communication - Merchandising correspondence orders, enquiry- order confirmation – planning and programming Handling of orders and dealing with manufacturers, Samples and types of samples.          Document needed for export – commercial and regulatory document shipment terms; INCO terms – Payment terms &amp; L/C</p>	<b>16</b>
<b>IV</b>	<p><b>Costing</b>          Introduction to costing, Price and pricing concepts,</p>	<b>8</b>
	<p>Principles of Costing, Types of Cost, Cost unit and cost center, methods of costing, Techniques of costing, elements of cost, cost sheet and its components, breakeven Point, Pricing methods, Process costing, estimation of dyeing cost, cutting cost, stitching cost, Estimation of Various materials (woven/Knitted) - dyeing and CMT cost for a garment order</p>	
<b>V</b>	<p>Create a fashion business plan/Merchandising action plan</p>	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	2	-	-	-	-
CO 3	-	-	2	3	-	-	-	-	1	-	-	-
CO 4	-	1	-	-	-	-	-	-	-	-	-	2

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- M Krishan Kumar, Apparel Merchandising, Abhishek publications
- Swapna Pradhan, Retailing management Text and Cases, Mc Graw Hill Education(India) Private Limited
- Michael Levy et al, Retailing Management eighth edition, Mc Graw Hill Education(India) Private Limited
- Chetan Bajaj et al, Retail management 2<sup>nd</sup> edition oxford university press
- Martin M Peglaer(SVM), Visual merchandising and display third edition
- M.E. Thukaram Rao, Elements of Costing, New age International Publishers M. Krishan Kumar, Apparel costing , Abhishek publications

**MAJOR 18**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD7CJ 405</b>				
<b>Course Title</b>	<b>Weaves and Woven Structure</b>				
<b>Type of Course</b>	<b>Major 18</b>				
<b>Semester</b>	<b>VII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding the weaves and fabric structure	U	C	Seminar Presentation / Group Work
CO2	Explore various weave pattern and design .	An	P	Home Assignments
CO3	Evaluate various weave pattern and design	E	P	Instructor- created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

#### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	<b>Weaving- Looms</b> – Brief introduction to working of the following looms – Plain, Dobby, Jacquard, Shuttle less looms (projectile, rapier, water jet, air jet and circular loom), 3D weaving Basic operations in weaving (Shedding, picking, beating, take up, let off), Drawing and denting plans. Elements of Woven Design – Weave repeat unit, Construction of drafts and lifting plans, Relation between design, Draft and lifting plan, Construction of drafts and lifting plans from the design.	<b>12</b>
<b>II</b>	<b>Interlacement diagram</b> – Warp way and weft way. -. Graphical representation of structure of a woven fabric.- Study of plain weave. - Weave, Creation of draft, peg plan and tie-up from the weave repeat; Ornamentation of plain fabrics. Study of derivative structures of plain – Regular and irregular Warp rib, Regular and irregular-Weft rib and Regular and irregular Hopsack weaves.-. Catch-cord technique for weaving warp rib and hop-sack	<b>12</b>
<b>III</b>	<b>Study of twill weave.-.</b> Classification of twills – warp faced twill, weft faced twill and equal faced twill.- Angle of inclination of twill diagonals, Influence of the twist direction of yarn over prominence of twill diagonals.- Study of derivatives of twill weave – Wavy twill, Herringbone, Transposed twill- Broken twill and curved twill, Elongated combined twill and shaded twill.- Difference between various Twills -Diamond Weave. - Twill dice check.- Diaper design	<b>16</b>

<b>IV</b>	<b>Study of Honey comb weaves</b> – Ordinary Honey comb weaves – Single stitched, Double stitched. - Brighton Honey comb – cell formation – suitability for toweling purpose.-. Study of Huck-a-Back weaves - Study of Mock leno weaves- Differences between Ordinary Honey comb and Brighton Honey comb- Differences between HuckaBack and Mock Leno	<b>8</b>
<b>V</b>	<b>Special weave effects;</b> Study of Corkscrew weaves.- Simple Colour and weave effect; continuous line effects, extra warp figuring and extra weft figuring - hound’s tooth patterns, bird’s eye and spot effect, hairline stripes, step patterns, and all over effects; gauze and leno structure – double cloth	<b>12</b>

#### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	2	3	-	-	-	-	-	-	3	-	-	-
CO 2	-	-	2	3	-	-	-	-	-	-	-	1
CO3	2	3	-	-	2	2	-	-	-	1	1	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### REFERENCES

- Watson’s Textile Design and colour by Z.J. Grosociki. □ Watson’s Advanced Textile Design and Colour by Z,J.Grosociki. □ Structural Fabric Design by James W. Kilbbe, □ Fabric Structure by James Golak.
- Woven cloth construction by R. Mark.
- Grammar of Textile Design by H. Nisbet.
- Woven structure and Design by DoriGeomar

# SEMESTER VIII

*MAJOR 19*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8CJ 406</b>				
<b>Course Title</b>	<b>Fashion Business Management</b>				
<b>Type of Course</b>	<b>Major 19</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the structure and dynamics of the fashion industry.	U	C	Seminar Presentation / Group Tutorial Work
CO2	Develop strategic management skills specific to fashion business.	U	C	Instructor-created exams / Home Assignments
CO3	Explore financial management and planning for fashion businesses.	E	P	Instructor-created exams / Quiz
CO4	Develop leadership and entrepreneurial skills for the fashion industry	U	C	Exams
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

#### Detailed Syllabus:

Module	Content	Hrs
I	<b>Fashion Industry and Strategic Management in Fashion -</b> Overview of the global fashion industry; Fashion industry trends and challenges; Understanding fashion cycles and consumer behaviour; Strategic planning and decision-making in fashion; SWOT analysis and competitive advantage; Business models in the fashion industry; Case studies of successful fashion companies	12
II	<b>Fashion Marketing, Brand &amp; Retail Management</b> Fashion marketing principles and strategies; Branding and positioning in fashion; Digital marketing and social media strategies; Consumer segmentation and targeting; Retail formats and channels in fashion; Visual merchandising and store design; Retail operations and customer service; Ecommerce and omni-channel retailing	12



<b>III</b>	<b>Fashion Merchandising &amp; Supply Chain Management</b> Merchandise planning and buying; Trend forecasting and analysis; Inventory management and control; Pricing strategies and markdown management; Supply chain dynamics in the fashion industry; Sourcing and procurement strategies; Production planning and control; Sustainability and ethical practices in supply chain	<b>16</b>
<b>IV</b>	<b>Financial Management and Leadership &amp; Entrepreneurship in Fashion</b> Financial planning and budgeting; Costing and pricing strategies; Funding and investment in fashion businesses; Leadership styles and skills in fashion management; Building and leading effective teams; Entrepreneurship and startup management in fashion	<b>8</b>
<b>V</b>	<b>Open Module</b> <b>Future Trends and Innovations in Fashion Business</b> Technology and innovation in fashion; Future trends and career opportunities in fashion business management	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO2	PO3	PO4	PO5	PO6
CO 1	2	3	-	-	-	1	-	-	-	3	-	-
CO 2	2	-	1	-	1	1	-	2	-	-	-	-
CO 3	1	-	2	3	2	2	-	-	-	-	1	-
CO 4	3	-	-	-	3	3	1	-	1	1	2	2

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

## REFERENCES

- "Fashion Marketing" by Mike Easey
- "The Business of Fashion: Designing, Manufacturing, and Marketing" by Leslie Davis Burns and Nancy O. Bryant
- "Fashion Logistics: Insights into the Fashion Retail Supply Chain" by John Fernie and David B. Grant
- "Fashion Retailing: From Managing to Merchandising" by Dimitri Koumbis
- "Sustainable Fashion Supply Chain Management: From Sourcing to Retailing" by TsanMing Choi

## Additional Resources

- Industry reports and market analysis
- Fashion industry conferences and trade shows
- Networking opportunities with industry professionals

## MAJOR 20

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8CJ 407</b>				
<b>Course Title</b>	<b>Fashion Communication</b>				
<b>Type of Course</b>	<b>Major 20</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

## Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the role and importance of communication in the fashion industry.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Explore various communication strategies used in fashion branding and marketing.	Ap	P	Instructor-created exams / Home Assignments
<b>CO3</b>	Develop skills in visual communication, including photography, graphic design, and video production.	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Apply effective public relations and social media strategies for fashion.	Ap	P	Exams
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	<b>Introduction to Fashion Communication</b>  Fundamentals of communication; Overview of fashion communication; Importance and scope in the fashion industry; Key concepts and terminology	<b>12</b>
<b>II</b>	<b>Visual Communication in Fashion</b>  Principles of visual design; Role of photography, illustration, and graphic design; Techniques for creating impactful visuals; Fashion Photography; Designing fashion advertisements and promotional materials; Storyboarding and scripting;	<b>12</b>

<b>III</b>	<b>Public Relations in Fashion</b> Role of PR in the fashion industry; Crafting press releases and media kits; Building and maintaining media relationships; <b>Social Media Strategies</b> -Effective use of social media platforms; Content creation and management; Analyzing social media metrics	<b>16</b>
<b>IV</b>	<b>Digital Media and E-commerce and ethics in Fashion</b> Digital marketing strategies; E-commerce and online retailing; Case studies of successful digital campaigns; Event Management in Fashion -Planning and executing fashion events; Ethical considerations in fashion communication; Addressing cultural sensitivity and diversity	<b>8</b>
<b>V</b>	<b>OPEN MODULE (Practical)</b> <b>New Trends and Design a Digital campaign on a fashion brand</b>	<b>12</b>

#### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	2	1	1	-	-	-	3	-	-	-	-	-
CO 2	1	2	-	-	-	-	-	2	-	-	-	-
CO 3	-	-	1	-	-	-	1	-	-	-	-	-
CO 4	-	-	2	3	-	-	-	-	-	-	-	2

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### REFERENCES

- Fashion Promotion in Practice" by Jon Cope and Dennis Maloney
- Fashion Marketing and Communication: Theory and Practice" by Olga Mitterfellner

- "The Fundamentals of Fashion Management" by Susan Dillon
- "Fashion Promotion in Practice" by Jon Cope and Dennis Maloney
- Selected readings and case studies

**MAJOR 21**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8CJ 408</b>				
<b>Course Title</b>	<b>Technical Textiles</b>				
<b>Type of Course</b>	<b>Major 21</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand about the new generation textile	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Understand various functional textiles.	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Understand various new developments in textiles.	U	C	Instructor-created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Introduction to technical <b>fibers and yarns</b> ; technical textiles classification -Technical fabric - structures in woven knitted and non-woven structures. Scope & Development, Future prospects of technical textile industry	<b>10</b>
<b>II</b>	Home textiles-Introduction – classification- Latest trends in bed linens kitchen linens – woven and non-woven floor coverings – window treatments - and wall coverings - bath linen (latest updates to be included)	<b>10</b>
<b>III</b>	Medical Textiles – Introduction – classification – implantable – non implantable and extra corporeal devices - application of nonwovens in medical sector Latest inventions in medical textiles Geo Textiles ;Introduction – classification- application of woven, knitted and non-woven in geo textiles -. (latest updates to be included)	<b>18</b>
<b>IV</b>	Nano textiles and micro fibres - Introduction – nano fibers- yarns and fabrics –introduction to micro fibres – scope- latest updates to be included Defense , protective and transportation textiles - Introduction – types of protective textiles – types of transportation textiles - textiles in defense -- scope- latest updates to be included	<b>10</b>
<b>V</b>	Finishes Given to Technical Textiles–Mechanical – calendaring – raising – sheering – shrinkage and heat setting – chemicals; flame retardant – water repelling – anti static – anti microbial - latest updates to be included <sup>3</sup>	<b>12</b>

### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	1	-	-	-	2
CO 3	-	-	1	-	-	-	-	-	-	1	-	-

### Correlation Levels:

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## **REFERENCES**

Handbook of Technical Textiles – Edited by A R Horlocks and S C Anand

# ELECTIVE

*SET 1*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD8EJ 312(01)</b>
<b>Course Title</b>	<b>Global sourcing</b>
<b>Type of Course</b>	<b>Elective V</b>
<b>Semester</b>	<b>VIII</b>
<b>Academic Level</b>	<b>400-499</b>



Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	understanding of global sourcing and its importance within the fashion sector	U	C	Seminar Presentation / Group Tutorial Work
CO2	acquaint with various sourcing strategies and the factors that influence decision-making in sourcing.	U	C	Instructor-created exams / Home Assignments
CO3	acquire a comprehensive understanding of international trade regulations and sustainable sourcing practices.	E	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

Module	Content	Hrs
I	<b>Introduction to global sourcing:</b> Definition, scope, and importance in the fashion industry. Overview of the fashion supply chain: From raw materials to retail. Key players in global fashion sourcing: Suppliers, manufacturers, and retailers. Trends and challenges in global fashion sourcing.	12

<b>II</b>	<b>Sourcing strategies in the fashion industry:</b> Off shoring, near shoring, and on shoring. Factors influencing sourcing decisions: Cost, quality, lead time, and flexibility. Production Planning and Control: Production scheduling, capacity planning, and quality control in fashion sourcing. Technology in Sourcing: Role of technology in streamlining sourcing processes, improving efficiency, and reducing costs	<b>12</b>
<b>III</b>	Global trade regulations affecting fashion sourcing: Tariffs, quotas, and trade agreements. Compliance requirements in the fashion industry: Labor standards, environmental regulations, and product safety. Sustainable sourcing practices: Ethical considerations, eco-friendly materials, and supply chain transparency.	<b>16</b>
<b>IV</b>	International Trade Framework: Trade agreements, tariffs, trade barriers, and their impact on fashion sourcing. Supply Chain Resilience: Strategies for building resilience in the fashion supply chain, risk management, and crisis response. Future trends in fashion sourcing: Predictions for technological advancements and their impact on the industry.	<b>8</b>
<b>V</b>	Open discussion on the lessons learned from the simulation and how these can be applied in real-world scenarios.	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	1	-	-	-	-	-	2	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	3	-	-	-	-
CO 3	-	-	1	-	-	-	-	-	-	-	3	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

## REFERENCES

- "Global Sourcing in the Textile and Apparel Industry" by Jung E. Ha-Brookshire
- The Global textile industry – Toyne, Brain
- GerdKerkhoff ``Global Sourcing –for the future”, Willey publishers.
- Borstelmann, Kai,“Global Sourcing”,Wiley publishers

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8EJ 312(02)</b>				
<b>Course Title</b>	<b>Creative Pattern Making (Practical)</b>				
<b>Type of Course</b>	<b>Elective VI</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

## Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Develop design prior to production of garments	Ap	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Adapt to enable a design to fit a person	Ap	P	Instructor- created exams / Home Assignments

<b>CO3</b>	Develop skills to create patterns for garments	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Exploring the knowledge related to different fashion components students will be able to create a variety of patterns regard to skirts, sleeves and collars.	An	P	Exams
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

#### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Pattern manipulation techniques	<b>12</b>
<b>II</b>	Pattern development and iteration	<b>12</b>
<b>III</b>	Theme and research & Design Development	<b>16</b>
<b>IV</b>	Pattern development	<b>8</b>
<b>V</b>	Prototype garment development	<b>12</b>

#### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	1	-	2	-	3	-	1	-	-	-	-	-
CO 2	2	3	-	2	-	-	-	-	-	2	-	-
CO 3	-	2	1	-	2	-	3	-	1	-	2	-
CO 4	2	1	2	3	-	-	-	-	-	-	-	1

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- ‘Pattern Magic1, 2 & 3’ By Tomoko Nakamaichi
- ‘The Art of manipulating Fabric’ by Colette Wolff
- Apparel Manufacturing – HandBook – Jacob Solinger
- Technology of Clothing Manufacture – Herold Carr & B.Latham
- Technology of Stitches & Seams – Coats Viyella Limited

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8EJ 312(03)</b>				
<b>Course Title</b>	<b>Organizational Behavior</b>				
<b>Type of Course</b>	<b>Elective V</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the behavioural patterns of human beings in the context of an Organization	U	C	Seminar Presentation / Group Tutorial Work

<b>CO2</b>	Analyse behavioural patterns of human beings at individual and group levels in the context of an Organization	An	P	Instructor-created exams / Home Assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	<b>Organizational Behavior</b> – Definition, Need for studying Organizational Behavior, Disciplines involved in the study of Organizational Behavior, Contributing disciplines and area like psychology, social psychology, economics, anthropology etc. Application of Organizational Behavior in Business	<b>12</b>
<b>II</b>	<b>Individual behaviour</b> – personality, perception, learning, attitudes interpersonal behavior – Group and inter-group behaviour	<b>12</b>
<b>III</b>	<b>Group Dynamics</b> – Formal and Informal Group, Group Norms, Group Cohesiveness, Group Behaviour and Group Decision – making	<b>10</b>
<b>IV</b>	Motivation and morale, leadership-nature, styles and approaches, development of leadership including laboratory training. Power and Authority – Definition of Power –Types of Power	<b>16</b>
<b>V</b>	Management of change- conflict Management- Organisation Health, Development and Effectiveness. Management of culture, Cross Cultural Management.	<b>10</b>

### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	2	3	-	-	-	-	-	-	2	-	-	-
CO 2	-	-	1	-	-	-	2	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- Organizational Behaviour, India Edition, Nelson & Quick, Cengage learning.
- Organisational Behaviour, S. Fayyaz Ahamed and others, Atlantic publisher.
- Organisation Behaviour, A modern approach – Arun Kumar & N. Meenakshi Vikas publishing House PVT Ltd.,
- Behaviour in organizations, Indian Edition, Jerald Green Berg and Robert A. Baron – PHI Learning PVT Ltd.,
- Organisational Behaviour, UMA Sekaran, Tata Mcgraw Hill

**SET 2**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8EJ 313(01)</b>				
<b>Course Title</b>	<b>Advanced CAD (Practical)</b>				
<b>Type of Course</b>	<b>Elective VI</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>
<b>Course Summary</b>					

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand pattern making and grading in computers using software	U	C	Seminar Presentation / Group Tutorial Work
CO2	Understand computer fashion related software and presentation	U	C	Instructor-created exams / Home Assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

Module	Content	Hrs
I	Defining your style – A range of 10 illustration that reflects your style and personality	12
II	Design Garments for the following using design software; □ Party Wear – Women, Men, Children. • Sports Wear- men andWomen, • Formalwear –men and women • Summer Wear - Children, men and women.	12
III	Design Technical pack for -digital flat sketches and tech pack for any one of the above designed garments – men and women each	16
IV	Prepare pattern for basic block and grade it to a size up and down Prepare pattern for any one of the above designed garment – men and women each	12
V	Prepare marker plan for the above prepared patterns - men and women each.	8

**Print all the work and bind for record.**

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PS O 5	PS O 6	PO 1	PO 2	PO 3	PO 4	PO 5	P O 6
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CO 1	2	3	-	-	-	-	-	-	2	-	-	-
CO 2	-	-	2	3	-	-	-	-	-	-	3	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- Fashion Computing- Design Techniques and CAD by Sandra Burke by Burke Publishing.
- Digital Fashion Illustration with Photoshop and Illustrator by Kevin Tallon

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8EJ 313(02)</b>				
<b>Course Title</b>	<b>Art Direction (Practical)</b>				
<b>Type of Course</b>	<b>Elective VII</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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<b>CO1</b>	knowledge on the history of art and appreciate the indigenous art work of India	U	C	Seminar Presentation / Group Work
<b>CO2</b>	Analyse the necessary knowledge & understanding of the chronological and cultural history associated with the Art, Craft and Design movements and developments through historical periods.	Ap	P	Home Assignments
<b>CO3</b>	develop students written, recording and referencing skills with relevance to associated Art, Craft and design developments	E	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Defining Art Direction, Navigating art direction; principles and practical exercise	<b>12</b>
<b>II</b>	Crafting concepts, mood boards and story boards; the role of art direction in advertising and editorial (case study )	<b>12</b>
<b>III</b>	Synergy of text and images; precision in image selection (case study )	<b>16</b>
<b>IV</b>	Mastering photo shoots and video production;	<b>8</b>
<b>V</b>	Exploring the future in art direction; individual project	<b>12</b>

### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO1	2	3	-	-	-	-	1	-	-	-	-	-
CO2	1	2	2	3	-	-	-	-	2	-	-	-
CO3	2	1	-	2	-	-	1	-	-	2	-	1

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- The Dream Caf: Lesson in the Art of Radical Innovation by Geoff Crook and Duncan Bruce
- Imagine. How Creativity Works by Jonah Lehrer
- Its not how Good you are, its how Good you Want to be by Paul Arden
- Out of Your Minds Learning to be Creative by Ken Robinson
- Within the Frame: The Journey of Photographic Vision by David Duchemi
- Ideas Selling by Sam Harrison
- The A - Z of Visual Ideas: How to Solve any Creative Brief - by JohnIngledeew

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8EJ 313(03)</b>				
<b>Course Title</b>	<b>Sustainable Fashion</b>				
<b>Type of Course</b>	<b>Elective VII</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>

	4	4	-	-	60
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### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	understand the concept of sustainability and its relevance to the fashion industry.	U	C	Seminar Presentation / Group Tutorial Work
CO2	Explore the environmental and social impacts of fashion production and consumption.	U	C	Instructor-created exams / Home Assignments
CO3	Identify sustainable materials and ethical production practices.	E	P	Instructor-created exams / Quiz
CO4	develop strategies for promoting sustainability in fashion	E	P	Exams

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

### Course Outline

MODULES	CONTENTS	HOURS
1	<b>Introduction to Sustainable Fashion and Environmental Impacts of Fashion</b>  Definition and principles of sustainability; Overview of the fashion industry's impact on the environment and society;	10 hours
	Importance of sustainability in fashion; Environmental Impacts of Fashion- Water usage and pollution; Carbon footprint and energy consumption; Waste and recycling	

<b>2</b>	<p><b>Social Impacts of Fashion and Sustainable Materials</b></p> <p>Labor practices and workers' rights; Fair trade and ethical sourcing; Community impact and development; Sustainable Materials - Organic and natural fibers; Recycled and upcycled materials; Innovations in sustainable textiles</p>	15 hours
<b>3</b>	<p><b>Ethical Production Practices, CSR and Circular Fashion Economy</b></p> <p>Sustainable design principles; Slow fashion vs. fast fashion; Case studies of ethical fashion brands; Definition and importance of CSR; Principles of a circular economy; Designing for durability and longevity; Business models promoting circularity (e.g., rental, resale)</p>	20 hours
<b>4</b>	<p><b>Sustainable Fashion Marketing</b></p> <p>Communicating sustainability to consumers; Greenwashing and its implications; Strategies for authentic sustainable marketing; Transparency and traceability; Supply chain management practices; International and national regulations; Industry standards and certifications (e.g., Fair Trade, GOTS); Impact of policy on sustainable practices</p>	15 hours
<b>5</b>	<p><b>Technology and Innovation in Sustainable Fashion (open Module)</b></p> <p>Role of technology in promoting sustainability; Innovative practices (e.g., 3D printing, smart textiles); Future trends in sustainable fashion technology</p>	15 hours

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	-	-	-	-	-	3	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	2	-	-	-	-
CO 3	-	2	1	-	-	-	-	-	-	2	1	-
CO 4	-	-	2	3	2	3	3	-	-	-	2	2

**Correlation Levels:**

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Reference Books:

- "Sustainable Fashion and Textiles: Design Journeys" by Kate Fletcher
- "The Sustainable Fashion Handbook" by Sandy Black
- "Fashion & Sustainability: Design for Change" by Kate Fletcher and Lynda Grose
- Industry journals and magazines (e.g., Ethical Fashion Forum, Ecotextile News) •  
Online platforms and blogs focused on sustainable fashion

*SET 3*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8EJ 314 (01)</b>				
<b>Course Title</b>	<b>Textile Management</b>				
<b>Type of Course</b>	<b>Elective VII (01)</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Generation, classification, re use and management of Textile.	U	C	Seminar Presentation / Group Tutorial Work

<b>CO2</b>	Textile characteristics	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Various management techniques	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Various textile development in management	An	P	Exams
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	An overview of Indian Textile Industry Importance Of Textile Industry in the Indian Economy, History ,Growth and developments , Problems and prospect, Textile policy , Globalization of Indian economy -merits and Demerits. Textile Industry Sectors Organizational structure, centralized and decentralized sector, Market structure Of Indian Textiles sectors: Cotton, Silk, Wool, Jute and Coir, Man-made textiles, Readymade Garments, Hand-crafted and Technical Textiles – size of these industries, developments and prospect	<b>12</b>
<b>II</b>	Organization and Association Related to Textile Industry WTO, VAT, GATT, Research Associations, Financial Institutions, Technological and Research Institutions and Mills Association– SITRA, NITRA, BITRA, AITRA, AJIRA, SASMIRA, IJIRA, SIMA, CMAI, WRA, NTC. Allocation and Utilization of funds,	<b>12</b>
<b>III</b>	Indian Textile Market Domestic and Export Market - Textile fibres, yarn and fabrics, Handloom, Khadi,Power loom and Readymade garment - Development and Present Status. Export and Import, Export Promotion Councils – PDEXCIL, CTEP, HEPC, HHEC, AEPC, ISEPC, SRTEPC-functions, schemes and role. SWOT Analysis.	<b>16</b>
<b>IV</b>	Market Research Research Objectives, Research design, Trendanalysis of textile industry, Forecasting techniques. Export procedure, Export incentives, Problems inexporting textiles, Trends in Indian Export	<b>8</b>

<b>V</b>	Hosiery Industry Introduction, scope, History, growth, production employment rate, export market and recent developments	<b>12</b>
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**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	1	-	-	-	-	-	3	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	2	-	-	-	-
CO 3	-	-	1	-	-	-	-	-	-	-	1	-
CO 4	-	-	2	3	-	-	3	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- Philip Kotler, Gray Armstrong, Principles of Marketing, Prentice State of India Pvt Ltd., New Delhi, 2004.
- Survey of Indian Textile Industry 2004.
- Sankaran.S, Indian Economy. Margham Publications, Chennai-2003
- Textile Committee, Economic Survey. 2007.
- Vasant Desai, Problems and prospects of Small Scale Industries in India, Himalaya Publishing. 2004

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD8EJ 314(02)</b>
<b>Course Title</b>	<b>Global Fashion And Brand Management</b>



<b>Type of Course</b>	<b>Elective VII(02)</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>
<b>Course Summary</b>	By learning this paper, the students will know how to plan and organize a store, gain knowledge in interior and exterior decoration, know how to visually merchandise the fashion product and apply the managerial skills in stores and retail outlets				

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Analyse merchandise planning on boutiques or retail outlets	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Understand the operation and current conditions in the boutiques and retail outlets	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Acquaint for better managerial skills on boutiques	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Understand the intricacies of retail business and apply in real scenario	Ap	P	Exams
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to global fashion -Historical overview of the fashion industry - Cultural influences on global fashion - The importance of global fashion industry -Role of Fashion in Globalization - the advantages disadvantages of fashion globalization	<b>12</b>

<b>II</b>	Globalization and its impact on fashion production and distribution, Retail formats and strategies in global fashion, Emerging trends in global fashion, Challenges and opportunities for the future of the fashion industry, Market segmentation and targeting strategies in global fashion	<b>12</b>
<b>III</b>	Fundamentals in Brand management – Designer as Brand, Developing Brand image, Advertising and Promotion in the Fashion Industry, Brand management – Focus on Public Relation, Event and Media Planning, The Fashion System and its most important Brands - Designs, Consumers and Quality	<b>16</b>
<b>IV</b>	Brand Planning and Building: The Concept of Customer-Based Brand Equity, Building Customer-Based Brand Equity, Three Tools to Facilitate Brand Planning: Brand Positioning Model, Brand Resonance Model, Brand Value Chain Model. Designing Brand Identity: Brand Touch-Points, Branding Ideals, Branding Elements, Name, Logo and More	<b>8</b>
<b>V</b>	Brand analysis and case study presentation (Practical)	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	-	-	-	-	2
CO 3	-	-	1	-	-	-	1	-	-	-	-	-
CO 4	-	-	2	3	-	-	-	-	-	-	2	-

**Correlation Levels:**

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## REFERENCES

- By V. D Dudeja, Professional Management of Fashion Industry References:
- By Mike Easey , Fashion marketing
- By Philips Kotler, Marketing management
- Strategic Brand Management: Buildine, Measuring, and Manattin2 Brand Equity by Keller /Parameswaran I Jacob
- Fashion Brands: Branding Style from Armani to Zara by Mark Tuneate
- Designing Brand Identity: An Essential Guide for the Whole Branding Team by Alina Wheeler

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8EJ 314(03)</b>				
<b>Course Title</b>	<b>Film and Theatre Costume (Practical)</b>				
<b>Type of Course</b>	<b>Elective VII(03)</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

### Course Outcomes (CO):

CO	CO Statement		Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understanding the concepts Presentation /	U	C	Seminar	related to the film costumes Group Tutorial Work

<b>CO2</b>	Identifying different art medias film and created exams / theatre costumes	U C	Instructor- and	its application in Home Assignments
<b>CO3</b>	Analyse& Evaluate the costumes based on story and theme	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Create costumes according to the theme	C	M	Exams

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Create a plan for a character (choose any Hollywood Classic movie) incorporating costume design, style, image and identity using visual and written presentation. - [Describe the silhouette, cuts, and decoration of garments and accessories based on the story.]- Use design elements to design costumes and ways to style it, to reflect story and characterization. arranged costume plate with styling.	15
<b>II</b>	Create a plan for a character (choose any Bollywood Classic movie) incorporating costume design, style, image and identity using visual and written presentation. - [Describe the silhouette, cuts, and decoration of garments and accessories based on the story.]- Use design elements to design costumes and ways to style it, to reflect story and characterization. arranged costume plate with styling.	15
<b>III</b>	Create a plan for a character (choose any Regional movie) incorporating costume design, style, image and identity using visual and written presentation. - [Describe the silhouette, cuts, and decoration of garments and accessories based on the story.]- Use design elements to design costumes and ways to style it, to reflect story and characterization. arranged costume plate with styling.	15
<b>IV</b>	Create a plan for a character (choose any Classic theatre – English /regional) incorporating costume design, style, image and identity using visual and written presentation. - [Describe the silhouette, cuts, and decoration of garments and accessories based on the story.]- Use design elements to design costumes and ways to style it, to reflect story and characterization. arranged costume plate with styling.	15

### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	-	-	-	-	2
CO 3	2	3	-	-	2	3	-	-	-	2	3	2
CO 4	2	3	-	-	2	3	-	-	2	3	2	-

### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

### REFERENCES

- Swanson, K., and Everett, Judith (2007). Promotion in the Merchandising Environment.(2nd). New York; Fairchild Publications.
- Rosemary Ingham, Costume Designer's Handbook: A Complete Guide for Amateur and Professional Costume Designers, (2nded), Prentice Hall Inc. (1983)
- Deborah Nadoolman Landis, Costume Design, Focal Press (2012)
- Kate Spade, Ruth A., Peltason , Style , Simon & Schuster (2004)

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Research Methodology</b>				
<b>Type of Course</b>	<b>Major</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
CO1	Outline of research concepts and Develop report writing or presentation skills	U	C	Instructor-created exams / Quiz
CO2	Compare different types of research methods	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Construct research design or proposal for future project works	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Examine various sampling techniques and measurement scales	U	C	Instructor-created exams / Home Assignments
CO5	Interpret statistical literature, research articles, the claims made on the basis of statistics	Ap	P	Writing assignments

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)

Metacognitive Knowledge (M)

### Detailed Syllabus:

Module	Content	Hrs	Marks
<b>I</b>	Fundamentals of research -Definitions of Research, Objectives of Research, General Characteristics of Research, Criteria of Good Research, Types of Research- Basic and applied; □ Descriptive and analytical □ Empirical and exploratory; Quantitative and qualitative; Explanatory (casual) and longitudinal; Experimental and evaluative; Participatory action research and Historical research	12	25
<b>II</b>	Research Design: Concept and Importance in Research - 12 Features of a good research design – basic components of a research design Problem Identification & Formulation - Research Question - Hypothesis and its types- Null Hypothesis & Alternative Hypothesis -Types of Research design - <b>Exploratory Research Design</b> - concept, types and uses, <b>Descriptive Research Designs</b> - concept, types and uses. <b>Experimental Design</b> : Concept of Independent & Dependent variables.	25	
<b>III</b>	Sampling: Concepts of Statistical Population, Sampling Frame, Probability Sampling and Non-Probability sampling - Simple Random Sample, Systematic Sample, Stratified Random Sample, Multi-stage sampling, snow ball sampling, convenient sampling etc. Determining size of the sample, Practical considerations in sampling and sample size. Sampling Error	16	30
<b>IV</b>	<b>Types of data</b> - Primary & secondary, <b>Data Collection Methods</b> - Questionnaires, Interviews, Experiments, Observation, <b>Data Analysis and Interpretation</b> , basic statistical tools for the interpretation of the data - mean, median mode, standard deviation, mean deviation, Hypothesis Testing- <b>Test of statistical significance</b> - Parametric and Non-parametric tests, analysis of variance (ANOVA)	8	23
<b>V</b>	Research Paper Writing- Layout of a Research Paper, format and style of referencing, Research paper publication -When and where to publish? impact factor of Journals, Ethical issues related to publishing, Plagiarism and Self-Plagiarism. Research Design in multi-disciplinary and trans-disciplinary research. Use of AI tools and techniques for Research Design.	12	

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	-	-	-	-	2
CO 3	-	-	1	-	-	-	1	-	-	-	-	-
CO 4	-	-	2	3	-	-	-	-	-	-	2	-
CO 5	-	1	-	-	-	-	3	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

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**REFERENCES**

1. Kothari.C.R, Research Methodology, Wiley Eastern Ltd, New Delhi, 2000.
2. Best W L & Khan V, Research in Education, 7th edition, Prentice hall Private, New Delhi.
3. Roul L, Methodology of Educational Research, 2nd edition, Vikas Publishing House Ltd, New Delhi.
4. Gupta.SC & Kapur VK, Fundamentals of mathematical statistics, Sulthan Chand & Sons, New Delhi, 2001.



# **MINOR COURSES**

# GROUP I TEXTILES

<b>Programme</b>	<b>BSc Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1MN 101</b>				
<b>Course Title</b>	<b>An Introduction To Textiles</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>I</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>
<b>Course Summary</b>	The subject will cover the fibres, yarns and fabrics used in textile products for apparel, household and technical textiles applications as core modules				

## Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	To create awareness regarding textiles	U	C	Seminar Presentation / Group Tutorial Work

<b>CO2</b>	To acquire knowledge about U created exams /	C	Instructor- different terms related to textiles	Home Assignments
<b>CO3</b>	Consider the importance of fiber properties	U	C	Instructor-created exams / Quiz
<b>CO4</b>	Understanding the process of yarn spinning process and fabrics manufacturing	U	C	Exams

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Textile terminologies: Textile, fibre, yarn, spinning, fabric, weaving – warp, weft, knitting, non-woven, selvedge, grain – types, drape, garment, accessory, costume, drafting, pattern – types, classification of textile fibres	<b>10</b>
<b>II</b>	Yarn: definition, types – single, ply, cabled, fancy yarns	<b>10</b>
<b>III</b>	Spinning – definition and types	<b>8</b>
<b>IV</b>	Fabric construction techniques’ – weaving , knitting, non wovens – definition and types	<b>20</b>
<b>V</b>	<b>Open Ended Module</b> Collection book of different types of fibers, yarns and fabric.	<b>12</b>

### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1		-	-	1	-	-	2	-	-	-	-	-
CO 2		-	-	1	-	-	2	-	-	-	-	-
CO 3		-	-	1	-	-	2	-	-	-	-	-

CO 4		-	-	1	-	-	1	-	1	-	1	-
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**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE** 1. J. Harris, 5000 Years of Textiles. Vikash Publishing House,Pvt Ltd

2. Bernard P. Corbman, Textiles - Fiber to Fabric, Smithsonian publication
3. W. Klein; The Technology of Short Staple Spinning
4. M. Lewin and E.M; Fiber Science and Technology, Vol. IV, Fiber Chemistry
5. Textile fiber to fabric, Barnard P.Corbman, MacGraw - Hill International.
6. Textiles Sara.J.Kadoiph and Anna L Langford, Prentice Hall.

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Fabric Analysis And Testing – Lab (Practical)</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	-	-	<b>4</b>	<b>60</b>
<b>Course Summary</b>	The course of study defines the basic elements of textile development from fibers through yarn, fabric formation, color, prints, and finished goods. The course introduces students to the concepts of sourcing textiles globally.				

**Course Outcomes (CO):**

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
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<b>CO1</b>	To create awareness regarding the fabric testing techniques	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	To acquire knowledge about various types of testing instruments.	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Understanding and apply the process of analyzing fabric( woven and knitted).	An	P	Instructor- created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Terminologies related to weaving, knitting and fabric analysis	<b>10</b>
<b>II</b>	Yarn and fabric testing – count, crimp, crease, stiffness , abrasion, tearing	<b>10</b>
<b>III</b>	Basic weaves – draft and peg plan	<b>18</b>
<b>IV</b>	Fancy weaves – honey comb , huck-a-back – draft and peg plan	<b>10</b>
<b>V</b>	<b>OPEN ENDED MODULE</b>	<b>12</b>
	Demonstrate different weaves 1. plain weave 2. twill 3. satin 4. diamond 5. herringbone Collection of weaves Loom Keep a practical record	

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1		2	-	1	1	-	2	-	-	-	1	-
CO 2		-	2	1	2	-		-	2	-	1	-
CO 3	2	-	1	2	1	-		-	1	-	1	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Reference:**

1. Grosicki Z., "Watson's Textile Design & Color: Elementary weaves & Figure", Woodhead Publishing Ltd, 2014.
2. Grosicki Z. J., "Watson's Advanced Textile Design: Compound Woven Structures", Woodhead Publishing Ltd, 2014.
3. Gokarneshan.N, "Fabric Structure and Design", New Age International (P) Limited, 2016.
4. Swami Charu, "Textile Design: Theory and Concepts", New Age International, 2011.
5. Behra B K, "Woven Textile structure: Theory and applications", Woodhead Publishing, 2010.
6. Anbumani N, "Knitting – Fundamentals, Machines, Structures and Developments", New Age International, 2014.

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD3MN 201</b>

<b>Course Title</b>	<b>Textile Processing Lab (Practical)</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>
<b>Course Summary</b>	After learning this paper, the students will gain thorough knowledge and practical skills to transform plain textiles into vibrant creations. A Textile Dyeing and Printing course will immerse in the world of color and design on fabrics.				

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Gain hands-on experience with various dyeing and printing techniques.	U	C	Presentation /
<b>CO2</b>	Apply color theory principles to create desired color effects on textiles	Ap	P	/ Home Assignments
<b>CO3</b>	Understand the importance of fabric preparation for successful dyeing and printing.	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Develop problem-solving skills to address common dyeing and printing challenges.	E	M	Exams
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	<b>Textile Testing</b> Importance Of Textile Testing And Analysis -Objectives Fibre physical identification using microscope Fibre identification through burning and solubility test (otton, Jute, Silk, Wool, Rayon, Nylon, Polyester, Acrylic.)	<b>9</b>
<b>II</b>	<b>Textile preparatory process –</b> Cotton Fbric (Scouring • Desizing • Bleaching • Bio scouring and bio bleaching) Degumming of silk fabric Carbonising of woollen fabric Application of optical brightening agents on one natural and synthetic fabric	9
<b>III</b>	<b>Dyeing:</b> Dyeing for cellulosic fibers, protein and synthetic fibres <ul style="list-style-type: none"> <li>• Dyeing with direct dye.</li> <li>• Dyeing with reactive hot and cold brand dye.</li> <li>• Dyeing with vat dye.</li> </ul>	20
	Natural dyeing on cotton fabric using dyes obtained from roots, bark/stem, flowers, fruits and leaves	
<b>IV</b>	<b>Textile Printing</b> Direct printing techniques <ul style="list-style-type: none"> <li>• Block Printing using self made blocks of vegetable carved and wood/metal using multiple colors</li> <li>• Stencil Printing on blended fabric using theme based designs with multiple colors</li> <li>• Screen printing on cotton using self made screens</li> </ul> Resist printing technique <ul style="list-style-type: none"> <li>• Batik with different ratios of wax with different types of motifs, floral, human, abstract</li> <li>• tie dye with multiple colors and different folding methods discharge printing techniques</li> </ul>	12
<b>V</b>	Finishes - Handle and Appearance method of application and evaluation	<b>20</b>

### Mapping of COs with PSOs and POs:



	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	1	1	-	2	-	1	3	-	-
CO 2	2	-	-	1	1	-	2	-	1	3	-	-
CO 3	2	-	1	-	-	-	1	-	1	2	-	-
CO 4	1	-	2	1	-	-	1	-	-	1	-	-
CO 5	1	1	-	-	-	-	-	-	-	2	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

1. Dyes and Dye intermediates by NIIR Board of consultants and Engineers
2. Textile Finishing, W.S.Murphy, Abishek publications

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD8MN 301</b>
<b>Course Title</b>	<b>Textile Chemistry</b>

<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	To develop the holistic understanding of the textile processing in the apparel industry	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	To identify the effects of various types of finishes on the fabrics and the garments, changes occurring in their properties and their end uses in the apparel sector	U	C	Instructor-created exams / Home Assignments

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	<b>Chemistry of natural and regenerated fibers:</b> introduction – definition – need – molecular structure – of (cotton flax, wool, rayon acrylic) properties; longitudinal and cross sectional – action of acid and alkalies.	10

<b>II</b>	Chemistry of synthetic fibers; polyester- terylene – Dacron –polyamide (nylon 6, 66) –poly propylene – acrylonitrile fibers Chemistry dry and wet processing of textiles; environmental requirements in wet processing.	15
<b>III</b>	Chemistry of dyeing and Bleaching agent; theory of colour – chromophore and auxochrome – bathochromic and hypochromic – classification of dye – direct, acid and basic, reactive and vat dyes mordant dye, disperse dye, bleaching agent- bleaching by oxidation and reduction bleaching action of hypochlorite – bleaching powder, hydrogen-peroxide,	20
<b>IV</b>	Chemistry of and Printing Water, wetting agents, electrolytes, solvents, dispersing agents, oxidizing and reducing agents, cationic fixing agents, sequestering agents, retarding agents, carriers, hygroscopic agents, stabilizers, discharging agents etc. Thickening agents- natural, modified and synthetic. methods of printing – definition types, cottage and industrial level direct style – block, stencil, screen, roller, Finishing and after treat of printed good, printing defects.	20
<b>V</b>	Finishes - Preparatory processes Cellulosics- desizing, scouring, bleaching, mercerization Protein- degumming, weighting, dewaxing, scouring, bleaching, carbonizing, milling Man-made- scouring, bleaching, heat setting (ETP)	10

#### Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	-	-	1	1	-	2	-	1	3	-	-
CO2	2	-	-	1	1	-	2	-	1	3	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

## REFERENCE

1. Principles of Textile Testing – J.E.Booth, Newness Butterworth, London
2. Textile Testing and Analysis – Billie J. Collier and Helen E. Epps, Prentice Hall, New Jersey
3. Textile Testing – John H. Skinkle, Brooklyn, New York
4. Handbook of Textile Testing and Quality Control – Groover and Hamby
5. Paula J. Myers-McDevitt, Apparel Production Management and the Technical Package
6. Booth J.E., Principles of Textile Testing, CBS Publishers and Distributors, NewDelhi, 1996

## **GROUP II                      SURFACE EMBELLISHMENT (Practical)**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD1MN 102</b>
<b>Course Title</b>	<b>Basic Hand Embroidery Stitches And Its Variation 1</b>
<b>Type of Course</b>	<b>Minor</b>
<b>Semester</b>	<b>I</b>

<b>Academic Level</b>	<b>100 -199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Learn the basic hand embroidery techniques, surface designing and other ornamentation techniques.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Cultivate Creativity and Innovation	U	C	Instructor- created exams / Home Assignments
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Embroidery tools and techniques, threads and their classification, selection of threads, needle and cloth, tracing techniques, ironing and finishing of embroidered articles. Basic hand embroidery and their 3 variations- Running stitch, Back stitch, Stem stitch	<b>16</b>
<b>II</b>	Basic hand embroidery and their 3 variations- Straight stitch, Chain stitch, Buttonhole stitch.	10
<b>III</b>	Basic hand embroidery and their 3 variations- satin stitch.Lazy daisy stitch , Feather stitch .	10
<b>IV</b>	Basic hand embroidery and their 3 variations- Herringbone ,knot stitch, cross stitch.	<b>12</b>
<b>V</b>	Create any 1 fashion product with the above mentioned.	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PS O1	PS O2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO 3	PO4	PO5	PO6
CO1	2	2	-	1	2	-	2	-	1	2	-	-
CO2	2	1	-	-	1	-	3	-	1	-	1	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Reference Books :**

1. Surface design for fabric, Richard M Proctor/Jennifer F Lew, University of Washington Press.
2. The Timeless Embroidery, Helen M, David & Charles.
3. Readers Digest, Complete guide to Sewing,1993,Pleasantville-Nu Gail L,Search Press Ltd.
4. Barbara .S, Creative Art of Embroidery, London, Numbly Pub.group Ltd.

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD2MN 102</b>
<b>Course Title</b>	<b>Advanced Hand Embroidery Stitches and It's Variation</b>
<b>Type of Course</b>	<b>Minor</b>
<b>Semester</b>	<b>II</b>

<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	To teach the advanced hand embroidery techniques, surface designing and other ornamentation techniques.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Cultivate Creativity and Innovation	U	C	Instructor-created exams / Home Assignments

**\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)**  
**# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)**

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
I	Introduction to weave stitches-3 types(weaving stitch, woven wheel, spiders web)	10
II	Introduction to Couching-3 types (surface, Pendant, Bokhara)	15
III	Introduction to Braid stitch-- 3types (braid, plaited braid, Elizabethan braid)	20
IV	Introduction to Fishbone-3(Fish-bone, Open Fish-Bone, Raised fishbone)	15
V	Create any1 fashion product with the above mentioned.	15

**Mapping of COs with PSOs and POs:**

	PS O1	PS O2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO 3	PO4	PO5	PO6
CO1	1	2	-	1	2	-	2	-	1	2	-	-
CO2	1	1	-	-	1	-	-	-	1	-	1	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Assessment Rubrics:**

- Quiz/ Discussion / Seminar
- Midterm Exam
- Assignments (20%)
- Final Exam (70%)

**Reference Books:**

1. Embroidery Techniques & Patterns by Marie-Noëlle Bayard.
2. A-Z of Embroidery Stitches by Country Bumpkin Publications.
3. "The Embroidery Stitch Bible" by Betty Barnden.
4. "Handbook of Needlework" by Elsie Svennas.

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
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<b>Course Code</b>	<b>CFD3MN 202</b>				
<b>Course Title</b>	<b>Value Added Techniques</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the advanced hand embroidery techniques, surface designing and other ornamentation techniques.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Cultivate Creativity and Innovation	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Integrate value added techniques into various textiles.	E	P	Instructor-created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Sequin work -3types (using back stitch, chain, French knot)	<b>9</b>
<b>II</b>	Beadwork -3types (using running stitch, coral stitch, fly stitch)	<b>15</b>
<b>III</b>	Mirror work -Any 3 types	<b>10</b>

<b>IV</b>	Zardozi - Any 3 types	<b>14</b>
<b>V</b>	Create any 1 fashion product with the above mentioned.	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	3	-	-	-	-	-	2	-	-	-	-	-
CO 2	3	2	-	-	-	-	2	-	-	-	-	-
CO 3	1	-	-	-	-	-	2	-	-	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**Reference Books:**

1. "Beadwork: A World Guide" by Caroline Crabtree and Pam Stallebrass.
2. "Traditional Embroideries of India" by Shailaja D. Naik.
3. "Embroidery from India and Pakistan" by Sheila Paine

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD8MN 302</b>
<b>Course Title</b>	<b>Indian Traditional Embroideries</b>

<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	To familiarize with different states traditional works	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Understanding different styles	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Innovative idea generation	E	P	Instructor- created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to the diversity of Indian embroidery - Regional variations and their distinctive characteristics- Motifs and patterns in traditional Indian embroidery.	3

<b>II</b>	Introduction to the diversity of Indian embroidery - Regional variations and their distinctive characteristics- Motifs and patterns in traditional Indian embroidery.	20
<b>III</b>	Embroidery of Southern region: Karnataka - Kasuti and Banjara Embroidery. Embroidery of Eastern region: W. Bengal - Kantha	15
<b>IV</b>	Embroidery of Northern region: Uttar Pradesh – Chikankari, Zardosi	12
<b>V</b>	<b>OPEN MODULE</b>  <ul style="list-style-type: none"> <li>• Group discussion on the future of traditional embroidery.</li> <li>• Creating a modern piece inspired by traditional embroidery techniques.</li> </ul>	10

#### Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	1	1	-	2	-	1	3	-	-
CO 2	2	-	-	1	1	-	2	-	1	3	-	-
CO 3	2	-	1	-	-	-	1	-	1	2	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### Reference:

1. "Traditional Embroideries of India" by Shailaja D. Naik
2. "Indian Embroidery" by Rosemary Crill
3. "The Art of Embroidery in India" by Kamaladevi Chattopadhyay
4. "Threads of Identity: Embroidery and Adornment of the Nomadic Rabaris" by Judy Frater

### GROUP III

## DESIGN PROCESS AND DEVELOPMENT

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1MN103</b>				
<b>Course Title</b>	<b>Design Techniques and Concept Development</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>I</b>				
<b>Academic Level</b>	<b>100 -199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	-	-	<b>4</b>	<b>60</b>

#### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	To learn and develop creative thinking skills	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	To learn the process of developing a design	U	C	Instructor- created exams / Home Assignments

<b>CO3</b>	Apply the process in different areas of fashion	E	P	Instructor-created exams / Quiz
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Creative thinking skills- brainstorming and idea development	<b>10</b>
<b>II</b>	Problem solving techniques – exploring different problem solving techniques to develop designs (eg: ishikawa, fish bone, 5WH)	<b>10</b>
<b>III</b>	Selecting a theme- importance of theme selection- drawing inspiration from theme (developing boards)	<b>20</b>
<b>IV</b>	Ideation – how to develop design ideas – developing ideas from the chosen theme	10
<b>V</b>	Prototype development	10

### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	2	-	1	-	-	1	1	-	1	-	-	-
CO 2	2	1	2	1	-	-	2	-	1	-	-	-
CO 3	3	-	2	-	1	-	1	-	-	-	1	-

### Correlation Levels:

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**References:**

- The Design Of Everyday Things By Don Norman
- Don't Make Me Think by Steve Krug

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD2MN 103</b>				
<b>Course Title</b>	<b>Style Development</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Analyse the design process	An	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Evaluate a design and compare with other works	E	P	Instructor-created exams / Home Assignments

<b>CO3</b>	Evaluate other designers work	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Explore design pathway	An	P	Exams
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

**Detailed Syllabus:**

Module	Content	Hrs
<b>I</b>	Critical review- critical review of previous works	<b>10</b>
<b>II</b>	Process- Decoding and understanding your process	<b>12</b>
<b>III</b>	Unlearning – decoding the process of peers and other designers	<b>18</b>
<b>IV</b>	Style- understanding your personal style and developing a personal manifesto	<b>10</b>
<b>V</b>	Exploring and choosing a design pathway	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	3	2	-	1	1	-	2	-	1	1	-	-
CO 2	2	2	-	1	1	-	2	-	1	1	-	-



CO 1	3	-	-	3	3	2	-	-	-	3	2	-
CO 2	2	-	-	2	2	2	-	-	-	2	2	-

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- The Design Of Everyday Things By Don Norman
- Don't Make Me Think by Steve Krug
- Design for the real world – Victor Papanek
- Objects of desire: Design and Society – Adrian Forty
- Elinor Renfrew and Colin Renfrew – Developing a collection

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD3MN 203</b>

<b>Course Title</b>	<b>Prototype Development</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Develop self-directed projects	Ap	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Developing and create a design brief	C	M	Instructor-created exams / Home Assignments

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Exploring chosen design pathway /design area	<b>10</b>
<b>II</b>	Guided self-study of the chosen topic	<b>10</b>
<b>III</b>	Writhing a brief – for self-guided project	<b>20</b>
<b>IV</b>	Design process for the above brief	<b>10</b>

V	Prototype development	10
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**Mapping of COs with PSOs and POs:**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	1	-	-	-	1	-	1	-	-	-
CO 2	2	2	1	-	-	-	1	1	1	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

- The Beautiful Fall : Fashion Genius And Glorious Excess In 1970s Paris By Alicia Drake
- Gods And Kings: The Rise And Fall Of Alexander Mcqueen And Jhon Galliano By Dana Thomas
- Change By Design: How Design Thinking Transforms Organisations And Inspires Innovation By Tim Brown

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD8MN 303</b>
<b>Course Title</b>	<b>Portfolio Development</b>
<b>Type of Course</b>	<b>Minor</b>
<b>Semester</b>	<b>VIII</b>

<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	create content that is individual and personal	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	develop presentation skills	U	C	Instructor- created exams / Home Assignments

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Portfolio fundamentals – engagement with experiments and inventions, personal research skills: idea and design developments.	10
<b>II</b>	Portfolio preparation- awareness of contemporary fashion, original photography of works	15
<b>III</b>	Creative writing – written communication to accompany the design	20
<b>IV</b>	Portfolio presentation - media experimentation, presentation and layout	20
<b>V</b>	Online portfolio development-	10

**Mapping of COs with PSOs and POs:**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	2	-	1	1	1	2	-	1	3	-	-
CO 2	2	2	-	1	2	2	2	-	1	3	2	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

- " Elinor Renfrew and Colin Renfrew – Developing a collection
- The Fashion Designers Sketchbook: Inspiration , Design development and Presentation by Sharon Rothman

# GROUP IV PRODUCTION

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1MN 104</b>				
<b>Course Title</b>	<b>Apparel Industry</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>I</b>				
<b>Academic Level</b>	<b>100 -199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
CO1	Understand the apparel sector	U	C	Instructor-created exams / Quiz
CO2	Understand the apparel industry, department and its functions.	U	C	Assignment / Observation
CO3	Understand the complete apparel production process from design to finished product	U	C	Seminar Presentation / Group Tutorial Work

CO4	Demonstrate skills in identify various machineries used in industry	Ap	C	Instructor-created exams / Home Assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	<b>Overview of RMG sector</b> Introduction to Apparel industry, RMG sector, key terminology Apparel Export sectors in India, introduction AEPC Types of apparel export units Types of apparel products	<b>10</b>
<b>II</b>	<b>Departments organization structure and function</b> Design, production and quality department Marketing and merchandising departments Administration and HR department	10
<b>III</b>	<b>Raw Materials used in RMG</b> Lining, interlining, braids, tapes Closures – types Labels – types, motifs Wadding lace seam binding	10
<b>IV</b>	<b>Human Resource in Apparel export house</b> Roles and responsibility – Cutting department manager, pattern master, cutting knife operator, helpers Roles and responsibility – production manager, supervisor; operators- skill, types	15
	Roles and responsibility – quality manager, quality inspector Roles and responsibility – merchandising manager, general manager	
<b>V</b>	Apparel Industry visit and case study of any export house, industry standards	15

### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PO 1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	1	-	-	-	-	-	-	-	-	-	1	-	-
CO 3	-	-	1	-	-	-	-	-	-	1	-	-	-	-
CO 4	-	-	2	-	-	-	-	-	-	-	-	-	1	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### References:

- Swinney John, “Merchandising of Fashion”, Ronald Press (1942)
- Jacob Solinger, “Apparel Manufacturing Handbook” Vannostrand Reinhold Company (1980)
- Solinger Jacob, “Apparel Manufacturing Handbook-Analysis, Principles and Practice”, Columbia Boblin Media Corp., 1988.
- Glock R E and Kunz G I, “Apparel Manufacturing: Sewn Product Analysis”, Prentice Hall, second edition, 1995.

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD2MN 104</b>



<b>Course Title</b>	<b>Apparel Quality Control</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the importance of quality management in apparel industry.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Develop knowledge of quality control techniques and their applications.	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Learn about industry standards and regulations related to apparel quality.	U	C	Instructor- created exams / Quiz
<b>CO4</b>	Understand the importance of environmental management system	U	C	Exams
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>

<b>I</b>	Meaning of quality, testing and standard and their importance in apparel industry – Quality terminologies – Quality of sewing threads, zippers, fusible interlinings, buttons and fasteners. 4-point system / 10point system	10
<b>II</b>	In process/online inspection: process, Advantages – On line inspection during spreading, pattern making, cutting, sewing and finishing ironing	12
<b>III</b>	Final inspection: Sampling plans and AQL charts – Level of final inspection. A, B and C zones in a garment with respect to defects. Care labelling - Introduction to TQM.	14
<b>IV</b>	Apparel Quality and Quality Standards: Introduction to quality, and its importance. Benefits and levels of quality standards. Sources of Quality Standards – ASTM, AATCC, BS, ISO.	14
<b>V</b>	Visit an apparel sector and write a report about a garment manufacturing company. Outline the current quality control procedures and discuss a particular issue that the organization encountered during the manufacturing process.	10

**Mapping of COs with PSOs and POs:**

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	1	1	-	2	-	1	3	-	-
CO 2	2	-	-	1	1	-	2	-	1	3	-	-
CO 3	2	-	1	-	-	-	1	-	1	2	-	-
CO 4	1	-	2	1	-	-	1	-	-	1	-	-

**Correlation Levels:**

Level	Correlation

-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## REFERENCE

- Kothari V.K. Testing and Quality Management, IAF L Publications, New Delhi, First Ed, 1999.
- Usha Chowdhary, “Textile Analysis, Quality Control and Innovative Uses”, Linus Learning, 3<sup>rd</sup> edition, ISBN No 13- 978-1- 60797-967-8.
- Booth J.E, “Principles of Textile Testing”, CBS Publishers and Distributors, New Delhi, First Edition
- Elliot B. Grover, D.S. Hamby “Handbook of Textile Testing and Quality Control”, Wiley India Pvt Ltd, 2011. ISBN-13: 978-8126531752

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD3MN 204</b>				
<b>Course Title</b>	<b>Apparel Production and Planning</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

## Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
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<b>CO1</b>	Understand the key components and stages of the apparel production system.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Develop skills in production planning, scheduling, and control.	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Learn about supply chain management and logistics in apparel production.	U	C	Instructor- created exams / Quiz
<b>CO4</b>	Apply industry-standard practices to improve production efficiency and	Ap	P	Exams
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

#### Detailed Syllabus:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to Apparel Production Overview of the apparel production system; Key stages of the production cycle; The role of production planning in the fashion industry.	<b>10</b>
<b>II</b>	Apparel Manufacturing Processes Detailed understanding of various production systems: mass production, batch production, job production, continuous production, and lean production. Advantages and challenges of each production system.	<b>12</b>
<b>III</b>	Fundamentals of Work Study Introduction to work study: purpose and scope; Principles of work study: work measurement and method study. Role of work study in improving productivity and efficiency.	<b>14</b>
<b>IV</b>	Work Measurement Techniques Time study: methods, tools, and procedures. Motion study: analyzing and improving work methods. Identifying bottlenecks and inefficiencies in production. Techniques for process improvement	<b>14</b>

<b>V</b>	<b>OPEN MODULE</b> Industry Case Studies - Analysis of case studies from leading apparel brands and manufacturers; Group Project: Production Planning- Group project involving the planning and simulation of an apparel production cycle	<b>12</b>
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**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1		2	-	1	1	-	2	-	1	1	-	-
CO 2	1	2	-	1	1	-	2	-	1	1	-	-
CO 3	1	2	-	-	2	-	2	-	1	1	-	-
CO 4		2	-	-	2	-	2	-	1	1	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

1. Fashion Manufacturing: A Complete Guide to the Apparel Industry&quot; by R. Prasanna.
2. &quot;The Fashion System&quot; by Roland Barthes.
- 3&quot;Apparel Production: Sewing and Finishing Techniques&quot; by A. J. Sanders.
4. &quot;Introduction to Fashion Technology&quot; by Kamal D. Bansal.

5. Industry reports and articles.

6. Online resources and case studies related to apparel production and planning.

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8MN 304</b>				
<b>Course Title</b>	<b>Apparel Production Management</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic</b>	<b>300-399</b>				
<b>Level</b>					
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop and implement production plans and schedules for apparel manufacturing.	Ap	P	Instructor-created exams / Quiz
CO2	Manage resources effectively to optimize production efficiency	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Apply quality techniques to ensure product standards	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Analyze and manage inventory and supply chain processes.	An	C/P	Instructor-created exams / Home Assignments
CO5	Evaluate various techniques to enhance profitability in apparel production	E	P	One Minute Reflection Writing assignments

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
 Metacognitive Knowledge (M)

**Detailed Syllabus:**

Module	Content	Hrs
<b>I</b>	Introduction to Export Documentation, domestic and international trade regulations, documents required, commercial invoice, packing list, bill of lading, certificate of origin, export license	15
<b>II</b>	Fashion export and trading strategies, document legalities in entering international fashion market.	15
<b>III</b>	Insurance certificate, Insurance coverage for the apparel products, logistics and trade supply chain management, documentation requirements: Air and Cargo shipment, warehousing	15
<b>IV</b>	Export payments-clean payment -advance payment, open account, payment collection of bills, documents against payment- letter of credit-revocable and irrevocable, Exim bank	15

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8	PO 1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	2	-	-	-	-	-	-	-	-	-	3	-	-
CO 3	-	-	1	-	-	-	-	-	-	2	-	-	-	-
CO 4	-	-	2	2	-	2	-	-	-	-	-	-	1	-
CO 5	-	2	-	-	-	-	3	2	-	-	-	-	-	2

**Correlation Levels:**

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### **Assessment Rubrics:**

- Quiz/ Discussion / Seminar
- Midterm Exam
- Assignments (20%)
- Final Exam (70%)

#### **REFERENCE**

- "Garment Production: A Step-by-Step Guide" by A. Bhattacharya
- "Textile and Apparel Management" by Dr. R. J. Gopalkrishnan
- "Apparel Production and Management" by S. Narayan
- "Industrial Engineering and Production Management" by M. J. B. Bhatt
- "Fashion Production: Principles and Practices" by K. L. Thompson

## **GROUP V FASHION BRAND MANAGEMENT**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Code</b>	<b>CFD1MN 105</b>
<b>Course Title</b>	<b>Fashion Brand Study</b>
<b>Type of Course</b>	<b>Minor</b>
<b>Semester</b>	<b>I</b>
<b>Academic Level</b>	<b>100 -199</b>



Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60

#### Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the fundamentals regarding marketing	U	C	Seminar Presentation / Group Tutorial Work
CO2	analyze the fashion market	An	p	Instructor-created exams / Home Assignments
CO3	Evaluate various brand and their brand strategies	E	P	Instructor-created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

#### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	<b>Introduction to Brand:</b> Definition & meaning; role of brand; evolution of brands; advantages of brand; birth of a brand; brand life cycle; brand identity; the value of brand; growth of a brand; brand maturity.	<b>10</b>
<b>II</b>	<b>Brand Equity and Brand value:</b> Brand Equity: Meaning, Sources, Steps in Building Brands, Brand building blocks Resonance, Judgments, Feelings, performance, imagery, salience Brand Building Implications. Brand Value: Definition, Core Brand values, Brand mantras.	<b>10</b>

<b>III</b>	<p><b>Brand Identity &amp; Positioning:</b> Meaning of Brand identity, Need for Identity &amp; Positioning, Dimensions of brand identity, Brand identity prism. Brand positioning – Meaning, Point of parity &amp; Point of difference, positioning guidelines.</p> <p>Case study of any Fashion brand: Presentation on Brand Identity &amp; Positioning, Brand Equity, Dimensions of brand identity, Brand identity prism, Brand Value etc.</p>	<b>20</b>
<b>IV</b>	<p><b>Fashion brands:</b> Definition; history of fashion brand; segmentation; fashion pyramid: definition, importance, brand positioning in pyramid.</p> <p><b>Project:</b> Compare and identify fashion brands in fashion pyramid and present the case study of any one brand</p>	10
<b>V</b>	<p><b>Case Study &amp; presentation of Fashion Brand:</b> (Open module)</p>	10

**Mapping of COs with PSOs and POs:**

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	2	-	1	-	-	1	1	-	1	-	-	-
CO 2	2	1	2	1	-	-	2	-	1	-	-	-
CO 3	2	-	1	-	-	1	1	-	1	-	-	-

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**References:**

- Strategic Brand Management, Building Measuring & Managing Brand Equity – 2nd Ed PHI / Pearson Education – Kevin Lane Keller.
- Brand Management -The Indian Context – Y L R Moorthi – Vikas Publication.

- Fringes G.S (1999) - Fashion From Concept to Consumer –Prentice Hall –New Jersey

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD2MN 105</b>				
<b>Course Title</b>	<b>Consumer Behavior</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	understand the concept of consumer Behaviour	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	apply various consumer Behaviour models	Ap	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Explore cultural significance of consumer in understanding target market	E	P	Instructor-created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

Module	Content	Hrs
I	<b>Consumer behavior:</b> Customer vs consumer. Consumer: Definition, types and process; consumer buying roles; decision process	10
II	<b>Consumer Behavior Models:</b> Traditional: Learning model, economic model, psychoanalytical model; sociological model. Contemporary: Engel-Kollat-Blackwell model, Black Box or Stimulus response model, Hawkins-stern impulse buying model, Howard Sheth model, EngelBlackwell-Miniard model, Webster and wind model, Nicosia model, BJ Fogg model.	12
III	<b>Culture and consumer behavior:</b> culture and ethics, managing cultural differences, conducting cross-cultural analysis, Global Cultures and Buyer Behavior.	18
IV	<b>Study, analyze and present a target group</b> and understand the consumer behavior towards a brand/ product	10
V	Role of Technology and new development in CRM	12

#### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6
CO 1	3	2	-	1	1	-	2	-	1	1	-	-
CO 2	2	2	-	1	1	-	2	-	1	1	-	-
CO 3	2	2	-	-	-	-	2	-	1	1	-	-

#### Correlation Levels:

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## REFERENCES

- Consumer Behavior In fashion by Michael R Solomon
- The why of the buy: Consumer Behaviour and Fashion Marketing by Patricia M Rath and Penny Gill

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD3MN 205</b>				
<b>Course Title</b>	<b>Fashion Marketing Management</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand fashion market, planning	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Analyse the importance of Sustainability and Ethical Marketing; Experiential Marketing in fashion business	An	P	Instructor-created exams / Home Assignments
<b>CO3</b>	Evaluate various marketing theories in relation to fashion industry	E	P	Instructor-created exams / Quiz

\* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  
Metacognitive Knowledge (M)

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to fashion industry; fashion, business and product; categories of fashion merchandise; Objectives of marketing; marketing mix; market segmentation; Understanding Social, Ethical, and Ecological Aspects of Market Planning; Marketing strategies: types; process.	<b>10</b>
<b>II</b>	New approaches in marketing; marketing psychology; psychological theories in marketing; Sustainability and Ethical Marketing; Experiential Marketing	<b>10</b>

**III** Marketing Theories: Boston Consulting Group Matrix; PESTEL 12 Analysis; The PESO model.

Study and present the marketing strategy of any brand through their campaign, advertisement and social media which reflect the brand value

<b>IV</b>	Introduction to Management: Management: Introduction, definition of management, nature, purpose and functions, evolution of management thought. Fayol's fourteen principles of management, recent trends in management; Internal branding	<b>8</b>
<b>V</b>	<b>Case Study &amp; Project (Open Module):</b> Intern with any startup/ organization to learn and present the work environment, company culture and values, work ethics, industry trends and competitive landscape, metrics and analytic, internal and external employer branding.	<b>12</b>

**Mapping of COs with PSOs and POs:**

	PS O1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	2	1	-	-	-	1	-	1	2	-	-
CO 2	2	2	-	-	3	3	-	1	-	2	2	2
CO 3	2	2	-	-	3	3	1	-	-	2	2	2

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

- Fashion marketing & merchandising by Pooja Chatty
- Fashion marketing by Mike Essay

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8MN 305</b>				
<b>Course Title</b>	<b>Brand Development And Luxury Brand Study</b>				
<b>Type of Course</b>	<b>Minor</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>300-399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the structure and dynamics of the fashion brand	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Develop strategic management skills specific to fashion business.	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Explore planning for fashion luxury brand businesses..	E	P	Instructor- created exams / Quiz
<b>CO4</b>	Gain insights into fashion luxury brand management.	U	C	Exams
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				



### Detailed Syllabus:

Module	Content	Hrs
I	History of luxury. Concept of luxury, luxury industry. Luxury Brand Characteristics, Luxury Consumer, Characteristics of today's luxury consumer; sustainable luxury.	5
II	Cultural Connotation, Customer Dimension luxury fashion branding strategy development. <b>Activity:</b> Case study on Luxury fashion brand: history, niche, brand elements, brand identity, brand value, positioning and brand equity; Advertisements	10
III	Brand development process; Choosing brand elements to Build Brand Equity, Criteria for choosing brand elements. Brand Elements-Brand name, logo, tagline, types of logos, typography, colour palette, graphics, pattern; Brand Awareness, Brand Associations	20
IV	Advertisement: types, Importance, new methods. Packaging: Importance of packaging, tags, materials, packaging for different brands, packaging for different merchandise. <b>Activity:</b> Portfolio presentation of own brand: Branding from brand name development till advertisement.	20
V	<b>(Open Course) Project &amp; Case Study:</b> Collaborate with an existing brand or company to develop and execute brand strategies that align with the company's overall objectives/ Luxury market growth in present scenario.	5

### Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	1	1	-	2	-	1	3	-	-
CO 2	2	-	-	1	1	-	2	-	1	3	-	-
CO 3	2	-	1	-	-	-	1	-	1	2	-	-
CO 4	1	-	2	1	-	-	1	-	-	1	-	-

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCE**

- Brand Management -The Indian Context – Y L R Moorthi – Vikas Publication.
- Brand Management, Tapan Panda, 2/e, Excel Publication.
- Michel Chevalier, Gerald Mazzalovo. Luxury Brand Management: A World of Privilege.
- Uché Okonkwo. Luxury Fashion Branding: Trends, Tactics, Techniques

**GROUP VI  
SURFACE DESIGN  
TECHNIQUE**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1MN 106</b>				
<b>Course Title</b>	<b>Surface Design Techniques</b>				
<b>Type of Course</b>	<b>MINOR</b>				
<b>Semester</b>	<b>I</b>				
<b>Academic Level</b>	<b>100 -199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

#### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand the different types of surface ornamentation techniques.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Explore traditional techniques and materials used in surface ornamentation.	Ap	P	Instructor- created exams / Home Assignments
<b>CO3</b>	Cultivate Creativity and Innovation in surface ornamentation	E	P	Instructor- created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

#### Detailed Syllabus:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>

<b>I</b>	Embroidery tools and techniques, threads and their classification, selection of threads, needle and cloth, tracing techniques, ironing and finishing of embroidered articles. Basic hand embroidery and their 3 variations- Running stitch, Back stitch, Stem stitch	<b>10</b>
<b>II</b>	Basic hand embroidery and their 3 variations- Straight stitch, Chain stitch, Buttonhole stitch.	<b>12</b>
<b>III</b>	Basic hand embroidery and their 3 variations- satin stitch.Lazy daisy stitch , Feather stitch .	<b>14</b>
<b>IV</b>	Basic hand embroidery and their 3 variations- Herringbone ,knot stitch, cross stitch.	<b>12</b>
<b>V</b>	Create any 1 fashion product with the above mentioned.	<b>12</b>

#### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO6	PO 7
CO 1	2	1	-	1	-	-	2	-	1	-	-	-	-
CO 2	3	1	-	-	-	-	-	-	-	-	-	-	-
CO 3	2	1	-	1	-	-	-	-	1	-	-	-	-

#### Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

#### REFERENCE

- "The Complete Guide to Designing and Printing Fabric" by Laurie Wisbrun
- Textile Surface Decoration: Silk and Velvet" by Margaret Beattie
- "The Art of Embroidery: Inspirational Stitches, Textures, and Surfaces" by Francoise Tellier-Loumagne

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD2MN 106</b>				
<b>Course Title</b>	<b>Fabric Dyeing and Printing (Practical)</b>				
<b>Type of Course</b>	<b>MINOR</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100 -199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand with different dyeing and printing methods	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Understanding different styles of traditional dyeing techniques.	U	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Evaluate and create individual design and prototype	E	P	Instructor- created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>  <b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)</b>  <b>Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

Module	Content	Hrs
I	Introduction to dyeing, Types of dyeing, Fabric preparation- Natural dyeing (2 types)	16
II	Bandhani, Lehariya(2 types), Batik (2 types), Shibori (2 types), tie and dye (2 types)	16
III	Introduction to printing, Types and Fabric preparation – Block printing	4
IV	Stencil printing, Screen printing, Heat transfer printing,	12
V	Create any 2 fashion products based on dyeing and printing	12

**Mapping of COs with PSOs and POs:**

	PS O1	PS O2	PSO 3	PSO 4	PSO5	PSO6	PO1	PO2	PO 3	PO4	PO5	PO6
CO 1	2	2	-	1	2	-	2	-	1	2	-	-
CO 2	3	-	-	-	1	-	2	-	-	-	-	-
CO 3	2	2	2	3	3	-	-	-	-	2	2	

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**References:**

- **Screen Printing: Layering Textiles with Colour, Texture and Imagery"** by Claire Benn and Leslie Morgan
- **"Textile Printing"** by C. A. Clarke and J. F. Steedman

- "Textile Printing" by Leslie W. C. Miles
- "Textile Printing: Techniques and Applications" edited by Charles Tomaselli

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD3MN 206</b>				
<b>Course Title</b>	<b>Fabric Manipulation (Practical)</b>				
<b>Type of Course</b>	<b>MINOR</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course Outcomes (CO):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Understand and apply various fabric manipulation techniques	Ap	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Incorporate different techniques in design creation	Ap	P	Instructor- created exams / Home Assignments
<b>CO3</b>	Create an product with fabric manipulation	C	M	Instructor- created exams / Quiz
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)            # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)            Metacognitive Knowledge (M)</p>				

**Detailed Syllabus:**



Module	Content	Hrs
I	Basic techniques: pleating, gathering, and smocking; <b>Smocking and Tucking Techniques</b> Basic smocking techniques: basic stitches; Tucking techniques: directional tucks, layered tucks, Experimentation with different fabrics and their responses to smocking and tucking.	16
II	<b>Surface Embellishment Techniques</b> - Introduction to embroidery stitches suitable for fabric manipulation; incorporating Beads, sequins, and other embellishments; Design considerations for integrating embellishments into textile projects.	18
III	<b>Three-Dimensional Techniques</b> - Introduction to three-dimensional fabric manipulation techniques: quilting, padding, and fabric origami. Creating texture and volume through sculptural forms. (project): experimenting with three-dimensional fabric manipulation techniques.	8
IV	<b>Introduction to Japanese Shibori techniques</b> : folding, binding, and stitching. <b>Basic tie-dye methods</b> and variations <b>Heat Manipulation and Innovative Techniques</b> -Heat manipulation techniques: burnout, embossing, and pleating. Experimentation with innovative fabric manipulation techniques.	13
V	<b>(Open Module) Project Development and Case studies of designers integrating sustainability into fabric manipulation techniques.</b> - Developing a textile-based project incorporating fabric manipulation techniques, Refinement of technical skills and design concepts.	12

#### Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	2	1	-	-	-	-	1	-	1	-	-	-
CO 2	2	3	-	-	-	-	1	-	-	-	-	-
CO 3	-	-	1	-	-	-	1	-	-	-	-	-

#### Correlation Levels:

Level	Correlation
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-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## References

- "Fabric Manipulation: 150 Creative Sewing Techniques" by Ruth Singer
- "Textile Surface Manipulation" by Valerie Campbell-Harding and Maggie Grey
- "Textile Art: A Practical Guide to Creating Beautiful Textures" by Janet Edmonds
- "Creative Textiles: An Illustrated Guide to Manipulative Techniques" by Janet Wilson
- "The Art of Manipulating Fabric" by Colette Wolff

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD8MN 306</b>				
<b>Course Title</b>	<b>Wearable Art (Practical)</b>				
<b>Type of Course</b>	<b>MINOR</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total Hours</b>
	<b>4</b>	-	-	<b>4</b>	<b>60</b>

## Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Experiment with a variety of materials, & techniques, to create innovative wearable art pieces.	Ap	P	Seminar Presentation / Group Tutorial Work

<b>CO2</b>	Develop conceptual frameworks and narratives to design and construction of wearable art garments.	C	M	Instructor-created exams / Home Assignments
<b>CO3</b>	Critically analyze and evaluate wearable art pieces in terms of artistic intent, craftsmanship,	E	M	Instructor-created exams / Quiz
<b>CO4</b>	Reflect on ethical and sustainable practices within the context of wearable art production	E	M	Exams
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)  # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)  Metacognitive Knowledge (M)</p>				

### Detailed Syllabus:

Module	Content	Hrs
<b>I</b>	Historical overview of wearable art movements and key artists. Discussion on the intersection of art, fashion, and identity <b>Material Exploration-</b> Experimentation with unconventional materials for wearable art: found objects, recycled materials, etc. Techniques for integrating diverse materials into garment construction.	<b>8</b>
<b>II</b>	<b>Concept Development</b> - Developing conceptual frameworks and narratives for wearable art projects. Research and inspiration gathering: cultural influences, personal stories, and thematic explorations. Visual storytelling techniques and mood board development	<b>15</b>
<b>III</b>	<b>Construction Techniques</b> - garment construction techniques for wearable art: pattern drafting, draping, and sewing. Exploration of surface embellishment techniques. Experiment with selected techniques.	<b>15</b>
<b>IV</b>	<b>Advanced construction techniques for wearable art:</b> fabric manipulation, sculptural forms, and three-dimensional structures. Integration of digital technologies (CAD, digital printing) into wearable art design. Practical works	<b>10</b>

<b>V</b>	<b>(Open Module) Project Development</b> create wearable art projects based on theme; Finalizing designs and preparing for product and presentation	<b>12</b>
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**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
CO 1	-	-	3	2	2	-	3	2	-	-	2	-
CO 2	-	-	2	-	-	-	3	-	-	-	1	-
CO 3	-	-	2	-	-	-	3			2	2	2
CO 4	-	-	3	2	2	-	2	2	2	1	2	2

**Correlation Levels:**

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**REFERENCES**

- "Wearable Art" by Joanne Olian
- "The Art of Wearable Flowers: Floral Rings, Bracelets, Earrings, Necklaces, and More" by Susan McLeary
- "Fashioning Fabrics: Contemporary Textiles in Fashion" by Sandy Black
- "Wearable Art: Design for Performance and Daily Life" by Susan Elizabeth Ryan
- "Art to Wear" by Julie Schafner Dale and Holly Hotchner

- **"Adorned in Dreams: Fashion and Modernity" by Elizabeth Wilson**