



**UNIVERSITY OF CALICUT**

**Abstract**

General & Academic IV - Faculty of Science - Modified Scheme and Syllabus of B.Sc Costume and Fashion Designing Honours Programme with effect from 2025 admission - in tune with the CUFYUGP Regulations 2024, Approved by the Vice Chancellor - Implemented - Orders Issued

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**G & A - IV - J**

U.O.No. 13110/2025/Admn

Dated, Calicut University.P.O, 17.09.2025

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- Read:-*1. U.O.No. 6266/2025/Admn dated: 23.04.2025  
2. Minutes of the meeting of the Board of Studies in Fashion Designing (single board) held on 06.08.2025  
3. Remarks of the Dean, Faculty of Science dated: 15.09.2025  
4. Orders of the Vice Chancellor in the file of even No. dated: 16.09.2025

**ORDER**

1. Vide paper read as (1), the modified Scheme and Syllabus of B.Sc Costume and Fashion Designing Honours Programme in tune with CUFYUGP Regulations 2024, had been implemented with effect from 2024 admission.
2. The Board of Studies in Fashion Designing (single board), vide paper read (2), incorporated some corrections and approved the modified scheme and syllabus of B.Sc Costume and Fashion Designing Honours programme with effect from 2025 admission, in tune with CUFYUGP Regulations 2024, .
3. The Dean, Faculty of Science, vide paper read (3), approved the recommendation in the minutes of the meeting of Board of Studies in Fashion Designing (single board).
4. Considering the urgency, the Vice Chancellor has approved the recommendation in the minutes of the meeting of the Board of Studies in Fashion Designing (single board) and accorded sanction to implement the modified scheme and syllabus of B.Sc Costume and Fashion Designing Honours programme with effect from 2025 admission, under section 10(13) of Calicut University Act 1975.
5. The modified Scheme and Syllabus of B.Sc Costume and Fashion Designing Honours programme in tune with CUFYUGP Regulations 2024, is thus implemented with effect from 2025 admission.
6. Orders are issued accordingly (Syllabus appended) and the U.O vide paper read as (1) stands modified to this extent.

Ajayakumar T.K

Assistant Registrar

To

Principals of all Affiliated Colleges

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**UNIVERSITY OF CALICUT**



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

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

**REVISED SYLLABUS & MODEL QUESTION  
PAPERS**

**w.e.f. 2025 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.
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4	Ms SREELAKSHMI	<b>Board Member</b> Asst Prof., Holy cross Institute of Management and Technology, Kozhikode
5	Ms DAISAL RANI STANLEY	<b>Board Member</b> Asst Prof., Oriental School of Hotel Management, Lakkidi, Wynad.
6	Ms SINDU FRANCIS	<b>Board Member</b> Asst Prof., Nirmala College of Arts and Science, Chalakkudi.
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8	Ms NAIR SUPRIYA DAMODARAN	<b>Board Member</b> Asst Prof., St. Teresas College, Ernakulam.

9	Mr. MANU PRASAD	<b>Board Member</b> Asst Prof., NIFT, Kannur.
10	Mr. SURYAPRABHAKAR	<b>Board Member</b> Industrialist
<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, Irinjalakuda
6	Ms SREERANJINI	Asst Prof., ST. Joseph's College, Irinjalakuda

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

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

PO1	<p>Knowledge Acquisition:</p> <p>Demonstrate a profound understanding of knowledge trends and their impact on the chosen discipline of study.</p>
PO2	<p>Communication, Collaboration, Inclusiveness, and Leadership:</p> <p>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:</p> <p>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/CFD1M N100	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
		Multi-Disciplinary Course 1 Other than Major	45	3	3	25	50	75
		<b>Total</b>		<b>22</b>	<b>21</b>			<b>525</b>
2	CFD 2CJ 101/CFD2M N100	Core Course 2 in Major – Basics of Fashion (Practical)	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
		Multi-Disciplinary Course 2 – Other than Major	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 /CFD3MN20 0	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>		2 2	<b>22</b>			<b>550</b>
		Minor Course 5	60	4	4	30	70	100

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 1 (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
		Elective Course 1 in Major	60	4	4	30	70	100
		Elective Course 2 in Major	60	4	4	30	70	100

		Skill Enhancement Course 2	45	3	3	25	50	75
		<b>Total</b>		<b>23</b>	<b>23</b>			<b>575</b>
	CFD6CJ 304/CFD8M N304	Core Course 11 in Major – Computer Aided Designing (Practical)	60	4	4	30	70	100
	CFD6CJ 305/CFD8M N305	Core Course 12 in Major – Visual Merchandising	60	4	4	30	70	100
	CFD6CJ 306/CFD8M N 306	Core Course 13 in Major – Design Collection (Practical)	60	4	4	30	70	100
		Elective Course 3 in Major	60	4	4	30	70	100
		Elective Course 4 in Major	60	4	4	30	70	100
	CFD6FS 113(1)	Skill Enhancement Course 3 Print Development or Advanced Fashion Embellishment Techniques	45	3	3	25	50	75
	CFD6FS 113(2)							
	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>332</b>	<b>5</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>
	CFD8CJ 406 / CFD8MN 406	Core Course 19 in Major – Fashion Business Management	60	4	4	30	70	100
	CFD8CJ 407 / CFD8MN 407	Core Course 20 in Major – Fashion Communication	60	4	4	30	70	100
	CFD8CJ 408 / CFD8MN 408	Core Course 21 in Major – Technical Textiles	60	4	4	30	70	100
	OR (instead of Core Courses 19 - 21 in Major)							

8	CFD8CJ 449	Project (in Honours programme)	360	13	12	90	210	300	
	CFD8CJ 499	Research Project (In Honours with Research programme)	360	13	12	90	210	300	
		Elective Course **5 in Major / Minor Course 7	60	4	4	30	70	100	
		Elective Course 6 **in Major/Minor 8	60	4	4	30	70	100	
		Elective Course 7** in Major / Minor 9	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>				

- Choose any two elective courses each from the course basket of five elective courses in semester 5, and four elective courses in semester 6 as listed below in the table of elective courses with no specialization.

- The teacher should have 13 hrs / week of engagement ( the hrs corresponding to the three core courses) in the guidance of the project(s) in Honours programme and Honours with research programme, while each student should have 24 hrs/week of engagement in the project work

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

## DISTRIBUTION OF MAJOR COURSES IN COSTUME AND FASHION DESIGNING

Semester	Course Code	Course Title	Hours/Week	Credits
1	CFD1CJ 101/ CFD1MN100	Core Course 1 in Major – Fundamentals of Design (Practical)	4	4
2	CFD 2CJ 101/ CFD2MN100	Core Course 2 in Major – Basics of Fashion (Practicum)	4	4
3	CFD3CJ 201	Core Course 3 in Major – Fibre Science	4	4
	CFD 3CJ 202/ CFD3MN200	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 –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
6	CFD6CJ 304/ CFD8MN304	Core Course 11 in Major – Computer Aided Designing	4	4

		(Practical)		
	CFD6CJ 305/	Core Course 12 in Major – Visual Merchandising	4	4
6	CFD8MN305			
	CFD6CJ 306 / CFD8MN306	Core Course 13 in Major – Design Collection (Practical)	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
	CFD7CJ405	Core Course 18 in Major – Weaves and Woven Structure	4	4
		<b>Total</b>	<b>20</b>	<b>20</b>
	CFD8CJ 406/ CFD8MN406	Core Course 19 in Major – Fashion Business Management	4	4
	CFD8CJ 407/ CFD8MN407	Core Course 20 in Major – Fashion Communication	4	4
	CFD8CJ 408/ CFD8MN408	Core Course 21 in Major – Technical Textiles	4	4

	OR (instead of Core Courses 19 –21 in Major)			
	CFD8CJ 449	Project (In Honours programme)		12
	CFD8CJ 499	Research Project		12
		(In Honours with Research programme)		
		Elective Course 5 in Major		
		Elective Course 6 in Major		
		Elective Course 7 in Major		
	OR (instead of Elective Course 7 in Major, in the case of Honors with Research			
	CFD8CJ 489	Research Methodology in Fashion Designing	4	4
<b>Total for the Four Years</b>				<b>114</b>

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

**ELECTIVE COURSE**

Sl. No.	Course Code	Title	Sem	Total Hrs	Hrs/ Week	Credits	Marks		
							Internal	External	Total
1	CFD5EJ307	Intellectual Property Rights	5	60	4	4	30	0	100
2	CFD5EJ308	Indian Traditional Textile and Needle Craft (Practicum)	5	60	4	4	30	70	100
3	CFD5EJ309	Indian Craft Study	5	60	4	4	30	70	100
4	CFD5EJ310	Apparel machinery and Production	5	60	4	4	30	70	100
5	CFD5EJ311	Fashion Styling (Practical)	5	60	4	4	30	70	100
6	CFD6EJ307	Trend study	6	60	4	4	30	70	100
7	CFD6EJ308	History of Indian Costumes	6	60	4	4	30	70	100
8	CFD6EJ309	Fashion Forecasting – Lab (Practical)	6	60	4	4	30	70	100

9	CFD6EJ310	Fashion Media and Journalism		60	4	4	30	70	100
10	CFD8EJ401	Global Sourcing	8	60	4	4	30	70	100
11	CFD8EJ402	Creative Pattern Making (Practical)	8	60	4	4	30	70	100
12	CFD8EJ403	Organizational Behaviour	8	60	4	4	30	70	100
13	CFD8EJ404	Advanced CAD (Practical)	8	60	4	4	30	70	100
14 15	CFD8EJ405	Art Direction (Practical)	8	60	4	4	30	70	100
	CFD8EJ406	Sustainable Fashion	8	60	4	4	30	70	100
16	CFD8EJ407	Textile Management	8	60	4	4	30	70	100
17	CFD8EJ408	Global Fashion and Brand Management	8	60	4	4	30	70	100
18	CFD8EJ409	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 below should not be offered to students who have taken BSc. Costume and Fashion Designing as their Major discipline. They should be offered to the students from other major disciplines only.

Group No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/Week	Credits	Marks		
								Int	Ext	Total
<b>GROUP I - DESIGN PROCESS AND DEVELOPMENT (PRACTICAL)</b>										
1	1	CFD1MN101	Design Technique and Concept Development	1	60	4	4	30	70	100
	2	CFD2MN101	Style Development	2	60	4	4	30	70	100
	3	CFD3MN201	Prototype Development	3	60	4	4	30	70	100
	4	CFD8MN401	Portfolio Development	8	60	4	4	30	70	100
<b>GROUP II - BRAND MANAGEMENT</b>										
	1	CFD1MN102	Fashion Brand Study	1	60	4	4	30	70	100
	2	CFD2MN102	Consumer Behaviour	2	60	4	4	30	70	100

2	3	CFD3MN202	Fashion Marketing Management	3	60	4	4	30	70	100
	4	CFD8MN402	Brand Development And Luxury Brand Study	8	60	4	4	30	70	100
<b>GROUP III - SURFACE EMBELLESHMENT (PRACTICAL)</b>										
3	1	CFD1MN103	Basic Hand Embroidery Stitches and Its Variation	1	60	4	4	30	70	100
	2	CFD2MN103	Advanced Hand Embroidery Stitches and Its Variation	2	60	4	4	30	70	100
	3	CFD3MN203	Value Added Techniques	3	60	4	4	30	70	100
	4	CFD8MN403	Indian Traditional Embroideries	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 other than their 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 other than their Major 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 discipline.

## 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(1)/ CFD1FM 105(2)/ CFD1FM 105(3)	<b>Multi-Disciplinary Course – 1</b>	45	3	3	25	50	75
		Creative Thinking-1 (Practical)						
		Yarn Craft- 1 (Practical)						
		Accessory Making- 1 (Practical)						
2	CFD2FM 106(1)/ CFD2FM 106(2)/ CFD2FM 106(3)	<b>Multi-Disciplinary Course - 2</b>	45					
		02 - Creative Thinking-II (Practical)						
		02 - Yarn Craft- II						

		(Practical)		3	3	25	50	75
		02- Accessory Making- II (Practical)						
5	<b>CFD5FS112 (1)</b>	<b>Skill Enhancement Course – 2</b> Event Management	45	3	3	25	50	75
	<b>CFD5FS112 (2)</b>	Weave Craft						
6	<b>CFD6FS113 (1)/</b>	<b>Skill Enhancement Course – 3</b>	45	3	3	25	50	75
		01- Print Development						
	<b>CFD6FS113 (2)/</b>	02- Advanced Fashion Embellishment Techniques						

## 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 courses 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.

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)	10	20	70	100
2	4-credit course	only practical (5modules )	20	10	70	100
3	3-credit course	only theory (5 modules)	10	15	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	10	4
2	Seminar/ Viva/ Quiz	6	4
3	Assignment	4	2
		20	10
	Total	30	

### **1.2. INTERNAL EVALUATION OF PRACTICAL COMPONENT**

Sl.	Components of Internal	Practical Only
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No	Evaluation of Practical of a Major / Minor Course	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
TOTAL		20	10
		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

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

<b>Total</b>	<b>70</b>
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### COMPUTER AIDED DESIGNING

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

### NEEDLE CRAFT

SL NO	CRITERIA	MARK
1	Colour combination	10
2	Neatness	10
3	Technical details	10
5	Completion	10
6	Viva	10
7	Record	20
<b>Total</b>		<b>70</b>

### GARMENT CONSTRUCTION

SL NO	CRITERIA	MARK
1	Pattern Layout & Cutting	5
2	Construction	20
3	Grain	5

<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>

### **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**

<b>SL NO</b>	<b>CRITERIA</b>	<b>MARK</b>
<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 Mark s	70

## 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
- 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	5	
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%
	<b>Total Marks</b>		<b>50</b>	

## **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 Honours 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 Honours programme, the student has the option to do an 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 Honours 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%
<b>Total Marks</b>	<b>300</b>	<b>300</b>	

## INTERNAL EVALUATION OF PROJECT

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

## EXTERNAL EVALUATION OF PROJECT

Sl. No	Components of Evaluation of Project	Marks for the Research Project (Honours with Research) 12 credits	Marks for the Research Project (Honours) 8 credits
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
<b>Total Marks</b>		<b>210</b>	<b>140</b>

## 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
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	Quality of the work / Presentation of the work	30
6	Committee internally constituted by the Department Council	Viva-voce	30
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%
<b>Total Marks</b>			<b>200</b>

#### 4. 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	

5	55% to below 65%	Above Average	B	6	5.50 – 6.49	First Class
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

- 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 Honours or UG Degree Honours with Research, as the case may be.

#### **4.1. 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

### FUNDAMENTALS OF DESIGN (PRACTICAL)

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Fundamentals of Design (Practical)</b>				
<b>Type of Course</b>	<b>Major 1</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>
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-	-	-	-	-	-

<b>CO 3</b>	<b>2</b>	<b>1-</b>	-	-	-	-	-	-	-	-	-	-
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**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>

**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 – Elisabetta Drudi, The pepin.
5. Julian Seaman, Foundation in fashion design and illustration.

# MULTI – DISCIPLINARY COURSE

## *MDC 1 (1)*

### *CREATIVE THINKING - I (PRACTICAL)*

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Creative Thinking - I (Practical)</b>				
<b>Type of Course</b>	<b>MDC 1 (1)</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>
	3	-	-	3	45

#### Course Outcomes (CO):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Knowledge Level*</b>	<b>Evaluation Category#</b>	<b>Tools used</b>
<b>CO1</b>	Understand the principles and thinking. Presentation /	U C	Seminar theories of creative	Group Tutorial Work
<b>CO2</b>	Develop skills to generate, U creative ideas. Home	C Instructor-	evaluate, and implement created exams /	Assignments
<b>CO3</b>	Explore various creative tools. created exams /	E P Instructor-	thinking techniques and	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)



## 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.

## *MDC 1 (2)*

### *YARN CRAFT I (PRACTICAL)*

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Yarn Craft I (Practical)</b>				
<b>Type of Course</b>	<b>MDC 1 (2)</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>
	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

\* - 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 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>10</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>10</b>
<b>IV</b>	<b>Tatting &amp; Lace</b> – Basic techniques, basic stitches single knot and double knot	<b>10</b>
<b>V</b>	<b>Creative Applications</b>	<b>5</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:

	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:

- **Workshops/ 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

## *MDC 1 (3)*

### *ACCESSORY MAKING – 1 (PRACTICAL)*

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Accessory Making – 1 (Practical)</b>				
<b>Type of Course</b>	<b>MDC 1 (3)</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>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

**\* - 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>	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 jewelleries on the basis of a selective theme: - Preparation of theme board, Mood board, Design board, colour	<b>10</b>
<b>III</b>	Product development using the above themes- <ul style="list-style-type: none"> <li>• Traditional style jewellery,</li> <li>• Contemporary style jewellery</li> <li>• Fusion style jewellery</li> </ul>	<b>10</b>
<b>IV</b>	Material exploration- Develop a set of Eco friendly jewellery (Set – Neck, Ear, Hand/ Vanki)	<b>10</b>
<b>v</b>	Create a fashion product	<b>5</b>

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

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

**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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<b>CO 1</b>	<b>1</b>	<b>2</b>	<b>1</b>	-	-	-	-	-	-	-	<b>1</b>	-
<b>CO 2</b>	<b>1</b>	-	<b>1</b>	-	-	-	-	<b>1</b>	-	<b>1</b>	-	-
<b>CO 3</b>	<b>2</b>	<b>1</b>	<b>2</b>	-	-	-	-	<b>1</b>	-	-	<b>1</b>	-

**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

### *BASICS OF FASHION (PRACTICAL)*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Basics of Fashion (Practical)</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>-</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>Understanding the concepts related to the various fashion terms and theories</b>	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work

<b>CO2</b>	<b>Understanding and analyse fashion sketching/illustration</b>	An	P	Practical work / Home Assignments
<b>CO3</b>	<b>Apply the concept of elements and principles of design</b>	Ap	P	Instructor- created exams / practical assignments
<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>	Fashion Terminologies -Fashion, Apparel, style, trend, bespoke, runway, Haute couture, Prêt-à Porter, 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. <b>Practical activity</b> Theme and Mood board development	<b>10</b>
<b>II</b>	Fashion theory – Fashion Cycle, Adoption Theories of fashion- trickle up, trickle down, trickle across. <b>Practical activity</b> <b>One Case study based on 20<sup>th</sup> century fashion</b> (Romanticism, Victorian era, Gibson girl, new look, Hippie style, Punk style, Disco, Hip-hop style, Goth style)	<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 Croque 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>
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**Mapping of COs with PSOs and POs:**

	PS O 1	PS O 2	PS O 3	PS O 4	PS O 5	PS O 6	P O 1	P O 2	P O 3	P O 4	P O 5	PO 6	P O 7
<b>CO1</b>	2	1	-	1	-	-	2	-	1	-	-	-	-
<b>CO2</b>	3	1	-	-	-	-	-	-	-	-	-	-	-
<b>CO3</b>	2	1	-	1	-	-	-	-	1	-	-	-	-

**Correlation Levels:**

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

**SEMESTER END EXAM**

**Practical Exam**

- **Record – 20**
- **Illustration – 20**
- **Writing – 30**

## 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, New York.
3. Fashion From Concept To Consumer., Gini Stephens Frings, Prentice Hall.

**MULTI – DISCIPLINERY COURSE**  
***MDC 2 (1)***  
***CREATIVE THINKING II (PRACTICAL)***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Creative Thinking II (Practical)</b>				
<b>Type of Course</b>	<b>MDC 2 (1)</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

\* - 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>	<p><b>Creative Problem Solving</b></p> <p>Identifying and defining problems; Generating and evaluating solutions work done previously;</p> <p>Implementing creative solutions; Case studies of successful creative problem solving;</p>	<b>10</b>
<b>II</b>	<p><b>Collaborative Creativity</b></p> <p>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</p>	<b>10</b>
<b>III</b>	<p>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; product developments; Case studies on creative project management.</p>	<b>10</b>
<b>IV</b>	<p>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;</p>	<b>10</b>
<b>V</b>	<p><b>Case studies on creative project management.</b></p> <p>Strategies for turning ideas into actionable plans. Overcoming obstacles and resistance to change. Real-world examples of successful implementation</p>	<b>5</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	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

**SEMESTER END EXAM (PRACTICAL)**

- **PRODUCT PRESENTATION / JURY**

## 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.

***MDC 2 (2)***  
***YARN CRAFT II (PRACTICAL)***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Yarn Craft II (Practical)</b>				
<b>Type of Course</b>	<b>MDC 2 (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	Ap	P	Instructor-created exams / Home Assignments
<b>CO3</b>	Explore the applications of yarn crafts in fashion, home decor, and art.	Ap	P	Instructor-created exams / Quiz
<b>CO4</b>	Promote sustainability and ethical practices in yarn crafting	Ap	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:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	<b>Crochet Basics</b> 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)	<b>10</b>
<b>II</b>	<b>Weaving and Loom Craft</b> 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	<b>10</b>
<b>III</b>	<b>Macramé and Knotting Techniques</b> 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	<b>10</b>
<b>IV</b>	<b>Macramé and Knotting</b> Creating simple macramé projects (plant hangers, bracelets, etc.); Advanced macramé techniques and patterns	<b>10</b>
<b>V</b>	<b>Creative Applications</b> 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)	<b>5</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

### SEMESTER END EXAM (PRACTICAL)

#### Practical Exam

- Record – 20
- Viva – 10
- Exam – 40

## 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 Ryan Raison
- "Yarnitecture: A Knitter's Guide to Spinning: Building Exactly the Yarn You Want" by Jillian Moreno

## MDC 2 (3)

### *ACCESSORY MAKING II (PRACTICAL)*

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Accessory Making II (Practical)</b>				
<b>Type of Course</b>	<b>MDC 2 (3)</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>	To understand the importance of fashion accessory	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Understand the performances characteristics of different fashion accessory	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	understand about the raw materials for accessory making	U	C	Instructor-created exams / Quiz



### Correlation Levels:

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

### SEMESTER END EXAM (PRACTICAL)

#### Practical Exam

- Record – 20
- Viva – 10
- EXAM – 40

### Reference

1. “Fashion Accessories - A Complete Guide to Raw Materials, Construction Methods And Styles”. Yamini Jhanji Dhir.
2. “Sewing Pretty Little Accessories Charming Project To Make And Give” Cherie Lee.

**SEMESTER III**  
**MAJOR 3**  
**FIBER SCIENCE (THEORY)**

<b>Programme</b>	<b>BSc Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Fiber Science (Theory)</b>				
<b>Type of Course</b>	<b>Major 3</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</b>	<b>Knowledge Level*</b>	<b>Evaluation Category#</b>	<b>Tools used</b>
<b>CO1</b>	<b>Create awareness regarding fibers</b> Presentation / Group		U C	Seminar	the variety of  Tutorial Work
<b>CO2</b>	<b>Apply Acquired knowledge practical application</b>		Ap P	Home	about fiber, yarn
<b>CO3</b>	<b>Analysis various created exams / fibers and fabric.</b>	An P	Instructor- Quiz	-	manufacturing process of

\* - 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>	<b>Manufacturing process and properties of different fibres -</b> Natural fibers – cotton, linen, silk and wool. Man-made fibers – nylon, rayon, polyester, acrylic	<b>10</b>	<b>25</b>
<b>II</b>	<b>Yarn Manufacturing Process –</b> Objectives of blow room, carding, drawing, combing, spinning – definition and types	<b>10</b>	<b>15</b>
<b>III</b>	<b>Preparatory process for weaving –</b> winding- corn, Pirn, cheese, - sizing and warping; Weaves - Basic weaves – plain, twill, satin and its derivatives, Fancy weaves – honeycomb, crepe, backed.	<b>14</b>	<b>20</b>
<b>IV</b>	<b>Preparatory process for knitting -</b> Knitting – winding, waxing and warping, knitting – types and properties of warp and weft knitting	<b>14</b>	<b>10</b>
<b>V</b>	Open ended module Development of weave samples/ Terminology and yarn processing	<b>12</b>	

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

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

<b>CO 3</b>	-	<b>1</b>	-	-	-	-	-	-	-	-	-	-
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**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. Hess, Textile fibres and their Uses, Oxford IBH Publishing Company, New Delhi.
2. Textile fiber to fabric, Barnard P Corbman, Mac Graw - Hill International.
3. Textiles Sara J Kadoiph and Anna L Langford, Prentice Hal.

## MAJOR 4

### *GARMENT CONSTRUCTION - 1 (PRACTICAL)*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Garment Construction - I (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):

<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 sewing machine, its parts and function</b>	<b>U</b>	<b>C</b>	<b>Group Work</b>
<b>CO2</b>	<b>Understand and apply the basics techniques of making seams and seam finishes in various fabrics.</b>	<b>Ap</b>	<b>P</b>	<b>Home Assignments</b>

<b>CO3</b>	<b>Analyse the importance of the various components and apply it on garment</b>	An	P	Instructor- created assignment
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**\* - 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>	Sewing Machine And Its Parts – Introduction to basic stitches	<b>10</b>
<b>II</b>	Seams: Plain seam, tailor’s seam, French seam, mock French seam, Welt seam, Lapped seam, Flat and felt Seam, Slot Seam, piped seam, bound seam, Hong Kong bound seam	<b>15</b>
<b>III</b>	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)	<b>10</b>
<b>IV</b>	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	<b>15</b>
<b>V</b>	Design and Create a Garment	<b>10</b>

## SEMESTER END EXAM (PRACTICAL)

### Practical Exam

- 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	-	1	-	-	-	-	-

### Correlation Levels:

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

<b>3</b>	<b>Substantial / High</b>
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## **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

### *PATTERN MAKING- I (PRACTICAL)*

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</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>
<b>CO1</b>	<b>Provide basic skills regarding pattern drafting</b>	<b>Ap</b>	<b>C</b>	<b>Seminar / Presentation</b>
<b>CO2</b>	<b>Enable the students to draft basic bodice block, skirt block and sleeve block</b>	<b>Ap</b>	<b>C</b>	<b>Home Assignments</b>
<b>CO3</b>	<b>Develop the ability to Create pattern through the flat pattern method</b>	<b>E</b>	<b>P</b>	<b>Instructor- created exams / practical assignment</b>

<b>CO4</b>	<b>Analyze the designs and selection of pattern making principles</b>	An	P	Practical exams
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\* - 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>	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	10
<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	10
<b>V</b>	Design and create pattern for 3 different garments	10

### 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	P O 4	P O 5	PO6
<b>CO 1</b>	1	-	-	-	-	-	2	1	-	-	-	-
<b>CO 2</b>	2	3	-	-	-	-	2	1	-	-	-	-
<b>CO 3</b>	-	-	2	-	-	-	2	1	1	-	-	-
<b>CO 4</b>	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**  
***DRAPING I (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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>	<b>U</b>	<b>C</b>	Seminar Presentation /
<b>CO2</b>	<b>Analyse the dress forms &amp; design detail in relation to the human body</b>	<b>An</b>	<b>C</b>	/ Home Assignments
<b>CO3</b>	<b>Apply techniques in using and handling fabric while draping</b>	<b>AP</b>	<b>P</b>	Instructor- created exams / practical 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
<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	10
<b>V</b>	Drape full size garment using basic techniques of draping	10

### 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	-	-	-
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**Correlation Levels:**

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

**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 party wear.

## MAJOR 7

### *TEXTILE PROCESSING AND FINISHING*

<b>Programme</b>	<b>B. Sc Costume and Fashion Designing</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>	<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>	Analysing various finishing treatments	An	P	Instructor- created exams / practical assignment
<b>CO2</b>	Apply the Knowledge of textile coloration techniques	Ap	P	Instructor- created exams / practical assignment

<b>CO3</b>	Analyse and compare concepts of various processing techniques of textile	An	P	Instructor- created exams / practical assignment
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><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>Marks</b>
<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	15
<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	15	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	15	20

<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	<b>10</b>	<b>15</b>
<b>V</b>	<b>Open ended Module - 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, leharria; ikat and its types, batik, stencil	<b>10</b>	

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

### 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, Abhishek 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

### *PATTERN MAKING II AND GRADING (PRACTICAL)*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>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>C</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>	An	P	Instructor-created exams /
<b>CO4</b>	<b>Evaluate the ability to interpret and demonstrate pattern grading</b>	E	M	Create sample
<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>	Basic Torso Foundation front and back, Princess line, kimono, raglan, drop shoulder.	<b>10</b>
<b>II</b>	Trouser foundation, jean foundation. Front and back	<b>10</b>
<b>III</b>	Jacket foundation, jacket with notch collar, double breasted jacket, shawl foundation.	<b>15</b>
<b>IV</b>	Grading Applications, Basic Bodice Grading-Back & Front, Grading the Basic sleeve, Grading the Basic skirt, Basic Trousers (one size up and one size, down use size 10 pattern as base pattern)	<b>15</b>
<b>V</b>	Contouring	<b>10</b>

### Mapping of COs with PSOs and POs:

						<b>PSO</b>		<b>P</b>	<b>P</b>		<b>P</b>	
	<b>PSO</b>	<b>PSO</b>	<b>PSO</b>	<b>PSO</b>	<b>PSO</b>		<b>PO</b>	<b>O</b>	<b>O</b>	<b>PO</b>	<b>O</b>	<b>PO6</b>
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	

							6					
CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	-	1	-	-	-
CO 3	-	-	1	-	-	-	3	-	-	-	-	-
CO 4	1	2	2	3	-	-	2	-	-	-	-	-

**Correlation Levels:**

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

**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

### *GARMENT CONSTRUCTION – II (PRACTICAL)*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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>-</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>Apply the fundamentals of clothing</b>	<b>Ap</b>	<b>p</b>	<b>Home Assignments</b>
<b>CO2</b>	<b>Application of advanced techniques of developing garment components.</b>	<b>Ap</b>	<b>P</b>	<b>Home Assignments</b>
<b>CO3</b>	<b>Design and incorporating the various components of garments</b>	<b>E</b>	<b>M</b>	<b>Instructor-created exams /</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>	Pockets – Patch pocket, patch pocket with flap, Bound Pocket (single & bound), front hip Pocket, Inseam pocket, cargo pockets, kangaroo pocket, accordion pocket.	<b>10</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>15</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>10</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>15</b>
<b>V</b>	Develop garments – shirt, skirt and trouser	<b>10</b>

**For Record:**

**Sample of 1 to 4 modules**

**Full size garments mentioned in module 5 (adult)**

### 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
<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:

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

### REFERENCE

1. Garment Technology for Fashion Designers. Gerry Cooklin, 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, United States, Prentice Hall Publication

5. Winifred Aldrich, (2009), *Metric Pattern Cutting for women's Wear*, 4th Edition, USA, John Wiley and Sons.

## MAJOR 10

### *HISTORY OF FASHION*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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>	Analyse of the evolution of clothing in various Ancient Civilization	An	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Analyse and Evaluate costumes and accessories of various period	Ap	P	Instructor-created exams / Home Assignments
<b>CO3</b>	Evaluate costumes of various countries based on their culture	E	M	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>Marks</b>
<b>I</b>	Greek, Roman, Egyptian (civilization, culture, garments and accessories)	10	15
<b>II</b>	Tudor and Middle age, Elizabethan age (civilization, culture, garments, accessories), Baroque (1600-1750) Neo classicism (1760- 1840) (culture, garments, accessories)	20	20
<b>III</b>	French Costumes during renaissance	<b>10</b>	<b>15</b>
<b>IV</b>	Costumes and accessories of - China, Japan, Thailand, Africa – (Nigeria, Zambia) - Sri Lanka	<b>10</b>	<b>20</b>
<b>V</b>	<b>Open ended module</b> Case study and presentation on any one period	<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:**

<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**

- "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**

### ***ELECTIVE INTELLECTUAL PROPERTY RIGHTS***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Intellectual Property Rights</b>				
<b>Type of Course</b>	<b>Elective</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>
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<b>CO1</b>	Apply different Intellectual Property Rights on manufacturing and designing in Textiles and fashion	Ap	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Analyse about the patents, copyright, trademarks, rights and intellectual property.	An	P	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><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

Module	Content	Hrs	Marks
<b>I</b>	<p><b>OVERVIEW OF INTELLECTUAL PROPERTY</b></p> <p>Introduction and definition intellectual property right (IPR)- importance needs — Genesis and Development- IPR in India and other countries - Some important examples of IPR. INTELLECTUAL PROPERTY: Liabe Privacycopyright – freebies – ethics. Infringement of intellectual property rights- Enforcement</p> <p>Measures• Research and Intellectual Property Rights Management - Licensing and Enforcing Intellectual Property Commercializing Invention</p>	<b>10</b>	<b>20</b>

<b>II</b>	<b>PATENTS;</b> 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>10</b>	<b>15</b>
<b>III</b>	<b>COPYRIGHT;</b> definition – Rights covered under copyright -duration period of a copyright – its importance. What is related rights Distinction between related rights and copyright.  <b>TRADEMARKS;</b> trademark- definition – its importance and need- kind of signs to be used as trademarks. - types of trademarks - 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>20</b>
<b>IV</b>	<b>GEOGRAPHICAL INDICATIONS</b> 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>10</b>	<b>15</b>
<b>V</b>	Open ended Module A study on the recent study on the current development in IPR.	<b>15</b>	

### 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	-	-	-	-	-	-	-	-	-	-	-	-
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

- Ajit Parulekar 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.

## ***INDIAN TRADITIONAL TEXTILES AND NEEDLE CRAFT***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Indian Traditional Textiles And Needle Craft</b>				
<b>Type of Course</b>	<b>Elective</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>3</b>	<b>-</b>	<b>1</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>	Apply various traditional Indian traditional embroidery in modern costumes and accessories	Ap	P	Group Tutorial Work
<b>CO2</b>	Analyse different hand embroidery techniques, surface designing and other ornamentation techniques	An	P	Instructor-created exams / Home Assignments
<b>CO3</b>	Evaluate and create various design integrating traditional textile motifs for current Fashion	E	M	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) Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</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>10</b>	<b>15</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>10</b>	<b>20</b>

<b>III</b>	<b>Textiles of Eastern region-</b> West Bengal: Dacca sarees, Baluchar Buttedar and Kanthas, Orissa: Sambalpuri Ikat & Saktapuri/Pasapali.	<b>15</b>	<b>15</b>
<b>IV</b>	<b>Textiles of Northern region-</b> Himachal Pradesh- chamba Rumal, Jammu & Kashmir: Kashmiri embroidery, shawl weaving, Punjab- phulkari, Rajasthan: Block Printing- bagru, sangneri -Uttar Pradesh: Brocades of Varanasi, chikankari	<b>10</b>	<b>20</b>
<b>V</b>	<b>(open Module)</b> <b>Traditional Embroidery</b> Kantha, Kasuti, Mirror work, Zardosi, Kutch, Chikankari, phulkari Design and create a product incorporating various embroidery of anyone region	<b>15</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	-	-	-	-	-	-	-	-	-	-	-
CO 2	-	1	2	-	-	-	1					
CO 3	-	1	1	2	2	-				1		

#### Correlation Levels:

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

## 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, Lanto Synge, 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

## ELECTIVE II

### *INDIAN CRAFT STUDY*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Indian Craft Study</b>				
<b>Type of Course</b>	<b>Elective</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>

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

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explore traditional techniques and materials used in Indian crafts	Ap	P	Instructor-created exams / Home Assignments
CO2	Develop skills to incorporate Indian crafts into fashion design	E	P	Instructor-created exams / Quiz
CO3	Promote sustainability and ethical practices in fashion using traditional crafts	An	P	Assignment
<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	Marks

<p><b>I</b></p>	<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).  <b>Embroidery techniques</b> (Zardozi, Chikankari, Kantha, Phulkari.); <b>Dyeing and printing techniques</b> (Bandhani, Batik: Kalamkari, Block printing,)</p>	<p><b>10</b></p>	<p><b>20</b></p>
<p><b>II</b></p>	<p><b>Non-Textile Crafts, Craft Materials and Techniques</b>  Pottery and ceramics (Terracotta, Blue Pottery,)  Metal crafts (Brass, Copper, Silver filigree,)  Wood crafts (Wood carving, Lacquer ware)  Craft Materials and Techniques- Study of natural fibers (cotton, silk, jute, wool, etc.)  Traditional dyeing methods (natural dyes, resist dyeing, etc.)</p>	<p><b>10</b></p>	<p><b>15</b></p>
<p><b>III</b></p>	<p><b>Regional Craft Studies</b>  Craft traditions of North India (any 3)  Craft traditions of South India (any 3)  Craft traditions of East India (any 3)  Craft traditions of West India (any 3)</p>	<p><b>15</b></p>	<p><b>20</b></p>
<p><b>IV</b></p>	<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</p>	<p><b>15</b></p>	<p><b>15</b></p>
	<p>traditional crafts and artisans; Strategies for preserving and promoting Indian crafts; Innovation and modern interpretations of traditional crafts</p>		

<b>V</b>	<b>Open Ended Module</b>	<b>10</b>	
	<b>Craft Workshops</b> <ul style="list-style-type: none"> <li>• Hands-on experience with weaving, embroidery, dyeing, and printing</li> <li>• Collaborative projects with local artisans</li> <li>• Designing a fashion collection inspired by Indian crafts</li> <li>• Practical workshops and projects</li> <li>• Presentation and critique sessions</li> </ul>		

**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	1	-	-	-	-	1	-	-	-	-	-
CO 3	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 Rita 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

## ELECTIVE III

### *APPAREL MACHINERY AND PRODUCTION*

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
<b>Course Title</b>	<b>Apparel machinery and production</b>

<b>Type of Course</b>	<b>Elective</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>	Apply and incorporate various machineries for production according to garment type and requirement.	Ap	P	Group Work
<b>CO2</b>	Analyse and compare production planning for various garment	An	P	Home Assignments
<b>CO3</b>	Evaluate time and motion study in production planning	E	P	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>Marks</b>

<b>I</b>	Overview of the apparel industry; Stages of apparel production. <b>Marker making-</b> Definition, Types, Plotting, Digitizing Spreading- <b>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>	<b>15</b>	<b>20</b>
<b>II</b>	<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	<b>10</b>	<b>15</b>
<b>III</b>	<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.	<b>15</b>	<b>15</b>
<b>IV</b>	<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	<b>10</b>	<b>20</b>
<b>V</b>	<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	<b>10</b>	

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

### Correlation Levels:

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

### REFERENCES

- Apparel manufacturing- Sewn product Analysis, Ruth E Glock, Grace I Kunz.
- Introduction to Clothing Manufacture- Gerry Cooklin, Om books service, New Delhi.
- "Apparel Production Management and the Technical Package" by Paula J. Myers McDevitt.
- "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. Mc Leavey, and Peter J. Billington.
- "Introduction to Work Study" by International Labour Office.

### **ELECTIVE III**

#### ***FASHION STYLING (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course Title</b>	<b>Fashion Styling (Practical)</b>

<b>Type of Course</b>	<b>Elective</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>	create cohesive and visually appealing outfits.	C	M	Home Assignments
<b>CO2</b>	Analyse and Evaluate different types of styling, including editorial, commercial, and personal styling.	An	P	Assignments /project work
<b>CO3</b>	Explore the use of color, texture, and accessories in fashion styling.	Ap	P	Group works

\* - 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>
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<b>I</b>	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	<b>10</b>
<b>II</b>	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	<b>10</b>
<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>15</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; Age appropriate styling techniques (1Case studies of children and teen styling projects)	<b>15</b>
<b>V</b>	<b>Project Styling for social media platforms</b> ; Creating content for digital audiences; planning and executing a styled photo shoot.	<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	2	3	-	-	-	-	-	-	-	1	-	-
CO 2	-	-	1	-	-	-	1	-	-	-	-	-
CO 3	-	-	2	3	-	-	-	-	-	-	2	-

**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)

## SEC II

### *EVENT MANAGEMENT*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Event Management</b>				
<b>Type of Course</b>	<b>SEC</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>Apply Planning Skills in organizing fashion events/shows</b>	<b>Ap</b>	<b>P</b>	Home Assignments
<b>CO2</b>	<b>Compare various planning techniques in event management</b>	<b>E</b>	<b>P</b>	Instructor-created exams / Quiz
<b>CO3</b>	<b>Analyse event management techniques</b>	<b>An</b>	<b>P</b>	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	Marks
I	Introduction to event management, Definition, objectives, <b>Classification of events</b> – Mega event, Hallmark event, Major event, Local event.	5	10
II	<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	10	10
III	<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	10	15
IV	<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	10	15
V	<b>OPEN END MODULE</b> Plan Organize an events and reports (Open Module)	10	

### 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:**

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

**Reference**

1. 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.

**SEC II*****WEAVE CRAFT (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Weave Craft (Practical)</b>				
<b>Type of Course</b>	<b>SEC</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>-</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>	<b>Compare various weave technique</b>	<b>E</b>	<b>P</b>	Group Work
<b>CO2</b>	<b>Develop weave design</b>	<b>C</b>	<b>P</b>	Home Assignments
<b>CO3</b>	<b>Explore the applications converting design to weave</b>	<b>E</b>	<b>P</b>	Class Project

**\* - 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 weaving with frame looms, Research on frame loom and Tapestry	<b>10</b>
<b>II</b>	Theme Board, Mood Board, Color Board	<b>10</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>5</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**

1. ADVANCED Textile Design: compound woven structure' by  
Watson
2. 'Art of Tapestry weaving' by Rebecca Mezoff 3. 'Innovative  
Weaving on the Frame Loom by Noreen Crone Findlay

## **SEMESTER VI**

### ***Major 11***

### ***COMPUTER AIDED DESIGNING (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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>
	<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>Create design using the computer design software</b>	<b>C</b>	<b>M</b>	<b>Group Work</b>
<b>CO2</b>	<b>Apply of advanced computer aided software in design and board development</b>	<b>Ap</b>	<b>P</b>	<b>Home Assignments</b>
<b>CO3</b>	<b>Create design software in computer fashion related presentation.</b>	<b>C</b>	<b>M</b>	<b>Class Project</b>
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><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>
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<b>I</b>	Introduction to CAD software- tools & functions	<b>12</b>
<b>II</b>	-I 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	<b>12</b>
<b>III</b>	Presentations – Inspiration board –based on the Inspiration board 2 women’s/men’s costume	<b>12</b>
<b>IV</b>	Recreate renowned designer wears by using textures and prints- (any two)	<b>12</b>
<b>V</b>	Basic block male and female / texture creation	<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	-	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:**

1. CAD in Clothing and Textiles: A collection of Expert Views, Winifred Aldrich, Blackwell Science
2. Photoshop 6 color, randy Morgan/Jim Rich, New Riders Publishing.
3. Fundamentals of Photoshop 5.5, Adele Droblas, Greenberg & Seth, McGraw Hill
4. Adobe Photoshop 5.5 and Adobe Illustrator 8.0: Advanced classroom in a Book, Adobe Creative Team, Adobe
5. CAD for Fashion Design, Renee Weiss Chase, Prentice

**MAJOR 12**

***VISUAL MERCHANDISING***

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

**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>Design Visual merchandising based on various themes</b>	<b>C</b>	<b>M</b>	<b>Presentation</b>
<b>CO2</b>	<b>Evaluate and Create store layout plan incorporating various merchandise</b>	<b>E</b>	<b>P</b>	<b>Home Assignments</b>
<b>CO3</b>	<b>Evaluate the various concepts of visual merchandising</b>	<b>E</b>	<b>P</b>	<b>Home Assignments</b>

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

**(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>Marks</b>
<b>I</b>	<b>Introduction to visual merchandising- Elements of visual merchandising-Importance of visual merchandising in fashion industry-Benefits and Objectives of visual merchandising</b>	<b>10</b>	<b>15</b>

<b>II</b>	<b>Role of a visual merchandiser-</b> Introduction to Window display Types of Window display -Materials used- Lighting, Colour and Texture, Benefits - Importance of window display in fashion industry	<b>15</b>	<b>20</b>
<b>III</b>	<b>Store lay out planning:</b> Interior and Exterior of stores Various Types of Store Layouts-Grid layout, Forced-path layout, Free-flow layout, Boutique layout, Combined/Mixed layout	<b>10</b>	<b>15</b>
<b>IV</b>	<b>Visual merchandising and display techniques:</b> Attention getting devices; familiar symbols; masking and proscenia; sale ideas; Store <b>Space Allocation:</b> Uses and types of Fixtures, Mannequins, and Dress forms	<b>15</b>	<b>20</b>
<b>V</b>	Open ended- Display a merchandise using visual merchandise techniques  <b>Brand stores visiting</b> -To analyze and understand effective visual merchandising strategies used by successful brands.  <b>Pre-Visit Preparation:</b> <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> </ul>	<b>10</b>	
	<ul style="list-style-type: none"> <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</li> </ul>		

elements.

### 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

### References:

1. Claudia Dionisio "Retail Design and Visual Merchandising: Creating Store Space That Encourages Buying".
2. Swati Bhalla & Anurag Singha, Visual Merchandising.
3. Robert Colborne, Visual Merchandising: The Business of Merchandise Presentation.
4. Laura L Bliss, Study Guide Visual Merchandising and Display III edition, Fairchild Publications, 1995.

5. Martin M Peglaer (SVM), Visual merchandising and display third edition, Alumnia Mc Causland "The Art of Retail Display". 6.
7. Martin M Pegler. Visual Merchandising and Display. Fairchild Books, New York.
8. Judy Bell., Kate Ternus. Silent Selling – Best Practices and Effective Strategies in Visual Merchandising. Fairchild Books, New York.

## **MAJOR 13**

### ***DESIGN COLLECTION (PRACTICAL)***

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

### 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>	Evaluate the importance and significance of portfolios and presentations.	C	P	Home Assignments
<b>CO3</b>	Create portfolio which include the best of their skills and talents.	E	M	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>	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

### REFERENCES

1. Elinor Renfrew and Colin Renfrew – Developing a collection

## **ELECTIVE III**

### ***TREND STUDY***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
<b>Course</b>	<b>Trend Study</b>

<b>Title</b>					
<b>Type of Course</b>	<b>Elective</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>	Analyse the historical and cultural context of fashion trends.	An	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Identify and analyze current and emerging fashion trends.	An	P	Instructor-created exams / Home Assignments
<b>CO3</b>	Evaluate various trend forecasting and its application in the fashion industry	E	P	Home Assignments
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><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>Marks</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)	10	10
<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	10	15
<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)	10	20
<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	20	25
<b>V</b>	<b>Case Studies in Trend Analysis (open Module)</b> Analysis of successful trend forecasts	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
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CO 1	1	-	-	-	-	-	1	-	-	-	-	-
CO 2	2		-	-	-	-	-	1	-	-	-	-
	3											
CO 3	-	-	1	-	-	-	1	-	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

## ***HISTORY OF INDIAN COSTUMES***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>
<b>Course Title</b>	<b>History of Indian Costumes</b>

<b>Type of Course</b>	<b>Elective</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>	Analyse the historical development of Indian costumes from ancient times to the present day.	An	P	Seminar Presentation
<b>CO2</b>	Analyse the cultural, social, and religious influences on Indian clothing traditions	An	P	Home Assignments
<b>CO3</b>	Evaluate regional variations in Indian costumes and their impact on current fashion trends	E	P	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>Marks</b>
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<b>I</b>	<b>Ancient Indian Costumes-</b> Clothing in the Indus Valley Civilization, Vedic period attire, Clothing during Gupta, Mauryan and Kushan empires	<b>10</b>	<b>15</b>
<b>II</b>	<b>Regional variations in medieval India-</b> Rajput, Sangh period (Chola, Chera, Pandian); Mughal influence on Indian costumes	<b>15</b>	<b>20</b>
<b>III</b>	<b>Colonial Influence -</b> Impact of British colonization on Indian clothing and Textiles	<b>10</b>	<b>15</b>
<b>IV</b>	<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	<b>15</b>	<b>20</b>
<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>10</b>	

#### 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:

<b>Level</b>	<b>Correlation</b>
	Nil
1	Moderate / Medium
2	Substantial / High

### **Assessment Rubrics:**

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

### **REFERENCES**

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

## ***FASHION FORECASTING – LAB (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>
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<b>Course Title</b>	<b>Fashion Forecasting – LAB (Practical)</b>				
<b>Type of Course</b>	<b>Elective</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>	Analyse various tools 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>	Develop and create forecasting (idea generation, planning and line development.)	U	C	Class project

\* - 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>
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<b>I</b>	Learn about what is fashion forecasting and how it influences the fashion market Study about different forecasting companies (2 companies)	<b>10</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:

1. Susan Dillon, “The Fundamentals of Fashion Management”, AVA Publishing (UK) LTd., 2012

2. 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.

***FASHION MEDIA & JOURNALISM***

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Fashion Media &amp; Journalism</b>				
<b>Type of Course</b>	<b>Elective</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>	Develop skills in fashion writing, editing, and reporting.	Ap	P	Seminar Presentation / Group Work
<b>CO2</b>	Explore different media platforms and their impact on fashion communication.	E	P	Instructor- created exams / Home Assignments
<b>CO3</b>	Analyze the ethical considerations and challenges in fashion journalism.	An	P	Home Assignments
<b>CO4</b>	create engaging fashion content for diverse audiences.	C	M	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) Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</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>10</b>	<b>15</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; <b>Fashion Reporting</b> -News gathering and research techniques; Interviewing skills; Writing fashion news and features; report catwalk, fashion shows – trends – collection- writing fashion news and features	<b>15</b>	<b>20</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>10</b>	<b>10</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>15</b>	<b>25</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>10</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	-	-
CO 4	2	-	1	-	1	-	2	-	-	-	1	-

### Correlation Levels:

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

### REFERENCE

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

## SEC III

### *PRINT DEVELOPMENT (Practical)*

<b>B. Sc. Costume and Fashion Designing</b>
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<b>Programme</b>					
<b>Course Title</b>	<b>PRINT DEVELOPMENT (Practical)</b>				
<b>Type of Course</b>	<b>SEC</b>				
<b>Semester</b>	<b>VI</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>	Create print design & motif	C	P	Home Assignments
<b>CO2</b>	Analyse design elements and motif development	An	P	Home Assignments
<b>CO3</b>	Develop print repeats	Ap	P	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) Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

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

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

***ADVANCED FASHION EMBELLISHMENT TECHNIQUES***

**(PRACTICAL)**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Advanced Fashion Embellishment Techniques (Practical)</b>				
<b>Type of Course</b>	<b>SEC</b>				
<b>Semester</b>	<b>VI</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>	Apply various embroidery techniques to create fashion accessories	Ap	P	Group Tutorial Work
<b>CO2</b>	Evaluate and analyse various advanced stitches and its application	E	P	Home Assignments
<b>CO3</b>	Explore traditional techniques and materials used in embroidery and incorporate it in creating fashion accessories.	C	M	Project

**\* - 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- 3 variations	10
IV	Fishbone- 3 variations	10
V	Collection Book based on above samples	5

### 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:

Level	Correlation
-	Nil

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

## **SEMESTER VII**

## **MAJOR 14**

### **DRAPING – II (PRACTICAL)**

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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):**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	Apply draping techniques while using and handling fabric while draping	Ap	P	Practical Work
<b>CO2</b>	Explore and analyse the art of draping.	An	P	Home Assignments
<b>CO3</b>	Developing new and innovative design using draping techniques	C	P	Instructor-created 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>	Basic skirts Draping, panel skirt	<b>10</b>
<b>II</b>	Cowl skirt, Flared skirt, A-line Skirt, peg skirt.	<b>15</b>
<b>III</b>	Basic Pants draping; straight legged, palazzo	<b>15</b>
<b>IV</b>	Corset draping	<b>10</b>
<b>V</b>	Corset construction	<b>10</b>

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

**Correlation Levels:**

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

**References:**

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

## MAJOR 15

### *ILLUSTRATION (PRACTICAL)*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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 Outcome (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 on croquies to detailed specification drawings with swatches, trimmings & stitch details on the basis of research & innovative experiment on fabric & function for any specialized apparel category.	An	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Evaluate illustrator's work & enable to work outward from a point of focus or inspiration to develop a complete collection	E	P	Instructor-created exams / Home Assignments

<b>CO3</b>	Create the design and develop own style in illustration	C	M	
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><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>	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>10</b>
<b>V</b>	Develop a collection of 10 garments and flat sketch (with process)	<b>10</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	-
CO 3	3	1	2									

### 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

### *GARMENT CONSTRUCTION III (INDIAN WEAR) (PRACTICAL)*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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):

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive Level*</b>	<b>Knowledge Category#</b>	<b>Evaluation Tools used</b>
<b>CO1</b>	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 assignments
<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>				

### Detailed Syllabus:

Module	Content	Hrs
I	Salwar – Plain Salwar, Patiala Salwar, Churidar	10
II	Kameez – Plain Kameez, Anarkali, Multi Panel Kameez	10
III	Blouse – 3 Dart/4dart Blouse, Katori Blouse (Choli Cut Blouse)	10
IV	Men’s Wear – Jodhpuri Pajama, Kalidhar Kurta, Sherwani	20
V	Design and construct the above garments.	10

### Mapping of COs with PSOs and POs:

	PS O 1	PS O 2	PS O 3	PS O 4	PSO 5	PSO 6	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6
C O 1	2	3	-	-	2	1	3	-	-	-	1	-
C O 2	-	-	1	-	2	1	-	-	2	-	1	-
C O 3	3	-	2	3	3	-	-	-	2	-	-	1

### **Correlation Levels:**

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

### **REFERENCES**

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

## MAJOR 17

### *FASHION MERCHANDISING AND COSTING*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	<b>Fashion Merchandising And 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):**

<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 students regarding marketing	An	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Analyse the concept of merchandising	An	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Analyze the fashion market trends and awareness regarding customer relationship	An	P	Instructor-created exams / Quiz
<b>CO4</b>	Create merchandising plan and market plan for fashion product	C	M	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>Marks</b>
<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 Rs of Merchandising. Fashion Marketing, functions of Marketing, four Ps, Marketing mix, buying behavior, Buying process, market segmentation and target marketing; overview on fashion promotion.	<b>10</b>	<b>15</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>10</b>	<b>15</b>
<b>III</b>	<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 & L/C	<b>15</b>	<b>20</b>
<b>IV</b>	<b>Costing</b> Introduction to costing, Price and pricing concepts, Principles of Costing, Types of Cost, Cost unit and cost center, methods of costing, Techniques of costing,	<b>15</b>	<b>20</b>

	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		
<b>V</b>	<b>Open ended –</b> Create a fashion business plan/Merchandising action plan	<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	-	-	2	3	-	-	-	-	1	-	-	-
CO 4	-	1	-	-	-	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

### *WEAVES AND WOVEN STRUCTURE*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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):

<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 weaves and fabric structure	U	C	Seminar Presentation / Group Work
<b>CO2</b>	Explore various weave pattern and 'design.	An	P	Home Assignments
<b>CO3</b>	Evaluate various weave pattern and design	E	P	Instructor- created exams / Quiz
<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>				

## Detailed Syllabus:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</b>
<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. Warp way and weft way – Graphical representation of structure of a woven fabric.	<b>10</b>	<b>15</b>
<b>II</b>	<b>Study of Basic Weaves and its Derivatives</b> – Study of plain, twill and satin weave - Weave, Creation of draft, peg plan and tie-up from the weave repeat; Ornamentation of plain fabrics. Derivatives of plain – Regular and irregular Warp rib, Regular and irregular-Weft rib and Hopsack weaves - Catch-cord technique for weaving warp rib and hop-sack. Derivatives of twill – Ordinary twill, Wavy twill, Herringbone twill, Transposed twill, Broken twill, Diamond twill, twill dice check, Diaper design. Difference between various twills. Derivatives of Satin – Sateen, their formation and difference.	<b>15</b>	<b>20</b>
<b>III</b>	<b>Study of Fancy Weaves</b> - Honey comb weave - ordinary honey comb and Brighton Honey comb weave – its difference, Huck-a-back weave, crepe weave, Bedford chord weave, pile weave – classification, extra warp and extra weft figuring – production methods and their differences, double cloth weave, backed weave, welt and pique weave, gauze, leno and mock leno structure	<b>15</b>	<b>20</b>

<b>IV</b>	<b>Special colour and weave effects;</b> Study of Corkscrew weaves. - Simple Colour and weave effect - continuous line effects - hound's tooth patterns, bird's eye and spot effect, hairline stripes, step patterns, and all over effects, colour theories	<b>10</b>	<b>15</b>
<b>V</b>	<b>Open end module – weave samples</b>	<b>10</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	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**

1. Watson's Textile Design and colour by Z.J. Grosociki. Watson's Advanced Textile Design and Colour by Z J Grosociki.
2. Structural Fabric Design by James W. Kilbbe.
3. Woven cloth construction by R. Mark.
4. Grammar of Textile Design by H. Nisbet.
5. Woven structure and Design by Dori Geomar.

# SEMESTER VIII

## MAJOR 19

### *FASHION BUSINESS MANAGEMENT*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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):

<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 industry.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Develop strategic management skills specific to fashion business.	Ap	C	Instructor- created exams / Home Assignments
<b>CO3</b>	Explore financial management and planning for fashion businesses.	E	P	Instructor- created exams / Quiz

<b>CO4</b>	Evaluate the trend and Develop leadership and entrepreneurial skills for the fashion industry	E & C	M	Assignments
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\* - 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>	<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	<b>15</b>	<b>20</b>
<b>II</b>	<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	<b>15</b>	<b>20</b>
<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>10</b>	<b>15</b>



### **Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	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 Tsan Ming Choi

### **Additional Resources**

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

## MAJOR 20

### *FASHION COMMUNICATION*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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
<b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b>				

# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)
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**Detailed Syllabus:**

Module	Content	Hrs	Marks
<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>15</b>	<b>15</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>15</b>	<b>20</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>15</b>	<b>20</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>10</b>	<b>15</b>
<b>V</b>	<b>OPEN MODULE</b> <b>New Trends and Design a Digital campaign on a fashion brand</b>	<b>5</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
CO1	2	1	1	-	-	-	3	-	-	-	-	-
CO2	1	2	-	-	-	-	-	2	-	-	-	-
CO3	-	-	1	-	-	-	1	-	-	-	-	-
CO4	-	-	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.
- Selected readings and case studies.

# MAJOR 21

## *TECHNICAL TEXTILES*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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>	Explore various new generation textile	Ap	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Analyse and compare various functional textiles	An	P	Instructor- created exams / Home Assignments
<b>CO3</b>	Evaluate and develop various new developments in textiles.	E	M	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>Marks</b>
<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 textiles industry	<b>10</b>	<b>15</b>
<b>II</b>	Home textiles-Introduction – classification- Latest trends in bed linens kitchen linens – woven and nonwoven floor coverings – window treatments - and wall coverings - bath linen (latest updates to be included)	<b>10</b>	<b>15</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>15</b>	<b>20</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>15</b>	<b>20</b>

<b>V</b>	<b>OPEN END MODULE –</b> Finishes Given to Technical Textiles–Mechanical – calendering – raising – sheering – shrinkage and heat setting – chemicals; flame retardant – water repelling – anti static – anti microbial - latest updates to be included	<b>10</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
CO1	1	-	-	-	-	-	1	-	-	-	-	-
CO2	2	3	-	-	-	-	-	1	-	-	-	2
CO3	-	-	1	-	-	-	-	-	-	1	-	-

### Correlation Levels:

Level	Correlation
-	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

### *GLOBAL SOURCING*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Global sourcing</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>	Analyse global sourcing and its importance within the fashion sector	An	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	acquaint and apply various sourcing strategies and the factors that influence decisionmaking in sourcing.	Ap	P	Instructor- created exams / Home Assignments
<b>CO3</b>	acquire a comprehensive understanding and Analyse and apply international trade regulations and sustainable sourcing practices.	An	M	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>Marks</b>
<b>I</b>	<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.	<b>10</b>	<b>15</b>
<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>15</b>	<b>20</b>
<b>III</b>	<b>Global trade regulations affecting fashion sourcing:</b> 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>15</b>	<b>15</b>

<b>IV</b>	<b>International Trade Framework:</b> Trade agreements, tariffs, trade barriers, and their impact on fashion sourcing. <b>Supply Chain Resilience:</b> Strategies for building resilience in the fashion supply chain, risk management, and crisis response. <b>Future trends in fashion sourcing:</b> Predictions for technological advancements and their impact on the industry.	<b>15</b>	<b>20</b>
<b>V</b>	Open ended - discussion and case study on the lessons learned from the simulation and how these can be applied in real-world scenarios.	<b>5</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. HaBrookshire.
- The Global textile industry – Toyne, Brain.
- Gerd Kerkhoff ``Global Sourcing –for the future”, Willey publishers.
- Borstelmann, Kai, “Global Sourcing”, Wiley publishers.

## ***CREATIVE PATTERN MAKING (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Creative Pattern Making (Practical)</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>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	Group Work
<b>CO2</b>	Adapt to enable a design to fit a person	Ap	P	Home Assignments
<b>CO3</b>	Develop skills to create patterns for garments	C	P	Instructor-created assignments
<b>CO4</b>	Exploring the knowledge related to different fashion components students will be able to create a variety of patterns	An	P	Academic projects



### Correlation Levels:

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

### REFERENCES

- ‘Pattern Magic 1, 2 & 3’ By Tomoko Nakamaichi. • ‘The Art of manipulating Fabric’ by Colette Wolff.
- Apparel Manufacturing – Hand Book – Jacob Solinger.
- Technology of Clothing Manufacture – Herold Carr & B. Latham.

## ***ORGANIZATIONAL BEHAVIOR***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Organizational Behavior</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
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</b></p>				

## Detailed Syllabus:

Module	Content	Hrs	Marks
I	<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.	15	20
II	<b>Individual behaviour</b> – personality, perception, learning, attitudes interpersonal behavior – Group and inter-group behaviour.	10	15
III	<b>Group Dynamics</b> – Formal and Informal Group, Group Norms, Group Cohesiveness, Group Behaviour and Group Decision – making.	10	15
IV	Motivation and morale, leadership-nature, styles and approaches, development of leadership including laboratory training. Power and Authority – Definition of Power –Types of Power.	15	20
V	<b>Management of change (Open ended Module) - conflict Management-</b> Organisation Health, Development and Effectiveness. Management of culture, Cross Cultural Management. Open discussion and case study.	10	

## Mapping of COs with PSOs and POs:

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

### **Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	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 Mc Graw Hill.

## ***ADVANCED CAD (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Advanced CAD (Practical)</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):**

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



**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	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

## ***ART DIRECTION (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Art Direction (Practical)</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>	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
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\* - 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>	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	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	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. • It's not how Good you are, it's 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 JohnIngledeu.

## ***SUSTAINABLE FASHION***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Sustainable Fashion</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 concept of sustainability and its relevance to the fashion industry.	U	C	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Explore the environmental and social impacts of fashion production and consumption.	U	C	Instructor-created exams / Home Assignments
<b>CO3</b>	Identify sustainable materials and ethical production practices.	E	P	Instructor-created exams / Quiz
<b>CO4</b>	develop strategies for promoting sustainability in fashion	E	P	Exams
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</b></p>				

## Detailed Syllabus

MODULES	CONTENTS	HOURS	MARKS
1	<p><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; Importance of sustainability in fashion; Environmental Impacts of Fashion- Water usage and pollution; Carbon footprint and energy consumption; Waste and recycling</p>	15 hours	20
2	<p><b>Social Impacts of Fashion and Sustainable Materials -</b> 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	15
3	<p><b>Ethical Production Practices, CSR and Circular Fashion Economy -</b> 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>	15 hours	20
4	<p><b>Sustainable Fashion Marketing -</b>            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</p>	10 hours	15

	Trade, GOTS); Impact of policy on sustainable practices		
<b>5</b>	<b>Technology and Innovation in Sustainable Fashion (Open ended Module)</b> Role of technology in promoting sustainability; Innovative practices (e.g., 3D printing, smart textiles); Future trends in sustainable fashion technology	5 hours	

### Mapping of COs with PSOs and POs:

	PS O1	PSO 2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	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
-	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

## ***TEXTILE MANAGEMENT***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Textile Management</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>	Analyse new development and apply, re use and management of Textile.	An	P	Seminar Presentation / Group Tutorial Work
<b>CO2</b>	Analyse various Textile characteristics	An	M	Instructor-created exams / Home Assignments
<b>CO3</b>	Evaluate Various management techniques in textile management	E	P	Instructor-created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><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>Marks</b>
<b>I</b>	<p>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.</p> <p>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</p>	<b>15</b>	<b>20</b>
<b>II</b>	<p>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,</p>	<b>15</b>	<b>20</b>
<b>III</b>	<p>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.</p>	<b>10</b>	15
<b>IV</b>	<p>Market Research Research Objectives, Research design, Trendanalysis of textile industry, Forecasting techniques. Export procedure, Export incentives, Problems in exporting textiles, Trends in Indian Export</p>	<b>10</b>	15

<b>V</b>	Open ended - Hosiery Industry Introduction, scope, History, growth, production employment rate, export market and recent developments	<b>10</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	1	-	-	-	-	-	3	-	-	-	-	-
CO 2	2	3	-	-	-	-	-	2	-	-	-	-
CO 3	-	-	1	-	-	-	-	-	-	-	1	-

**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

## ***GLOBAL FASHION AND BRAND MANAGEMENT***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Global Fashion And Brand Management</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>	Analyse and evaluate for better managerial skills on boutiques	E	P	Instructor-created exams / Quiz
<b>CO4</b>	Develop the intricacies of retail business and apply in real scencario	C	M	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)
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**Detailed Syllabus:**

Module	Content	Hrs	
<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>20</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>20</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>15</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 TouchPoints, Branding Ideals, Branding Elements, Name, Logo and More	<b>10</b>	<b>15</b>
<b>V</b>	Open ended - Brand analysis and case study presentation	<b>10</b>	

### Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	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 Philip 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

## ***FILM AND THEATRE COSTUME (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Type</b>	<b>Elective</b>				
<b>Course Title</b>	<b>Film and Theatre Costume (Practical)</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>	Analyse and apply the concepts of film and theater costumes	An	P	Group Project Work
<b>CO2</b>	Analyse different art, culture & and application in film and theatre costume	Ap	P	Assignments
<b>CO3</b>	Analyse and evaluate costumes based on theme and story and character	E	M	Instructor-created projects
<b>CO4</b>	Analyse and develop costume according to story and character	C	M	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>	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.	<b>12</b>
<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.	<b>12</b>
<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.	<b>16</b>
<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.	<b>12</b>
<b>V</b>	Case study based on any Oscar winning movie.	<b>8</b>

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

	PS O1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	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*, (2nd ed), Prentice Hall Inc. (1983)
- Deborah Nadoolman Landis, *Costume Design*, Focal Press (2012)
- Kate Spade, Ruth A., Peltason, *Style*, Simon & Schuster (2004)

## ***RESEARCH METHODOLOGY***

<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	Analyse of research concepts and Develop report writing or presentation skills	An	C	Assignments
CO2	Compare different types of research methods	Ap	P	Practical Assignment /
CO3	Construct research design or proposal for future project works	Ap	P	Presentation / Group Work
CO4	Evaluate various sampling techniques and measurement scales	E	M	Instructor-created 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
I	Fundamentals of research -Definitions of Research, Objectives 12 25 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.	15	20
II	Research Design: Concept and Importance in Research - Features of a good research design – basic components of a research design Research 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.	15	20



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

### 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 GROUPS

**GROUP I -  
DESIGN PROCESS AND DEVELOPMENT  
(PRACTICAL)**

**SEMESTER 1**

***DESIGN TECHNIQUES AND CONCEPT DEVELOPMENT***

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	CFD1MN101				
<b>Course Title</b>	<b>Design Techniques and Concept Development (Practical)</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>	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	Practical 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>	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	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
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

## SEMESTER 2

### *STYLE DEVELOPMENT*

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Title</b>	CFD2MN101				
<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>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
<b>CO2</b>	Evaluate a design and compare with other works	E	P	Home Assignments
<b>CO3</b>	Evaluate other designers work	E	P	Practical work
<b>CO4</b>	Explore design pathway	An	P	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	Critical review- critical review of previous works	10
II	Process- Decoding and understanding your process	12
III	Unlearning – decoding the process of peers and other designers	18
IV	Style- understanding your personal style and developing a personal manifesto	10
V	Exploring and choosing a design pathway	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	-	2	-	1	1	-	-
CO 2	2	2	-	1	1	-	2	-	1	1	-	-
CO 3	3	-	-	3	3	2	-	-	-	3	2	-

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

**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
- Design for the real world – Victor Papanek
- Objects of desire: Design and Society – Adrian Forty
- Elinor Renfrew and Colin Renfrew – Developing a collection

## SEMESTER 3

### *PROTOTYPE DEVELOPMENT*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
	CFD3MN101				
<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>
<b>V</b>	Prototype development	<b>10</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	-	1	-	-	-
CO 2	2	2	1	-	-	-	1	1	1	-	-	-

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
-	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

## SEMESTER 8

### *PORTFOLIO DEVELOPMENT*

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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>	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>	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	10
<b>III</b>	Creative writing – written communication to accompany the design	15
<b>IV</b>	Portfolio presentation - media experimentation, presentation and layout	15
<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:**

<b>Level</b>	<b>Correlation</b>
-	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 II**  
**BRAND MANAGEMENT**

# SEMESTER 1

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1MN 102</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>				
<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>CO 1</b>	Understand the fundamentals regarding marketing	U	C	Seminar Presentation/Group Tutorial Work
<b>CO 2</b>	analyze the fashion market	An	p	Instructor- created exams / Home Assignments
<b>CO 3</b>	Evaluate various brand and their brand strategies	E	P	Instructor- created exams / Quiz
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><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>Marks</b>
<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>15</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>20</b>
<b>III</b>	<b>Brand Identity &amp; Positioning:</b> Meaning of Brand identity, Need for Identity & Positioning, Dimensions of brand identity, Brand identity prism. Brand positioning – Meaning, Point of parity & Point of difference, positioning guidelines. Case study of any Fashion brand: Presentation on Brand Identity & Positioning, Brand Equity, Dimensions of brand identity, Brand identity prism, Brand Value etc.	<b>20</b>	<b>20</b>
<b>IV</b>	<b>Fashion brands:</b> Definition; history of fashion brand; segmentation; fashion pyramid: definition, importance, brand positioning in pyramid. <b>Project:</b> Compare and identify fashion brands in fashion pyramid and present the case study of any one brand	<b>10</b>	<b>15</b>
<b>V</b>	<b>Open Module</b> <b>Case Study &amp; presentation of Fashion Brand</b>	<b>10</b>	

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

	PS O1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	P O 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

## SEMESTER 2

<b>Programme</b>	<b>B.Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD2MN 102</b>				
<b>Course Title</b>	<b>Consumer Behaviour</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:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</b>
<b>I</b>	<b>Consumer behaviour:</b> Customer vs consumer. Consumer: Definition, types and process; consumer buying roles; decision process	<b>10</b>	<b>20</b>
<b>II</b>	<b>Consumer Behaviour 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, Engel Blackwell- Miniard model, Webster and wind model, Nicosia model, BJ Fogg model.	<b>12</b>	<b>15</b>
<b>III</b>	<b>Culture and consumer behaviour:</b> culture and ethics, managing cultural differences, conducting cross-cultural analysis, Global Cultures and Buyer Behaviour.	<b>18</b>	<b>15</b>
<b>IV</b>	<b>Study, analyze and present a target group and understand the consumer behaviour towards a brand/ product</b>	<b>10</b>	<b>20</b>
<b>V</b>	<b>Open Module</b> Role of Technology and new development in CRM	<b>10</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 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

## SEMESTER 3

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD3MN 202</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
<p><b>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</b></p> <p><b># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</b></p>				

## Detailed Syllabus:

Module	Content	Hrs	Mar
I	Introduction to fashion industry; fashion, business and product - understand the categories of fashion merchandise; Objectives of marketing; marketing mix; market segmentation; Understanding Social, Ethical, and Ecological Aspects of Market Planning; Marketing strategies: types; process	10	15
II	New approaches in marketing; marketing psychology; psychological theories in marketing; Sustainability and Ethical Marketing; Experiential Marketing	10	15
III	Marketing Theories: Boston Consulting Group Matrix; PESTEL 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	12	15
IV	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	18	25
V	<b>Open Module</b> <b>Case Study &amp; Project</b> Intern with any start-up/ 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	10	

### 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

## SEMESTER 8

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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>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>CO 1</b>	Understand the structure and dynamics of the fashion brand	U	C	Seminar Presentation / Group Tutorial Work
<b>CO 2</b>	Develop strategic management skills specific to fashion business.	U	C	Instructor-created exams / Home Assignments
<b>CO 3</b>	Explore planning for fashion luxury brand businesses.	E	P	Instructor-created exams / Quiz
<b>CO 4</b>	Gain insights into fashion luxury brand management.	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:

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</b>
<b>I</b>	History of luxury. Concept of luxury, luxury industry. Luxury Brand Characteristics, Luxury Consumer, Characteristics of today's luxury consumer; sustainable luxury.	5	10
<b>II</b>	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	15	15
<b>III</b>	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	15	25
<b>IV</b>	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.	15	20
<b>V</b>	<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.	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

- 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 III

### SURFACE EMBELLISHMENT (Practical)

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD1MN 103</b>				
<b>Course Title</b>	<b>Basic Hand Embroidery Stitches And Its Variation</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

\* - 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	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	18
II	Basic hand embroidery and their 3 variations- Straight stitch, Chain stitch, Buttonhole stitch.	10
III	Basic hand embroidery and their 3 variations- satin stitch.Lazy daisy stitch , Feather stitch .	10
IV	Basic hand embroidery and their 3 variations- Herringbone ,knot stitch, cross stitch.	12
V	Create any 1 fashion product with the above mentioned.	10

### Mapping of COs with PSOs and POs:

	PS O1	PS O2	PSO 3	PSO 4	PSO 5	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.

## SEMESTER II

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</b>				
<b>Course Code</b>	<b>CFD2MN 103</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:

Module	Content	Hrs
I	Introduction to weave stitches-3 types(weaving stitch, woven wheel, spiders web)	10
II	Introduction to Couching-3 types (surface, Pendant, Bokhara)	10
III	Introduction to Braid stitch-- 3types (braid, plaited braid, Elizabethan braid)	10
IV	Introduction to Fishbone-3(Fish-bone, Open Fish-Bone, Raised fishbone)	15
V	<b>Create any1fashion product with the above mentioned stitches</b>	15

### Mapping of COs with PSOs and POs:

	PS O1	PS O2	PSO 3	PSO 4	PSO 5	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.

## SEMESTER III

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

\* - 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>	Sequin work -3types (using back stitch, chain, French knot)	<b>10</b>
<b>II</b>	Beadwork -3types (using running stitch, coral stitch, fly stitch)	<b>10</b>
<b>III</b>	Mirror work -Any 3 types	<b>10</b>
<b>IV</b>	Zardozi - Any 3 types	<b>15</b>
<b>V</b>	<b>Create any1fashion product with the above mentioned.</b>	<b>15</b>

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

	PSO	PSO	PSO	PSO	PSO	PSO	PO	PO	PO	PO	PO	PO
CO 1	-	-	-	-	-	-	2	-	-	-	-	-
CO 2	2	-	-	-	-	-	2	-	-	-	-	-
CO 3	-	-	-	-	-	-	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

## SEMESTER VIII

<b>Programme</b>	<b>B. Sc. Costume and Fashion Designing</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>4</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 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) Metacognitive Knowledge (M)</b></p>				

### Detailed Syllabus:

Module	Content	Hrs
I	Introduction to the diversity of Indian embroidery - Regional variations and their distinctive characteristics- Motifs and patterns in traditional Indian embroidery. Draw each region (west east north and south) motif in record (3 motifs)	10
II	. Phulkari (Punjab), Kutch Embroidery (Gujarat),Chikankari (Uttar Pradesh), Kashida (Kashmir)- create 1 each	10
III	Pakka & Kachcha Embroidery (Rajasthan), Kantha (West Bengal), Sujani (Bihar), Pipli Appliqué (Odisha) - create 1 each	10
IV	Kasuti (Karnataka), Banjara (Lambadi) Embroidery (Telangana/Andhra), Mukaish & Zardozi (UP/Rajasthan)	12
V	<b>Design &amp; create–Project</b> <ul style="list-style-type: none"> <li>• sketch and plan a product (wall frame, cushion cover, etc.)</li> <li>• Select 2–3 regional styles to incorporate.</li> </ul>	18

#### 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:

<b>Level</b>	<b>Correlation</b>
-	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