

# **MAHATMA GANDHI UNIVERSITY**

**PRIYADARSHINI HILLS, KOTTAYAM – 686 560**



## **CHOICE BASED COURSE CREDIT SEMESTER SYSTEM AND GRADING**

**Scheme & Syllabi**

**For**

**B.Sc APPAREL AND FASHION DESIGN  
PROGRAMME**

**2016**

## **Acknowledgement:**

As per Order No.Ac AIX/2/CBCS Revision (UG/PG)/2016 of the MG University, the expert committee in **B.Sc. Apparel and Fashion Design** was constituted with the task of syllabus revision for 2016 admission onwards. As instructed by the university, a workshop was convened including the expert committee members and teachers handling subjects from different Colleges. The members carefully examined the syllabi of various universities during the workshop and made the necessary changes to the existing curriculum. The participants worked in groups on each specialization under the guidance of the committee members. The views, ideas and suggestions of under graduate students were also taken in to consideration during the curriculum designing and updating processes.

I gratefully acknowledge, at this juncture, the unstained support and guidance extended by the expert committee members and all the teachers who cooperated most willingly for the successful completion of the work.

For the Expert Committee in Fashion Technology

Kottayam  
5-5-16

Prof.Manjulin Jacob  
(Convener)

## **MAHATMA GANDHI UNIVERSITY KOTTAYAM**

### **The members of the Expert Committee:**

1. Ms.Manjulin Jacob, Head, Dept. of Home Science, Assumption College, Changanasserry (**Convener, Expert Committee**)
2. Smt. Anu Anna Koshy, Head, Dept. of Fashion Technology, Assumption College, Changanasserry.
3. Dr. Susan Paul, Head, Dept. of Fashion Technology, Yeldo Mar Baselios College, Kothamangalam.
4. Smt. LekhaSreenivas, Head, Dept. of Fashion Design, St. Teresa's College, Ernakulam.
5. Dr.Leena Leon, Asst. Professor, Dept. of Home Science, St. Teresa's College, Ernakulam.

### **The teachers attended the Workshop:**

1. Smt. Liz Thankom Mathew, Assistant Professor, Dept. of Fashion Technology, Assumption College.
2. Ms. Anna Mary Scaria, Assistant Professor, Dept. of Fashion Technology, Assumption College.
3. Ms. Anu Mary Augustine, Assistant Professor, Dept. of Fashion Technology, Assumption College.
4. Ms. Neelima R. Thomas, Assistant Professor, Dept. of Fashion Technology, Assumption College.
5. Ms. JyothisZacharia, Assistant Professor, Dept. of Fashion Technology, Assumption College.
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**MAHATMA GANDHI UNIVERSITY KOTTAYAM**  
**PROGRAMME IN B.Sc. APPAREL AND FASHION DESIGN**  
**UNDER**  
**COURSE-CREDIT-SEMESTER SYSTEM & GRADING**  
(2016 admissions onwards)

**AIMS AND OBJECTIVES OF THE PROGRAMME**

**Aim:**

B.Sc. Apparel and Fashion Design is a six semester full-time programme, which employs the best methods to equip the students with the tools and techniques balanced with theory in the modern fashion/textiles, which has today taken the shape of fashion industry.

India, which has always been a centre for the traditional textile and garment trade, has in the past decade become a centre of innovation in garment and fashion design. As one of the major players in the global apparel market, the need for professionals in the field of fashion is increasing tremendously in India.

This programme equips students to pursue a wide range of career prospects as designers in apparel manufacturing, merchandising, marketing management, quality assurance, production planning & control and product engineering. The course also tunes student's entrepreneurial skills to set up their own manufacturing units and export start-ups.

**Objectives:**

- To develop students' aesthetic, intellectual and technological abilities through programs that integrates theory and practice.
- To offers students a rigorous and innovative curriculum taught by faculty with outstanding academic and industry experience.
- To promotes students' growth and self-development through internships, guest lectures, industry-sponsored projects, and opportunities for experiential learning.

**Eligibility:**

A pass in plus two or equivalent examinations recognized by the university, irrespective of the streams/subjects.

### **Duration of the Course:**

The B.Sc. Apparel and Fashion Design shall be a six semester full time programme extending to three academic years consisting of 90 working days of instruction through each semester.

There shall be two Semesters in an academic year, the 'ODD' semester commences in June and on completion, the 'EVEN' Semester commences after a semester-break of three days with two months' vacation during April and May.

The student may be permitted to complete the Programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.

### **Programme:**

B.Sc. Apparel and Fashion Design programme- is grouped under the Model III-New Generation Courses.

### **Scheme and Syllabus:**

The B.Sc. Apparel and Fashion Design programme shall include (a) Common Course, (b) Core Courses (c) Complementary courses,(d) Generic Elective course (e) Project and (f) Field work. There shall be one choice based course; in the sixth semester with a choice of one out of three elective courses.

### **Courses:**

The programme gives ample weightage to English as a communication medium. Students must develop the basic skills in English through **Common courses (2)** in the first and second semester. The **core course** includes **Apparel & Fashion Design** (22 courses), two **Complementary courses**. **Concept in Apparel** (6 courses) **ii. Apparel Business** (3Courses), **Generic Elective**(1 out of 3 courses)and**Choice based course**(1out of 3 courses). The programme gives impetus to practical training throughout the semesters. The students get a better understanding on the related topics through the complementary courses of the entire semesters. They are required to do a fieldwork in the form of **state wise assignment** during **the vacation time after II semester**.

The programme lays greater emphasis on interaction with the relevant industry in the form of an **Internship (Project work)** after the **IV semester**.

### **COURSE SUMMARY**

#### **COMMON COURSE**

1. English I
2. English II

**CORE COURSE: Apparel And Fashion Designing**

1. AF1CRT01-Sociology Of Fashion (T)
2. AF1CRP02-Foundation Art (P)
3. AF1CRP03-Basics Sewing Techniques (P)
4. AF1CRP05-Surface Adornment (P)
5. AF2CRP07-Fashion Interpretation And Illustration (P)
6. AF2CRP08-Flat Pattern Making (P)
7. AF2CRP09-Sewing Of Design Details (P)
8. AF2CRT10-Fashion Designing Concepts (T)
9. AF3CRP11-Fashion Illustration And Stylization (P)
10. AF3CRP12-Advanced Sewing Designs (P)
11. AF3CRT15--History Of Western Costume (T)
12. AF4CRP17-Fashion Illustration And Rendering Techniques (P)
13. AF4CRP18-Indian Clothing Construction (P)
14. AF4CRP22-Fundamentals Of Design Thinking (T)
15. AF5CRP23-Western Clothing Construction (P)
16. AF5CRP24-Computer Aided Fashion Design (P)
17. AF5CRP25Children's Clothing (P)
18. AF5CRP26-History Of Art (T)
19. AF6CRP28-Thematic Line Development (P)
20. AF6CRP29-Jewelry Designing (P)
21. AF6CRP30-Portfolio Presentation (P)
22. AF6CRP32-State Wise Assignment

**COMPLEMENTARY-I: CONCEPT IN APPARELS**

1. AF1CMP04-Fabric Science (T)
2. AF2CMT06-Traditional Indian Textiles And History Of Indian Costume (T)
3. AF3CMP13-Textile Design (P)
4. AF3CRT16-Environment and Fashion (T)
5. AF4CRT20-Apparel Production And Quality Control (T)
6. AF6PRP33-Internship (Project)

**COMPLEMENTARY-II: APPAREL BUSINESS**

1. AF3CRT14-Fashion Theory (T)
2. AF4CRT19-Fashion Marketing And Merchandising (T)
3. AF4CRT21-Essentials Of Entrepreneurship (T)

**GENERIC ELECTIVES**

1. AF5GET01-Socio-Psycho Aspects Of Clothing (T)
2. AF5GET02-Fundamentals Of Visual Merchandising (T)
3. AF5GET03-Elements And Principles Of Design (T)

### CHOICE BASED CORE

1. AF6CBP01-Computer Aided Patternmaking And Grading (P)
2. AF6CBP02-Draping (P)
3. AF6CBP03-Thematic Furnishing (P)

### B.Sc. APPAREL AND FASHION DESIGN PROGRAMME

#### SCHEME OF COURSES

Model III Apparel and Fashion Design Courses and its number are as the following:

Type of programme	Course	Number
Model III	Common	2
	Core + Complementary	31
	Choice based Course	1
	Generic Elective	1

#### Courses with credits:

The programme of Apparel and Fashion Design consist of common courses with 8 credits, core plus complementary courses with 106 credits, choice based courses with 3 credits and generic elective with 3 credits. Since the students are engaged in this significant work which leads to the culmination of the whole programme.

#### Model III

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	8
d	Credits required from Core + Complementary + Vocational Courses including Project	109
e	Generic Elective (GE)	3
f	Minimum attendance required	75%

Type of programme	Course	Credits	Total credits
Model III	Common	08	120



	<b>Core + complementary</b>	<b>106</b>	
	<b>Choice based Course</b>	<b>03</b>	
	<b>Generic Elective</b>	<b>03</b>	

SI.NO:	<i>B.Sc Apparel and Fashion Design Programme Mahatma Gandhi University</i> TITLE OF COURSE	HRS/ WEEK	CREDITS
1.	English-I (T)	5	4
2.	AF1CRT01-Sociology of Fashion (T)	4	4
3.	AF1CRP02-Foundation Art (P)	4	3
4.	AF1CRP03-Basic Sewing Techniques (P)	4	3
5.	AF1CMP04-Fabric Science (T)	4	4
6.	AF1CRP05-Surface Adornment (P)	4	3
<b>II</b>			
7.	English- II (T)	5	4
8.	AF2CMT06-Traditional Indian Textiles and History of Indian costume (T)	4	4
9.	AF2CRP07-Fashion Interpretation and Illustration (P)	4	3
10.	AF2CRP08-Flat Pattern Making (P)	4	3
11.	AF2CRP09-Sewing of Design Details (P)	4	3
12.	AF2CRT10-Fashion Designing Concepts (T)	4	4
<b>III</b>			
13.	AF3CRP11-Fashion Illustration and Stylization (P)	5	3
14.	AF3CRP12-Advanced Sewing Designs (P)	4	3
15.	AF3CMP13-Textile Design (P)	4	3
16.	AF3CRT14-Fashion Theory (T)	4	3
17.	AF3CRT15-History of Western Costume (T)	4	4
18.	AF3CRT16-Environment and Fashion (T)	4	4
<b>IV</b>			
19.	AF4CRP17-Fashion Illustration and Rendering Techniques (P)	4	3
20.	AF4CRP18-Indian Clothing Construction (P)	5	3
21.	AF4CRT19-Fashion Marketing and Merchandising (T)	4	4
22.	AF4CRT20-Apparel Production and Quality Control (T)	4	4
23.	AF4CRT21-Essentials of Entrepreneurship (T)	4	4
24.	AF4CRP22-Fundamentals of Design Thinking (T)	4	4
<b>V</b>			
25.	AF5CRP23-Western Clothing Construction (P)	6	3
26.	AF5CRP24-Computer Aided Fashion Design (P)	5	3
27.	AF5CRP25-Children's Clothing (P)	6	3
28.	AF5CRP26-History of Art (T)	5	4
29.	<b>Generic Elective</b>	3	3
<b>VI</b>			
30.	AF6CRP28-Thematic Line Development (P) ***	11	5
31.	AF6CRP29-Jewellery Designing (P)	4	3
32.	AF6CRP30-Portfolio Presentation (P) *****	6	3
33.	<b>Choice Based Core</b>	4	3
34.	AF6CRP32-State Wise Assignment*	-	1
35.	AF6PRP33-Project Work**	-	4
	Total	150	120

**B.Sc. APPAREL AND FASHION DESIGN COURSES WITH HOURS PER WEEK AND DISTRIBUTION OF CREDITS**

## **COURSE DETAILS**

### **1. Zero Hour Courses**

Zero hour courses are courses done during vacation and which therefore do not take up semester hours. There are two such courses in the programme – **State wise Assignment\*** (after II semester) and **Project Work\*\*** (after IV semester). A separate statement of grade will be issued on these courses along with the VI semester score card.

- **State wise Assignment\***

The students shall do a detailed study in groups of minimum five for a month after the second semester about the lifestyle, arts and crafts, culture, customs and costumes of the people of a particular state of India. They are required to present a documentary of their research and set up an ambience which represents the geographic conditions of the state. They present the traditional dances, costumes, food, textiles and handicrafts, occupations etc which will be recorded and later be presented along with a report before an internal jury during the III semester. This course will have only internal assessment based on viva-voce examination and the marks awarded will be submitted to the University along with the internal marks of the courses of the VI Semester.

- **Project Work\*\***

After the completion of the IV semester, the students are required to do an actual study among indigenous artisans understanding their problems and giving innovative solutions for product development and its marketability by employing the design thinking process. The students can also take up projects in association with self help groups, local artisans, NGOs and some organizations like Integrated Child Development Scheme, Govt. of India, Kudumbasree, Shrishti Welfare Centre, Munnar. They have to submit this **Project work** at end of the sixth semester.

### **II Thematic Line Development\*\*\***

Each student will conceptualize and develop a collection of at least five garments in the VI Semester, which demonstrate the student's creativity and understanding of the market. A Viva based on the collection of garments will be conducted at the end of the VI semester by an external examiner.

### **III Portfolio Presentation\*\*\*\***

The students have to document all their best presentable work done through all the semesters and those that portray the student's area of interest. The portfolio can be an effective means of communicating the capacities and capabilities of the students to anyone who seeks their skills and talent. A viva based on their presentation will be conducted at the end of the VI semester by an external examiner.

### **Zero Credit Courses**

Zero Credit Courses shall be included in the programme to encourage advanced learners and shall be indicated in the score sheet. Permission for obtaining zero credit courses shall be done only under the supervision of a university approved permanent faculty member of the department which offers the core courses.

### **EXAMINATIONS**

The evaluation of each course shall contain two parts such as Internal or In-Semester Assessment (ISA) and External or End-Semester Assessment (ESA). The ratio between internal and external examinations shall be 1:4. There shall be a maximum of 80 marks for external evaluation and a maximum of 20 marks for internal evaluation. Both Internal and External mark are to be mathematically rounded to the nearest integer.

For all papers (theory and practical) grades are given on a 10 point scale based on the total percentage of marks (**ISA + ESA**) as given below.

Percentage of Marks	Grade	Grade Point
95 and above	S Outstanding	10
85 to below 95	A <sup>+</sup> Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B <sup>+</sup> Good	7
55 to below 65	B Above Average	6
45 to below 55	C Satisfactory	5
40 to below 45	D Pass	4
Below 40	F Failure	0
	Ab Absent	0

Grades for the different courses, semesters and overall programme are given based on the corresponding CPA as shown below.

GPA	GRADE
9.5 and Above	S - Outstanding
8.5 to below 9.5	A <sup>+</sup> - Excellent
7.5 to below 8.5	A - Very Good
6.5 to below 7.5	B <sup>+</sup> - Good
5.5 to below 6.5	B - Above Average
4.5 to below 5.5	C - Satisfactory
4.0 to below 4.5	D - Pass
Below 4.0	F - Failure

A separate minimum of 30% marks each for internal and external ( for both theory and practical) and aggregate minimum of 40% marks are required for a pass for each paper. For a pass in a programme, a separate minimum of Grade **D** is required for all the individual papers. If a candidate secures Grade **F** for any one of the papers offered in a Semester/ Programme only Grade **F** will be awarded for that

Semester/ Programme until he/she improves this to Grade **D** or above within the permitted period.

Students who complete the programme with 'D' grade in the "Regulations for Under Graduate Programmes under Choice Based Credit System 2016" will have one betterment chance within 12 months, immediately after the publication of the result of the whole programme.

Students discontinued from previous regulations, CBCSS 2013, can pursue their studies in "Regulations for Under Graduate Programmes under Choice Based Credit System 2016" after obtaining readmission. These students have to complete the programme as per "Regulations for Under Graduate Programmes under Choice Based Credit System 2016".

#### **MARK DISTRIBUTION FOR EXTERNAL AND INTERNAL VALUATION**

The external theory examination of all semesters shall be conducted by the University at the end of each semester. Internal evaluation is to be done by continuous assessments on the following components. For all (theory and practical) total marks of external examination is **80** and total marks of internal evaluation is **20**.

Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below.

#### **For all theory papers**

- a) **Marks of External Examination** : **80**  
b) **Marks of Internal Evaluation** : **20**

All the three components of the internal assessment are mandatory

<b>Components of Theory Internal Evaluation</b>	<b>Marks</b>
Attendance	5
Assignment/ Seminar/Viva-Voce	5
Test paper(s) <b>(1 or 2)</b> <b>(1 x 10 =10; 2 x 5 =10)</b>	10
<b>Total</b>	<b>20</b>

**For All Practical Papers**

a) **Marks of External Examination** : **80**

b) **Marks of Internal Evaluation** : **20**

All the three components of the internal assessment are mandatory

<b>Components of Practical Internal Evaluation</b>	<b>Marks</b>
Attendance	5
Test paper	5
Record*	5
Lab Involvement	5
<b>Total</b>	<b>20</b>

Record should be related to number of experiments recorded and duly signed by the concerned teacher in charge.

**For Internship Project**

a) **Marks of External Examination** : **80**

b) **Marks of Internal Evaluation** : **20**

<b>Components of Project- External Evaluation</b>	<b>Marks</b>
Internship Report	50
Viva-Voce	30
<b>Total</b>	<b>80</b>

All the four components of the internal assessment are mandatory

<b>Components Internal Evaluation of project</b>	<b>Marks</b>
Punctuality	5
Experimentation/Data collection	5
Knowledge	5
Report	5
<b>Total</b>	<b>20</b>

### Attendance Evaluation

<b>% of Attendance</b>	<b>Marks</b>
90 and above	5
85 – 89	4
80 – 84	3
76-79	2
75	1

(Decimals are to be rounded to the next higher whole number)

### Assignments/ Seminar/ Viva:

Assignments are to be done from 1<sup>st</sup> to 5<sup>th</sup> Semesters. At least one assignment should be done in each semester for all papers.

Different components for the evaluation of **Assignment**

<b>Components</b>	<b>Marks</b>
Punctuality	1
Content	2
Conclusion	1
Reference	1
<b>Total</b>	<b>5</b>

Different components for the evaluation of **Seminar**

<b>Components</b>	<b>Marks</b>
Research	1
Content	1
Conclusion	1
Presentation	2
<b>Total</b>	<b>5</b>

Different components for the evaluation of **Viva- Voce**

<b>Components</b>	<b>Marks</b>
Knowledge of Subject Matter	3
Communication Skill	1
General Poise	1



<b>Total</b>	<b>5</b>
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### **Internal Assessment Test Papers**

At least one internal test-paper is to be attended in each semester for each paper. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for two years and shall be made available for verification by the University. The responsibility of evaluating the internal assessment is vested on the teacher(s), who teach the paper.

### **State Wise Assignment\***

For State wise assignment there is no external evaluation. The break up for internal evaluation of State wise assignment is as follows.

<b>Components</b>	<b>Marks</b>
Depth of Research	25
Garment Construction	40
Design Boards & PPT	20
Presentation	15
<b>Total</b>	<b>100</b>

### **Internship (Project) \*\***

The break up for internal evaluation of internship is as follows.

<b>Components</b>	<b>Marks</b>
Attendance	5
Practical Skill	10
Laboratory Involvement	5
<b>Total</b>	<b>20</b>

### **Thematic Line Development\*\*\***

The break up for internal evaluation of Thematic Line Development is as follows.

<b>Component</b>	<b>Marks</b>
Attendance	5
Designing	5
Pattern Making	5
Garment Construction	5
<b>Total</b>	<b>20</b>

### **Jewelry Designing**

The break up for internal evaluation of Jewelry designing is as follows.

<b>Component</b>	<b>Marks</b>
Attendance	5
Designs	5
Products	5
Term Submission	5
<b>Total</b>	<b>20</b>

### **Portfolio Presentation\*\*\*\***

The break up for internal evaluation of portfolio presentation is as follows.

<b>Component</b>	<b>Marks</b>
Attendance	5
Punctuality	5
Design Assignment	10
<b>Total</b>	<b>20</b>

### **External Examination**

The external theory examination of all semesters shall be conducted by the University at the end of each semester.

Students having a minimum of 75% average attendance for all the courses only can register for the examination. Condonation of shortage of attendance to a

maximum of 10 days in a semester subject to a maximum of 2 times during the whole period of the programme may be granted by the University on valid grounds. This condonation shall not be counted for internal assessment. Benefit of attendance may be granted to students attending University/College union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also. Those students who are not eligible even with condonation of shortage of attendance shall repeat the **semester** along with the next batch after obtaining readmission.

All students are to do a **project in the area of core course**. This project can be done individually or in groups (not more than five students) for all subjects which may be carried out in or outside the campus. Special sanction shall be obtained from the Vice-Chancellor to those **new generation programmes** and programmes on **performing arts** where students have to take projects which involve larger groups. The projects are to be identified during the II semester of the programme with the help of the supervising teacher. The report of the project in duplicate is to be submitted to the department at the sixth semester and are to be produced before the examiners appointed by the University. External Project evaluation and Viva / Presentation are compulsory for all subjects and will be conducted at the end of the programme.

There will be no supplementary exams. For reappearance/ improvement, the students can appear along with the next batch.

A student who registers his/her name for the external exam for a semester will be eligible for promotion to the next semester.

A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester. A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the University examination for the same semester, subsequently.

### **Pattern of Questions**

Questions shall be set to assess knowledge acquired, standard application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure

that questions covering all skills are set. He or she shall also submit a detailed scheme of evaluation along with the question paper.

A question paper shall be a judicious mix of objective type, short answer type, short essay type/problem solving type and long essay type questions.

**Pattern of questions for external examination for theory paper**

<b>Pattern</b>	<b>Marks</b>	<b>Choice of questions</b>	<b>Total marks</b>
<b>Short Answer</b>	<b>2</b>	<b>9/12</b>	<b>18</b>
<b>Paragraph answer</b>	<b>4</b>	<b>6/9</b>	<b>24</b>
<b>Problem/ Short Essay</b>	<b>6</b>	<b>3/5</b>	<b>18</b>
<b>Long Essay</b>	<b>10</b>	<b>2/4</b>	<b>20</b>
		<b>20/30</b>	<b>80</b>

**MARK CUM GRADE CARD**

The University under its seal shall issue to the students a MARK CUM GRADE CARD on completion of each semester, which shall contain the following information:

- a) Name of the University.
- b) Name of the College.
- c) Title & Model of the Undergraduate Programme.
- d) Name of the Semester.
- e) Name and Register Number of the student.
- f) Date of publication of result.
- g) Code, Title, Credits and Maximum Marks (Internal, External & Total) of each paper opted in the semester.
- h) Internal, External and Total Marks awarded, Grade, Grade point and Credit point in each paper opted in the semester.
- i) Institutional average (IA) of the marks of all papers and University Average (UA) of the marks of all papers.
- j) The total credits, total marks (Maximum & Awarded) and total credit points in the semester.
- k) Semester Grade Point Average (SGPA) and corresponding Grade.

- 1) Cumulative Grade Point Average (CGPA), GPA corresponding to Common Courses I and II, Core Course, Complementary Courses, Vocational Courses and Generic Elective paper.

The final Mark cum Grade Card issued at the end of the final semester shall contain the details of all papers taken during the final semester examination and shall include the final Grade/Marks (SGPA) scored by the candidate from 1<sup>st</sup> to 5<sup>th</sup> semesters, and the overall Grade/Marks for the total programme.

### **Internship (Project) \*\***

The break up for external evaluation of internship is as follows.

<b>Component</b>	<b>Marks</b>
Project Report	40
Viva	40
<b>Total</b>	<b>80</b>

### **Thematic Line Development \*\*\***

The break up for external evaluation of Thematic Line Development is as follows.

<b>Component</b>	<b>Marks</b>
Theme	10
Interpretation	20
Choice of fabric	10
Garment Construction	30
Presentation	10
<b>Total</b>	<b>80</b>

### **Portfolio Presentation\*\*\*\***

The break up for external evaluation of portfolio presentation is as follows.

<b>Component</b>	<b>Marks</b>
Layout and Presentation	20
Design Assignments	40
Creativity	20
<b>Total</b>	<b>80</b>

### **Evaluation of practical examinations:**

The examinations for the practical core courses and complementary courses shall be conducted at the end of each semester by the external and internal examiners appointed by the university.

The Board of examiners constituted by the university shall have the freedom for formulating the scheme of evaluation of the concerned practical examination.

### **Student strength for Practical**

There shall be at least one teacher to supervise a batch of not more than 15 students in each laboratory session

### **Final Grade Card:**

The final Grade Card issued at the end of the final semester shall contain the CGPA of the Core courses and allied courses of the entire Programme. The CGPA shall contain the awarded GRADE LETTER and the corresponding GRADE POINT in two decimal places.

### **INFRASTRUCTURE REQUIREMENT FOR THE PROGRAMME**

1. The Fashion Art Room with one drawing table per student.
2. Theory Class rooms with Audio Visual aids like OHP/LCD/TV/DVD etc.
3. The Garment Construction Lab with
  - One Industrial single needle lock stitch machine per student.
  - Vacuum Suction ironing table and steam iron.
  - Industrial Five- Thread Over lock M/c.
  - Button Holing M/c.
4. The Pattern Making Lab with
  - One Dress form per student with size UK-12.

- One Leg- form, men's form-2, kids form-2, dress form UK10-1& dress form Uk14-1
  - One Cork Topped Pattern making table per student.
5. Well- equipped Library & resource center with regular subscription of Indian & International fashion magazines.
  6. Advanced Textile Designing software.
  7. Advanced Pattern Making and Grading software.
  8. Light Tables.
  9. Dyeing/Printing Lab.

**Semester wise distribution of Credits of Different Courses, Contact Hours, Exam Duration, Internal and External Assessment Ratio of B.Sc. Apparel And Fashion Design Programme**

Semester	Title of the Course	No: of hours per week	No : of Credits	Total Credits	Total Hours/ Semester	UTY Exam duration	Marks	
							IA	EA
I	English-I (T)	5	4	4	90	3	20	80
	AF1CRT01-Sociology of Fashion (T)	4	4	4	72	3	20	80
	AF1CRP02-Foundation Art (P)	4	3	3	72	3	20	80
	AF1CRP03- Basic Sewing Techniques(P)	4	3	3	72	3	20	80
	AF1CMP04-Fabric Science(T)	4	4	4	72	3	20	80
	AF1CRP05-Surface Adornment (P)	4	3	3	72	3	20	80
Total		25		21				
Semester	Title of the Course	No: of hours per week	No:ofCredits	Total Credits	Total Hours/ Semester	UTY Exam duration	Marks	
							IA	EA
II	English-II (T)	5	4	4	90	3	20	80
	AF2CMT06-Traditional Indian Textiles and History of Indian Costume(T)	4	4	4	72	3	20	80
	AF2CRP07-Fashion Interpretation and Illustration (P)	4	3	3	72	4	20	80
	AF2CRP08-Flat Pattern Making (P)	4	3	3	72	3	20	80
	AF2CRP09-Sewing of Design Details (P)	4	3	3	72	3	20	80
	AF2CRT10-Fashion Designing Concepts (T)	4	4	4	72	3	20	80
Total		25		21				



Semester	Title of the Course	No: of hours per week	No: of Credits	Total Credits	Total Hours/ semester	UTY Exam duration	Marks	
							IA	E A
III	AF3CRP11-Fashion Illustration and Stylization	5	3	3	90	4	20	80
	AF3CRP12-Advanced Sewing Designs (P)	4	3	3	72	3	20	80
	AF3CMP13-Textile Design	4	3	3	72	4	20	80
	AF3CRT14-Fashion Theory (T)	4	3	3	72	3	20	80
	AF3CRT15-History of Western Costume	4	4	4	72	3	20	80
	AF3CRT16-Environment and Fashion (T)	4	4	4	72	3	20	80
Total		25		20				
Semester	Title of the Course	No: of hours per week	No: of Credits	Total Credits	Total Hours/ semester	UTY Exam duration	Marks	
							IA	E A
IV	AF4CRP17-Fashion Illustration and Rendering Techniques (P)	4	3	3	72	5	20	80
	AF4CRP18-Indian Clothing Construction (P)	5	3	3	90	5	20	80
	AF4CRT19-Fashion Marketing and	4	4	4	72	3	20	80
	AF4CRT20-Apparel Production and Quality Control (T)	4	4	4	72	3	20	80
	AF4CRT21-Essentials of Entrepreneurship (T)	4	4	4	72	3	20	80
	AF4CRP22-Fundamentals of Design Thinking (T)	4	4	4	72	3	20	80
Total		25		22				

Semester	Title of the Course	No: of hours per week	No: of Credits	Total Credits	Total Hours/ semester	UTY Exam duration	Marks	
							IA	EA
V	AF5CRP23-Western Clothing Construction (P)	6	3	3	90	4	20	80
	AF5CRP24-Computer Aided Fashion Design(P)	5	3	3	72	5	20	80
	AF5CRP25-Children's Clothing (P)	6	3	3	72	4	20	80
	AF5CRP26-History of Art (T)	5	4	4	72	3	20	80
	General Elective	3	3	3	72	3	20	80
	Total		25		16			

Semester/ Courses	Title of the Course	No: of hours per week	No:of Credits	Total Credits	Total Hours/ semester	UTY Exam duration	Maks	
							I A	EA
VI	AF6CRP28- Thematic Line Development	11	5	5	198	Viva - Voc	20	80
	AF6CRP 29- Jeweller	4	4	4	72	Viva - Voc	20	80
	AF6CRP30 -Portfolio Presentatio	6	3	3	108	Viv Voc	20	80
	Choice Based Course	4	3	3	72	5	20	80
	Total	25		15				

<b>Zero Hour Courses</b>	AF6CRP 32-State wise Assignm	0	1	1	One month during vacation	Viva- Voce	100	Nil
	AF6PRP33-Project work**	0	4	4	One month during vacation	Viva- Voce	20	80

**SEMESTER WISE**  
**SYLLABI**

## SEMESTER-I

### CORE COURSE - APPAREL AND FASHION DESIGNING

#### AF1CRT01- SOCIOLOGY OF FASHION (T)

**Credits-4 (Theory4)**

**No of contact hours- 72**

Objective:-

- To spread the importance of fashion for social life and the role it plays in society.

Content:-

#### **Module –I**

**(25 Hrs)**

Fashion and Social Visibility:

Theoretical Perspectives- Thurston Veblen's theory of Leisure Class (Conspicuous consumption), George Simmel's Trickle-down theory

Evolution of Fashion- Costumes from medieval to modern period, sources of fashion, factors favoring/ retarding fashion cycle the role of fashion in garment industry.

#### **Module-II**

**(15 Hrs)**

Sociological aspects of clothing:

Clothing and wearer- Personality factors and choice of clothing- Clothing awareness, Occupation, Status and Clothing, fashion as a mechanism of innovation and conservation

#### **Module- III**

**(10 Hrs)**

Sociology and clothing choices:

Fashion as the mirror of Society, Anti-Fashion, Fashion Semiotics, Globalization, consumerism and fashion

#### **Module-IV(8 Hrs)**

Understanding the Trends:

Market Survey- Developing a consumer Profile

#### **Module- V**

**(14 Hrs)**

Market Research:

Definition and Objectives- Developing the research design, Data collection, analysis of data, presenting the findings

#### **Suggested Readings:**

1. Fletcher.R-(1971)-*The Making of Sociology*-Rawat Publications
2. Gillman C. P-(1915)-*The Dress Of Women: A Critical Introduction to the Symbolism and Sociology of Clothing*- Green Wood publishing Group, USA
3. Schaefer T R-(2012)-*Sociology: A Brief Introduction*-Tata McGraw Hill Publication Newyork



## SEMESTER-I

### CORE COURSE-APPAREL AND FASHION DESIGNING

#### AF1CRP02-FOUNDATION ART (P)

**Credits- 3 (Practical 4)**

**No of contact hours- 72**

Objectives:

- To introduce students to basic sketching techniques
- To improve students drawing skills
- To draw fashion croqui and various poses
- To explore the basic mediums of art

Content:-

#### **Module-I 10Hrs)**

Basic line drawing:-

Vertical, Horizontal, Diagonal, Zigzag, Dotted, Dashed, Ovals, Waves

#### **Module-II**

**(10Hrs)**

2D & 3D forms of objects, Perspective & Objective shading, live model drawing

#### **Module- III**

**(25 Hrs)**

Basic 8 head croqui, Basic 10 head croqui

Side pose, ¾ pose, Back pose, Face

#### **Module- IV**

**(18 Hrs)**

Stick figures and Different body actions

Developing blocks for block figures

#### **Module- V**

**(9 Hrs)**

Painting in different mediums- Pen, Pencil, Ink, Water colour, Pastels, Acrylic, Oil colours, Dry Chalks

**Students are required to submit a record of all the work**

**Suggested Readings:**

1. John Ireland.P- (1992)- *Introduction of Fashion Design*- B.T Batsford Ltd, London
2. Mckelrey. K &Munslow- (2007)- *Illustrating Fashion*- Blackwell Science, Australia
3. Seaman.J- (1996)- *Fashion Illustration*- BtBatstor Ltd, London

## SEMESTER-I

### CORE COURSE-APPAREL AND FASHION DESIGNING

#### AF1CRP03- BASIC SEWING TECHNIQUES (P)

**Credits- 3 (Practical 4)**

**No of contact hours- 72**

Objectives:

- To introduce students to various industrial machines
- To acquire basic skills of operating industrial sewing machines
- To understand basic sewing techniques

Content:

#### **Module-I (6 Hrs)**

Introduction to Industrial Sewing Machine- Machine parts, Terminology, Safety Rules, care and maintenance

Over lock machine and its application

Basic Hand Stiches: (10"x10")

Temporary- even, uneven, diagonal basting

Permanent Stitches- Hemming, Slip stitch, blanket, fagotting

#### **Module-II**

**(10 Hrs)**

Stitching practice on Muslin- Straight lines, Broken Lines, Cornered Lines, Waves, Concentric circles (10"x10")

#### **Module-III**

**(20 Hrs)**

Seams: Super Imposed, Lapped, Bound, Self enclosed French, Mock French, Flat felled, self-bound, Decorative seam

Seam Finishes: Pinked, hand overcast, over locked, Bias bound, edge stitch (10"x10")

#### **Module-IV**

**(26 Hrs)**

Hem Finishes:

Hand Hemming- Visible, Invisible

Decorative Hem- Piping, facing, ruffles

Fullness:

Tucks- Blind, Spaced, Pin

Pleats- Knife, Box, Inverted, Pleat with Separate underlay

Gathering, Ruffles, Godets (10"x10")





**Module- V(10 Hrs)**

Plackets- Continuous placket, tailored placket, inseam seam, Bound placket, Faced Placket (10"x10")

Suggested Readings:

1. Pleasantville (2010) – *Complete guide to Sewing*-The Reader's Digest Association.Inc. – New York/Montreal,Canada.
2. Cooklin.G-(2012)-*Garment Designing for Fashion Designers* –Blackwell-USA

## SEMESTER-I

### COMPLIMENTARY COURSE: I -CONCEPT IN APPARELS

#### AF1CMP04-FABRIC SCIENCE (T)

**Credits – 4 (Theory-4)**

**Number of contact hours-72**

**Objectives:-**

- To give students a complete understanding of the characteristics, uses and importance of Natural and Manmade fibers
- To give an understanding of the process involved in the production of fibers, yarns and fabrics along with the dyeing and printing.

**Content:-**

**Module I (20Hrs)**

Introduction to Textiles and its relation to the field of Designing

Study of Fibers

Natural fibers – cotton, flax, wool, silk

Manmade fibers – rayon, acetate, nylon, polyester, acrylic

Minor fibers – natural and manmade – hemp, ramie, kenaf, kapok, jute, and glass

**Module II (10Hrs)**

Yarns

Spinning techniques – hand spinning, ring spinning and modern methods ( Open – end spinning, friction spinning, twist less yarns, self-twist yarns, core spun yarns, tape yarns). Yarn count and Yarn twist.

Yarn Classification - single, ply, doubled, cabled, novelty yarns ( slub, flake, spiral, ratine, boucle, spot, chenille yarns).

**Module III (18Hrs)**

Fabric Construction

Weaving – basic weaves (plain, twill, satin and their variations), fancy weaves (dobby, jacquard, leno, pile, double cloth, extra weave techniques – spot, lappet and swivel weave).

Introduction to knitting –comparison of woven and knitted fabrics, stitches, knitting needles, weft knits, warp knits.

Other methods of fabric construction – non woven, felts, laces, braids, nets

**Module IV (12Hrs)**

Finishing Processes

Basic routine finishes – singeing, sizing, bleaching, scouring, tentering, mercerization, calendaring, shearing, weighting

Special finishes – For hand and appearance (schreiner, moire, embossing, crease, napping, beetling, sueding, flocking), Functional finishes ( Abrasion resistant, crease resistant, durable press, shrinkage, water repellent, flame resistance, Antimicrobial, Antistat, Antifungal)

Soil release)

**ModuleV**

**(12Hrs)**

Dyeing  
and Printing  
Introduction

Classification of dyes – Natural, synthetic (acid, basic, direct, sulphur, vat, naphthol, disperse, reactive) Stages of dyeing – fiber, yarn, fabric, product

Methods of dyeing – batch, reel, jig, package, pad

Classification of printing – direct, resist, discharge, jet, heat transfer

**Related Experience:**

Swatch collection of different samples of fibers, yarns and fabrics

Submission of samples of the basic weaving techniques i.e. plain, twill and satin

**Suggested Readings:-**

1. Kadolph S.J, Langford.A.L-2006- *Textiles*-Prentice Hall- New Jersey, USA
2. Porter, Corbmon -1983-*Fiber To Fabric*-McGraw Hill Book Company-Newyork
3. Joseph L.M -*Essentials Of Textiles*-Holt Rinehart&Winston -Auslin,Texas,USA

## SEMESTER-I

### CORE COURSE- APPAREL AND FASHION DESIGNING

#### AF1CRP05-SURFACE ADORNMENT (P)

**Credits – 3 (Practical 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

- To teach the students techniques of hand embroidery stitches.
- To make students aware of the basic fabric ornamentation techniques like tie and dye, fabric painting and block printing.
- To introduce the students to various traditional embroideries of India

**Content:-**

**Module I (20Hrs)**

Hand Stitches :- Running stitch, Back stitch, Stem stitch, Chain stitch, Lazy daisy stitch, Buttonhole stitch, Feather stitch, Herringbone stitch, Bullion knot stitch, French knot stitch, Satin stitch, Cross stitch, Chevron stitch. (Sample size 8”x 8”)

**Module II (20Hrs)**

Traditional Indian Embroidery :- Kantha of West Bengal, Kutch and Mirror work of Gujarat, Chikankari of Uttar Pradesh, Kasuti of Karnataka, Chamba of Himachal Pradesh. (Sample size 8”x 8”)

**Module III (20Hrs)**

Other techniques of Fabric Ornamentation: - Tie and dye (Sun ray, leheria, bandhini, shibori and marble effect) , Block printing (Wood and Vegetable blocks), Fabric painting (Techniques like Filling, Shading, dry brush, Stencilling, Spraying, Sponging). (Sample size 8”x 8”)

**Module IV (6 Hrs)**

Smocking- Honeycomb, Gathered with embroidery

**Module V (6 Hrs)**

Fabric painting- Filling, Shading, Dry Brush, stenciling, Spraying, Sponging

**Related Experience:-**

Students have to maintain a record of all the samples.

Students are required to submit an article embellished by any of the techniques.

**Suggested Reading:-**

1. Vaine. J (2011) – *The Art of Elegant Hand Embroidery, Embellishment and Applique* – Landauer Publishing – Urbandale, Iowa, USA
2. Elliot. M – *Painting Fabric* – Henry Holt and Company – New York
3. Shrijee – *Indian Ethnic Textile Design* – Shrijee’s Book International – New Delhi

## SEMESTER- II

### COMPLEMENTARY COURSE: I - CONCEPT IN APPARELS

#### AF2CMT06-TRADITIONAL INDIAN TEXTILES AND HISTORY OF INDIAN COSTUME (T)

**Credits – 4 (Theory-4)**

**Number of contact hours – 72**

**Objectives:-**

- To introduce students to the various traditional textiles of India and to give an understanding of their contemporary status
- To provide the students an overview of historical costumes

**Content:-**

**TRADITIONAL INDIAN TEXTILES**

**ModuleI**

**(8Hrs)**

History of textile production  
Techniques of textile decoration  
Loom weaving  
Printed and painted fabrics  
Embroidery

**ModuleII**

**(20Hrs)**

Traditional textiles of the Northern region of India  
Jammu & Kashmir – Kashmir shawls  
Punjab & Haryana – Phulkari and bagh  
Himachal Pradesh – Chambarumal  
Uttar Pradesh – Chikankari of Lucknow and brocades of Varanasi

Traditional textiles of the Western region of India

Gujarat – professional and domestic embroideries, beadwork, block printing, screen printing, ajarakh, mata-ni-pachedi, roghan work, bandhani, mashru, patola, brocade weaving, and Surat'szari industry.  
Rajasthan – bandhini, leheria, block printing, pabuji par, and ply-split camel girths.

**ModuleIII**

**(10Hrs)**

Traditional textiles of the Eastern and Southern region of India

Eastern Region: –

Bengal and Bihar – Dacca muslins, Jamdani, BalucharButedar, Kantha work and sujani work.

Odisha – Ikat and pipli work.

Assam and the hill states of the North-East – Handloom weaving Southern Region:-

Andhra Pradesh – ikats of Pochampalli, teliarumal, and kalamkari Tamil Nadu – Kanchipuram silks

Karnataka – Kasuti embroidery, ilkalsarees, and banjara embroidery Kerala and Goa – traditional textiles

Maharashtra – paithani saris, himru and pitambar  
Madhya Pradesh – chanderi and maheswari saris

## HISTORY OF INDIAN COSTUMES

### Module IV

(24Hrs)

Costumes, Head Dress & Hairstyle, Footwear and Accessories of :  
Indus Valley, Vedic, Mauryan & Sunga Period.

Costumes, Head Dress & Hairstyle, Footwear and Accessories of:  
Satavahana Period, Kushan Period, Gupta Period.

### Module V

(10Hrs)

Costumes, Head Dress & Hairstyle, Footwear and Accessories of:  
Mughal Period, British Period, Contemporary Period (traditional Indian costumes)

### Suggested readings:-

1. Gillow.J& Barnard. N- (2014)- *Indian Textiles*- Om Books International- New Delhi
2. Lynton- (2002)- *The Sari*- Thames and Hudson Ltd, London
3. National Institute of Fashion Technology- (2015)- *Textiles and crafts of india- Arunachal Pradesh, Assam, Manipur*- Prakash Books, New Delhi
4. Sahay. S- (1998)- *Indian Costume, Coiffure and Ornament*, Cornet Books
5. Mohpatra R.P- (2003)- *Fashion Styles of Ancient India*- BR Publishing Corporation
6. Ghurye G.S- (2008)- *Indian Costume*- Popular Prakashan



## SEMESTER – II

### CORE COURSE - APPAREL AND FASHION DESIGNING

#### AF2CRP07-FASHION INTERPRETATION AND ILLUSTRATION (P)

**Credits- 3 (Practical 4)**

**Number of contact hours – 72 hours**

**Objective:**

- To strengthen the croqui & drawing skills
- To familiarize students with various fashion poses required for fashion illustration.

Give inputs in cloths details & terminology as a universal vocabulary for communication about garments

**Content:-**

**Module I**

**(13Hrs)**

Various Hairstyles and Foot wear

**Module II**

**(25Hrs)**

Introduction to fashion details- Various silhouettes

Silhouette drawing – Skirts – micro, straight fitted, A-line, ballerina, circular, gored and flared, gore with godets, puff ball, wrap over, hobble/pencil, dirndle, haremor/bubble, broom stick, hand kerchief, fish tail, petal, peplum, tiered, prairie, and sunray pleated.

Dresses – Shift, A-line, Strapless, Tiered, Tent, Blouson, Trapeze, Dropped waist, Sheath, Empire line, Princess line, cheongsam, Shirt dress, Fish tail, Ballerina, Peasant, Caftan

**Module III**

**(12Hrs)**

Construction Details- Neck Lines, Collars, sleeves, waist & Hem lines, Cuffs

**Module IV**

**(12 Hrs)**

Art Plates- Collection of Croqui/ Fashion Plate

**Module V**

**(10 Hrs)**

Introduction to design development- Inspiration Board, Mood board, Colour board, Swatch board

**Related Experience:-**

Students have to maintain a record of all the works

**Suggested Reading:-**

1. Riegelman.N(2009)-*Face Fashion* – Nine Heads Media- Los Angels,USA PO Box-27457.
2. John Ireland.P(1992)- *Introduction to Fashion Design* – Unicorn B.T Batsford Ltd-London.
3. Barnes.C (1988)-*Fashion Illustration* –Little,Brown and Company- Boston New York,Toronto,London.
4. McKelvey.C(2009)- *Fashion Source Book*- Blackwell Science/wiley India Pvt Ltd – London.

## SEMESTER – II

### CORE COURSE-APPAREL AND FASHION DESIGNING

#### AF2CRP08 -FLAT PATTERN MAKING (P)

**Credits – 3 (Practical 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

- To analyze the designs and selection of pattern making principles
- To make the variations of basic pattern sets using pattern making techniques

**Content:-**

**Module I (25 Hrs)**

Basic Principles of flat pattern making – Tools, Industrial dress form, work room.  
Model form and measurements – How to take body measurements – Taking measurements on dress forms  
Importance and types of pattern drafting – Flat pattern drafting- draping-Standard Measurement chart Drafting the basic pattern set – Basic bodice front and back- Basic skirt front and back , Basic Sleeve, Basic Trouser ( Standard size US 12 or UK 12).

**ModuleII (20Hrs)**

Design Analysis and the three major pattern making principles  
Dart Manipulation – Using Slash and Spread technique and Pivotal Transfer technique (Single dart series – Mid shoulder dart, Center front dart, French dart, mid armhole dart and bust dart.  
Double dart series:  
Slash and Spread Method- Waist & Side Dart, Mid Shoulder& Waist Dart, Mid Armhole& Waist Dart  
Pivotal Method- Shoulder Tip& Waist, Center Front & Waist Dart

**ModuleIII (10Hrs)**

Sleeve variations: Cap Sleeve (Straight hem and Curved hem), Puff at Cap, Puff at hem, Puff at hem and cap, Leg O Mutton, Bell Sleeve and Petal Sleeve.  
Collar variations: Mandarin collar, Peter pan and Shirt collar.

**ModuleIV (12Hrs)**

Designing with darts: Dart Clusters (Shoulder or waist or bust cluster), Graduated darts. Added Fullness: - Fullness at dart legs of bodice (fullness to dart leg or gathers on style dart )  
Skirt variations: - A line flared skirt, Godet skirt (4 godets or 6 godets), Gore skirt (8 or 12 gore) Circular skirt (full circular skirt)

**ModuleV (5Hrs)**

Basic Torso foundation development

**Related Experience:-**

Students should maintain a record of all patterns in ¼ scale (size US 12 or UK 12).

**Suggested Reading:-**

1. Armstrong H.J (2006)-*Pattern Making for Fashion Design* – Prentice Hall- New Jersey.
2. Natalie.B (1987)-*Dress Fitting* – Om Books Service – New Delhi.
3. Holman.G (2013) – *Pattern Cutting Made Easy* B.T Batsford Ltd. London.

## SEMESTER – II

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF2CRP09-SEWING OF DESIGN DETAILS (P)

**Credits – 3 (Practical 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

- to teach the students various techniques and application of necklines, collars and Pockets.

**Content:-**

**Module I (22Hrs)**

Necklines- U neck, V neck, Square, Sweet heart, Scoop, Boat with Key Hole, Glass, Asymmetrical

(Neckline samples size should be of 10" x 10")

[Neck width and depth for 'U' neck, 'V' neck and Square, Asymmetrical neck is 3" width and 6" depth. For sweet heart neck and Scoop neck is 2 ½ " width and 6" depth.

For bateau neck 4 ½ width and 2 " depth and a key hole]

**Module II (10 Hrs)**

Neckline finishes – Shaped Facing, Piping, Bias Binding-single layer, double layer, Banded neck line (Which should be done in basic plain jewel neck)

[Neck width 2 ½ " and depth 3"] (Samples size should be of 10" x 10")

**Module III (18 Hrs)**

Collars- How to assemble a collar

Types of Collars- Flat Collar, Rolled collar, Stand collar, Tie Collar, Turtle Collar, Shirt Collar, Peter-Pan Collar, Shawl Collar

**Module IV (12Hrs)**

Pockets:

Patch Pocket- Unlined patch pocket with Separate Flap, Lined Patch Pocket, Patch Pocket with Self Flap, Patch Pocket With Pleat, Pouched Patch Pocket

**Module V**

**(10Hrs)**

Inside Pocket: Inseam Pocket, Hip Pocket, Slashed Pocket- Welt, Welt with Flap, Bound, Bound with Flap

**Related experience:-**

The students should maintain a record of all the samples (Neck lines, Pockets and Collars) in the mentioned sizes.

**Suggested Readings:-**

1. Reader's Digest Association- (1997)-*Complete guide to sewing*- Pleasantville, New York
2. Shaeffer. C- (2011)-*Sewing for the apparel industry*- Prentice hall, New Jersey, USA
3. Cooklin. G- (2008)-*Garment technology for fashion designers*- Book link- USA.

## SEMESTER II

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF2CRT10-FASHION DESIGNING CONCEPTS (T)

**Credits – 4 (Theory 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

- To inculcate knowledge on the basic elements and principles of designing .
- To induce an organized methodology in developing a successful collection of garments.

**Content:-**

**Module I (4 Hrs)**

Types of Design – Structural and Decorative

**Module II (20Hrs)**

The elements of design:-

Line – Vertical, Horizontal, Diagonal, Modular grid, Curvilinear and Kinetic.

Form, Shape and Space - Form, Shape, Space (positive and negative), Shape within shape

Texture and light - Actual texture, Simulated texture, Abstract texture

Structural element of fabric – fibre, yarn, construction, and finish

Light - Light and Surface, Light categories-Reflected light, represented light, emitted light, project light.

**Module III(18Hrs)**

Colour theory:-

Primary, secondary, tertiary, and colour wheel- Prang colour system Tints and Shades of colour

Colour Schemes - Analogous, Complementary, Split complementary, Triad schemes. Warm and Cool colours

Colour dimensions - Hue, value and chroma.

**Module IV (8 Hrs)**

Application of colour in colour in clothing

Seasonal colours

**Module V (22Hrs)**

Designing principles:-

Balance – horizontal, vertical, symmetry and asymmetry and radial balance. Emphasis -

Isolation, contrast, placement, repetition and radiation.

Proportion

Rhythm - Repetition, progression, alternation, grid, broken rhythm, transition. Unity

**Suggested readings:-**

1. Ellinwood. J G (2011)-*Fashion By Design*- Fairchild Books – NewYork
2. Bevin.ME(1985)- *Design Through Discovery* – Wadsworth Publishing,Susan Katz.
3. Lauer D.A (2001)- *Design Basics* – Clark Baxter – Boston USA
4. Dr.Kaur.N- *Comdex Fashion design* – Kogent learning solutions –Newdelhi



## SEMESTER III

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF3CRP11-FASHION ILLUSTRATION AND STYLIZATION (P)

**Credits – 3 (Practical 5)**

**Number of contact hours – 90 hours**

**Objectives:-**

Introduction to Various medium for stylization of croqui

To make the students capable to create their own style of illustrating croquis

To train students in colour rendering in different media keeping fabric qualities.

**Content:-**

**ModuleI**

**(25Hrs)**

Stylization of croqui using different kinds of media for different assignment

**ModuleII**

**(25Hrs)**

Stylized fashion illustration – students should create their own style of illustrating croquis

(Minimum 10 Nos.)

**ModuleIII(10 Hrs)**

Introducing colour rendering- Solids, Prints-Checks, Stripes, Floral, Dots

**Module IV**

**(10 Hrs)**

Colour rendering for the fabrics- Denim, Satin, Velvet, Leather, chiffon, Lace

**ModuleV**

**(20Hrs)**

Stylization of croqui using different kinds of paper.

**Related Experience:**

Students have to maintain a record of all the work.

**Suggested Reading:-**

1. Nunnally C.A-(2009) – *Fashion Illustration School*-Thames & Hudson--UK
2. John Ireland.P-(1992) – *Introduction to Fashion Design*- B.T.Batsford Ltd-London
3. Drake. N-(1994) – *Fashion Illustration Today*-Thames & Hudson-UK
4. Seaman.J-(1996) -*Fashion Illustration Basic Techniques*-B T Batsford Ltd-London
5. Massachusetts.B-(2008)-*Essential Fashion Illustration Colour and Medium*-Rockport,-USA

## SEMESTER III

### CORE COURSE-APPAREL AND FASHION DESIGN

#### AF3CRP12-ADVANCED SEWING DESIGNS (P)

**Credits- 3 (Practical- 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

- To teach the students various techniques and application of sleeves, sleeve finishes, cuffs and fasteners.

**Module I**

**(30 Hrs)**

Sleeves:-

Sleeveless- with facing

set-in-sleeve–half sleeve, puff sleeve, flared sleeve, full sleeve, petal sleeve, leg-o-mutton sleeve, bishop sleeve, cap sleeve

Raglan sleeve, kimono sleeve

**Module II**

**(12 Hrs)**

Sleeve Finishes:-

Self hem, faced hem, double binding and casing

**Module III**

**(10 Hrs)**

Cuff application:-

Basic shirt cuff, French cuff and continuous cuff

**Module IV**

**(10 Hrs)**

Fasteners:

Hooks And Eye- Hand, Press Studs, Velcro

Positioning Buttons and button Holes- Handmade & Bound Button Hole

**Module V**

**(10 Hrs)**

Zipper application: Centre standard zipper, Lapped, Concealed zipper, Fly zipper, Open ended zipper

**Related experience:-**

The students should maintain a record of all the samples (Sleeves and fasteners) in the mentioned sizes.

**Suggested Readings:-**

1. Pleasantville (2010) – *Complete guide to Sewing*-The Reader's Digest Association.Inc. – New York/Montreal,Canada
2. Shaeffer.C(2011) - *Sewing for the Apparel Industry* – Prentice Hall.
3. Cooklin.G(2008)- *Garment Technology for Fashion Designers*-Wiley India Pvt Ltd – USA.

## SEMESTER – III

### COMPLEMENTARY COURSE :I – CONCEPT IN APPARELS

#### AF3CMP13-TEXTILE DESIGN (P)

**Credits – 3 (Practical 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

- To make the students to know about the various prints and their terminologies.
- To help the students develop their own designs

**Content:-**

**Module I**

**(4 Hrs)**

Learning motifs, layouts and styles

**Module II**

**(8 Hrs)**

Types of Layouts:

Non directional, One directional, Two directional, All over packed, All over set and All over tossed.

**Module III(10 Hrs)**

Techniques of repeats:

Straight, box, half drop, five star and random  
Plaids, Checks and Stripes

**Module III**

**(10Hrs)**

Colour chart preparation  
Colour theory and colour harmonies

**Module IV (20 Hrs)**

Exploring designs from Nature, Geometry, Floral, Marine, Juvenile, Contemporary, Conversational and Botanical

**Module V (20 Hrs)**

Theme based textile designing- Kids, Women's and Men's

Ethnic Print- Indian, African, Egyptian, Japanese and Provencal.

**Related Experience:-**

The students should maintain a record of all the designs.

**Suggested Readings:**

1. Yates.M.P-(1986)*Textile – A Handbook for Textile Designers* – W.W.Norton& Co.
2. Horne.D.V-(1995)*International Textile Design* – Stemmer House.
3. Horne.D.V – (1996)- *African Printed Textile Designs* – Wiley & sons USA

## SEMESTER – III

### COMPLEMENTARY COURSE :II – APPAREL BUSINESS

#### AF3CRT14-FASHION THEORY (T)

**Credits – 3 (Theory 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

To introduce the students to the various terminologies and aspects of fashion

To give awareness about how fashion business operates and to help them to understand the changes occurring in the fashion industry

**Content:-**

**Module I**

**(13Hrs)**

**Fashion terminologies** – accessories, altamoda, atelier, bespoke, boutique, brand name, custom made, classic, couture, designer, draping, fad, fashion, fashion merchandising, haute couture, high fashion, knock-off, licensing, line, modapronta, prêt-a-porter, ready-to-wear, silhouette, style, stylist, toile, trend.

**Module II**

**(12 Hrs)**

**Dynamics of Fashion:-** Nature & Environment of Fashion – Meaning and its Terms, Buying and selling cycle, Test Marketing, Fashion Consumer Behaviour, Fashion Movement and Consumer Acceptance, Fashion lifecycle, Consumer Identification with lifecycle – Fashion leaders/Followers/Innovators/ Motivators / Fashion victims.

**Module III**

**(15Hrs)**

Foreign Fashion Centres: - Haute Couture, Prêt a Porter, Fashion Categories – Categories / Styling / Sizes and price ranges of Men's wear, Women's wear, Kids wear.

**Module IV**

**(16Hrs)**

Product and Design Development: - Product Development, Design Development, Sample Development, Line Development.

**Module V**

**(16Hrs)**

Fashion Research and Analysis: - Fashion forecasting, Trend Prediction, Agencies, Sources of Fashion Forecasting Information.

**Suggested Reading:-**

1. Frankois-Baudot,Thames& Hudson(2011) – *A Century of Fashion* – Scheffer Publishing Ltd-UK
2. Fringes G.S (1999)-*Fashion From Concept To Consumer* –Prentice Hall –New Jersey.
3. Dickerson .K.D(2003)- *Inside the Fashion Business* – Dorling Kindersley Pvt Ltd – South Asia.
4. Goworek. H(2001,2007)- *Fashion Buying* – Backwell Publishing- UK
5. CastellinoM(1994)- *Fashion Kaleidoscope* – BPI India Pvt Ltd.

## SEMESTER – III

### CORE COURSE

#### AF3CRT15-HISTORY OF WESTERN COSTUME (T)

**Credits – 4 (Theory 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

To help the students to trace the evolution of clothing from Paleolithic age to the modern age

**Module I (7Hrs)**

Beginning of costume: Body decoration, Body ornamentation Costumes, Head Dress & Hairstyle, Footwear and Accessories of: Early Costumes – Pre Historic

**Module II (10 Hrs)**

Mesopotamian – Sumerian, Assyrian, Babylonian and Persian Ancient Egypt

**Module III (20Hrs)**

Costumes, Head Dress & Hairstyle, Footwear and Accessories of: Ancient Greece  
Ancient Roman Byzantine

**Module IV (20Hrs)**

Costumes, Head Dress & Hairstyle, Footwear and Accessories of:  
Asiatic Empires – China, Japan  
Europe in Middle Ages – 11<sup>th</sup>-15<sup>th</sup> Century Renaissance

**Module V (15Hrs)**

Twentieth Century (1901-1940), (1940-1960), (1960 – till present)

**Suggested Reading:-**

1. Yarwood, D. – (1992) - *Fashion in the western world* - Trafalgar Square
2. Bradely C.G – (2013) - *Western World Costume – an outline history* - Dover Publications
3. Tierney, T. – (2003) - *Historic Costume – From ancient times to renaissance* – Dover Publications
- 4 W. Bruhn and Tilke. M- (1991) - *A Pictorial History of costume* – Pepin Press



## SEMESTER – III

### COMPLEMENTARY COFRSE:I – CONCEPT IN APPARELS

#### AF3CRT16-ENVIRONMENT AND FASHION (T)

**Credits – 4 (Theory 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

To give students an awareness of the importance of designing for sustainability in addition to providing a valuable knowledge of current sustainable technologies, materials, design innovation and practitioners.

**Content:-**

**ModuleI (25Hrs)**

Environmental issues in Fashion

Waste Couture: The Environmental Price of Fashion- Environmental Impact of the clothing industry

– Potential environmental and occupational hazards in fashion industry - Legacy of Waste

Couture. Fashion, Humanism and Environment - Environmental ethics of fashion

Fashion Forward - Eco-fashion – sustainable fashion – natural as well as recycled fibres in cloth industry –concept of trashion

**ModuleII (13Hrs)**

Ecological Sensitivity and Design

Sustainability and Sustainable designs – Introduction to sustainability – sustainable marketing – sustainable textiles – sourcing and direct applications – sustainable interior designs

**Module III (12 Hrs)**

Ethical issues in fashion - basic concepts - ethical fashion design – production – marketing  
Major issues - working conditions, exploitation, fair trade, sustainable production, the environment, and animal welfare.

Joanne Finkelstein’s Theory of ‘response to Environment’ – Chic Theory

**ModuleIV (14Hrs)**

Fashion Design: Combining Aesthetics with the Environment

Philosophic Contentions of aesthetic appreciation – Art and Imagination - human aesthetics - art and knowledge – art and action

Historical roots of environmental aesthetics - current positions – Cognitive views – Non cognitive views – Aesthetics of human environment and everyday life – Environmental aesthetics and environmentalism.

**Module V**

**(8 Hrs)**

Artifactual aesthetics - aesthetics in design - Creating Beautiful Artifacts

Cultural knowledge, Societal Sense and aesthetics - Indian aesthetics - Western medieval aesthetics - Modern aesthetics - Post-modern aesthetics

**Suggested Readings:-**

1. Finkelstein. J (1995) – *Chic Theory – Australian Humanities Review* – Monash University
2. Andew, Tucker & Kingswell. T (2000) – *Fashion: A Crash Course* – Watson-Guptill Publications – New York
3. Dr. Innes. C.D (1993) – *What Do Your Clothes Say About You?* – Proclaim & Defend - New York
4. Alison, Lurie (1981) – *The Language of Clothes* – Random House – New York
5. Allen, Carlson (2001) - *Environmental Aesthetics, The Rutledge Companion to Aesthetics* – Routledge, London
6. Finkelstein. J (1991) – *The Fashioned Self* – Oxford – Polity

## SEMESTER – IV

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF4CRP17-FASHION ILLUSTRATION AND RENDERING TECHNIQUES (P)

**Credits – 3 (Practical 4)**

**Number of contact hours –72 Hours**

**Objectives:**

To make the students understand the draping techniques of the garments on croqui.

To teach basic proportions of men's croquis and kid's croquis

**Module I** (17Hrs)  
Draping of garments on croqui

**Module II**

Basic children's croquis- New born, 1 year, 2 years, 4 years, 6 years, 8 years, 10 years, 12 years, 16 years  
(15Hrs)  
Kids play wear, uniforms and Party wear

**Module III** (15 Hrs)

Basic men's croquis and their various poses  
Men's casual, formal and Party wear

**Module IV** (10 Hrs)

Women's wear designs- Formal, casual and Ethnic with special emphasis.

**Module** (15Hrs)  
Conceptualize and design a thematic collection of 6 garments.

**Related Experience**

Students should submit the record of all the work.

**Suggested Reading:-**

1. Garthe.M-(1996)-*Fashion and Color*-Rockport publishers-Massachusetts
2. Massachusetts .B-(2008)-*Essential Fashion Illustration Colour + Medium*,Rockport Publishers, Gloucester, MA
3. Drake.N-(1994)*Fashion Illustration Today* -Thames & Hudson - London.
4. Nunnely C.A – (2009) -*Fashion Illustration School*- Thames & Hudson-London

## SEMESTER – IV

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF4CRP18- INDIAN CLOTHING CONSTRUCTION (P)

**Credits – 3 (Practical 5)**

**Number of contact hours – 90 Hrs**

**Objectives:-**

To enable students to learn the aspects of Indian garment construction and to know the concept of garment making

<b>ModuleI</b> Introduction – Appropriate laying of paper patterns on fabric, maximum utilization of fabric, accurate cutting and preparation for sewing.	<b>(3Hrs)</b>
<b>ModuleII</b> Construction of basic kameez (Straight cut or A-line)	<b>(20Hrs)</b>
<b>ModuleIII</b> Construction of basic salwar Construction of Pyjama	<b>(25Hrs)</b>
<b>ModuleIV</b> Construction of Basic Choli	<b>(12Hrs)</b>
<b>ModuleV</b> Construction of Men’s Kurta with mandarin collar Construction of Churidar	<b>(30Hrs)</b>

**Related Experience:-**

All the garments should be constructed and maintain a record.  
Paper Patterns are to be made before the construction of each garment.

**Suggested Readings:-**

1. Sodhia.M (2007)- *Garment Construction* – Kalyani Publishers – Ludhiana Punjab
2. Singh B- *Clothing Textiles And Garment Production* – VastraVigyanEvamParidhan
3. Zarpkar.K.R(2008)-*Zarpkar system of cutting*- Navaneeth Publishing-Mumbai,India

## **SEMESTER – IV**

### **COMPLEMENTARY CORSE: II- APPAREL BUSINESS**

#### **AF4CRT19-FASHION MARKETING AND MERCHANDISING (T)**

**Credits – 4 (Theory 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

To give awareness regarding the importance of Fashion Marketing

To know about the changing customer demands

**Content:-**

**ModuleI**

**(16Hrs)**

Marketing – Introduction to Marketing, Definition, Fashion Marketing Concepts  
Marketing Mix – Product, Price, Place, and Promotion

Marketing research and planning – Qualitative, Quantitative, Primary research,  
Secondary research, Marketing research methods, SWOT analysis

**ModuleII**

**(8Hrs)**

Customer Segmentation – Demographic segmentation, Psychographic segmentation,  
Consumer buying behavior

**ModuleIII**

**(14Hrs)**

Brand and Fashion retailing – Brand definition, Brand Name, Brand Licensing, Trade Mark, Brand Canvas, Types of brand, and Brand licence, Store categories and Showrooms (retailing & non store retailing ).

**Module IV**

**(14Hrs)**

Fashion Promotion –

Promotional Mix -Fashion Press, Types of Fashion Shows, Window display, Visual Merchandising. Fashion Advertising, Sales Promotion, and Fashion Publicity.

**ModuleV**

**(20Hrs)**

Fashion Merchandising – Definition of merchandising and related terminologies (CMT, converters, customer profile, GSM, lead time, mark up, mark down, range planning, QC, sub contractor, vendor), Functions of various departments, Role and duties of a merchandiser, specification sheet, execution of route card, sampling – types of samples, role of fashion buyer.

**Related Experience:-**

Student should conduct a market survey on Brands, Stores, and Customer preferences and have to submit the report.

**Suggested Readings:-**

1. Posner.H (2015)-*Marketing Fashion* – Laurence King Publishing – London.
2. Fringes G.S (1999)- *Fashion From Concept To Consumer* –Prentice Hall –New Jersey
3. Kincade.D.H,Gibson.F.Y(2010)-*Merchandising of Fashion Products*-Dorling Kindersley India Pvt Ltd- South Asia.
4. [www.fashionmerchandising.com](http://www.fashionmerchandising.com)

## SEMESTER – IV

### COMPLEMENTARY CORSE: I- CONCEPT IN APPARELS

#### AF4CRT20-APPAREL PRODUCTION AND QUALITY

#### CONTROL (T)

**Credits – 4 (Theory 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

To give the student an awareness regarding the equipment's, their need and use in the garment industry To provide an insight into the aspects of quality control in the Industry

**Content:-**

**ModuleI(20Hrs)**

Fabric department – fabric checking

Cutting and Pattern making- Spreading, Requirement of spreading process, Methods of spreading, Nature of package, Use and importance of marker, Methods of marker planning, Cutting – Types of cutting machines, causes of defects in cutting, Bundling and Ticketing

**ModuleII (22Hrs)**

Production – Sewing machines – Regular sewing machine, Over Lock, Inter Lock, safety stitching, blind stitching, Button Hole, Button Stitching, Rivet Snap, Bar tacking, Embroidery. Work aids – Machine bed, machine table, work chairs, bundle clamps, stackers. Attachments – Folders and guides, Seam types, stitch types, Machine needle- parts and types. Sewing threads – types and uses  
Finishing – care labeling, ironing and packing

**ModuleIII**

**(15Hrs)**

Quality Control: - Terminologies, Quality Control & Quality – Assurance, Quality Department, The process of production.

Apparel Testing and Quality Control: - Standards – Definition and Benefits of Standards, Various International Standards. Quality Parameters of Yarn / Fabric / Garment / Accessories, Testing – Testing laboratories, Various Tests – Yarn / Fiber, Testing Agencies

**ModuleIV**

**(5Hrs)**

Inspection, Types of Inspection, Acceptable Quality Level

**ModuleV**

**(10Hrs)**

Certification in Apparel Industry: - Social Accountability – 8000 (S.A 8000), International

Standard Organization (I.S.O), World Responsible Apparel Production (WRAP), Total Quality Management (TQM).

**Suggested Readings:-**

1. Cooklin.G(2006)-*Introduction to Clothing Manufacture*- Blackwell Publishing Ltd- UK,Australia
2. Cooklin.G(1997)- *Garment Technology for Fashion Designers*- John wiley& sons ltd,Blackwell Science publishing ltd –United Kingdom, Australia
3. Carr.H ,Latham.B – *The technology of clothing Manufacture* – Blackwell Science Publishing ltd – Australia.
4. Chuter.A.J- *Introduction to Clothing Production Management*- Blackwell Science Publishing Ltd- Australia.
5. Mehta.P.V- *An Introduction to quality Control for the apparel industry* – Blackwell Science Publishing-Australia.



## SEMESTER – IV

### COMPLEMENTARY CORSE: II- APPAREL BUSINESS

#### AF4CRT21-ESSENTIALS OF ENTREPRENEURSHIP (T)

**Credits – 4 (Theory 4)**

**Number of contact hours – 72 hours**

**Objectives:--**

To understand entrepreneurship, it's role and contribution to personal and community life. To understand entrepreneurial culture and benefits of being an entrepreneur

To assess opportunities in the community and to develop those opportunities by applying personal experience, knowledge and expertise

**Content:-**

**ModuleI (10Hrs)**

Introduction to entrepreneurship - concept, definition, functions of an entrepreneur, characteristics of a successful entrepreneur.

**ModuleII (15Hrs)**

Factors contributing to entrepreneurship – economic factors (capital, labor, market), non-economic factors (social condition- psychological factors- cultural factors-personality factors- government action – competitive factors)

**ModuleIII (15Hrs)** Entrepreneurship and women empowerment– concept of women entrepreneur- problems – approaches to women empowerment-indicators- global initiatives – national initiatives (welfare and support services, socio-economic programme)

**ModuleIV (20Hrs)**

Business plan and strategies – entry strategy ( opening new business, purchasing franchises, acquiring an existing business) exit strategy, franchising- types, benefits, drawbacks  
Export documentation – principle documents, auxiliary documents, mode of payment, mode of transportation.

**ModuleV (12Hrs)**

E- Entrepreneurship – selling on internet, planning an e- business, niche marketing and the internet, marketing and e-business, e-business customer service

**Suggested Readings:-**

1. Granger.M.M , Sterling.T.M- *Fashion Entrepreneurship* –Fairchild Books Publishing – NewYork
2. Holt.D.H(1991) – *Entrepreneurship New Venture Creation* – Prentice Hall Publishing –New Delhi

## SEMESTER – IV

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF4CRP22-FUNDAMENTALS OF DESIGN THINKING (T)

**Credits – 4 (Theory 4 )**

**Number of contact hours – 72 hours**

**Objectives:-**

To introduce the students to the process of design thinking

To apply the knowledge of solution based thinking to various activities

**Content:-**

**ModuleI (25Hrs)**

Stages of Thinking – Define, Research, Ideate, Prototype, Select, Implement, Learn  
Research -Identifying Drivers, Information Gathering, Target groups, Sample & Feedbacks

**ModuleII (12Hrs)**

Idea Generation- Basic Design Directions, Themes for Thinking, Inspiration & Reference,  
Brainstorming, Value, Inclusion, Sketching, Presenting Ideas

**ModuleIII (12Hrs)**

Refinement - Thinking in Images, signs, shapes, proportion, color Appropriations, Humour,  
Personification, Visual Metaphors, Modification, Thinking in Words , Words and Language,  
Types, Faces

**ModuleIV (10Hrs)**

Prototyping – Developing Design, Types of Prototype, Vocabulary

**ModuleV (13Hrs)**

Implementation – Format, Materials, Finishing, Media, Scale , Series / Continuity

**Suggested Readings:-**

1. Lockwood.T(2009)- *Design Thinking Integrating Innovation Customer Experience & Brand Value*- Allworth Press – Newyork.
2. Ambrose.G ,Harris.P(2009)- *Design Thinking* – AVA ,Bloomsbery Publishing Pvt Ltd- Switzerland.

## SEMESTER – V

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF5CRP23-WESTERN CLOTHING CONSTRUCTION (P)

**Credits – 3 (Practical 6)**

**Number of contact hours – 108 hours**

**Objectives:-**

To enable students to learn the aspects of Western garment construction and to understand the concept of garment making

**Content:-**

**ModuleI** (20Hrs)  
Construction of Basic Trouser

**ModuleII** (20Hrs)  
Construction of any one Skirt variation:- ( 4 or 6 Godet skirt / 8 or 12 gore skirt / Full Circular Skirt)

**ModuleIII** (25Hrs)  
Construction of any one bodice variation:- ( Bodice with fullness / Halter Neck / Off - Shoulder)

**ModuleIV** (15Hrs)  
Construction of a dress variation (Torso):- ( Tent dress / Flared dress with Princess line)

**ModuleV** (28Hrs)  
Construction of Shirt with shirt collar and half sleeve

**Related Experience:-**

Students should make the paper patterns before the construction of each garment in size US 12/UK12)

Construct all the four garments and submit at the time of external evaluation.

**Suggested Readings:**

1. *Complete guide to Sewing*(2010)- Readers Digest Association Pleasant ville – Newyork.
2. Armstrong H.J(2006)- *Pattern Making for Fashion Design*- Fairchild Books –London
3. Callahan.E, Edna and Barry.E(2008)- *Garment Construction* – Wild press-USA

4. Evelyn M.A(1974)-*Clothing Construction* – Houghton Mifflin Harcourt – Boston M.A

## SEMESTER - V

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF5CRP24-COMPUTER AIDED FASHION DESIGN (P)

Credits – 3 (Practical 5)

Number of contact hours – 90 hours

#### Objectives:-

To teach the students software essential for their design needs.

#### Content:

**ModuleI** (10Hrs)

MS Office and Internet knowledge

**ModuleII** (20Hrs)

Adobe Illustrator

**ModuleIII** (25Hrs)

Adobe Photoshop

**ModuleIV** (25Hrs)

Corel Draw, Creating mood board, and colour board , Spec drawing, Draping garments on croquis, Color rendering of garments, Textile designing, Accessory designing

**ModuleV (10Hrs)**

Layout planning for portfolio

#### Suggested Readings:-

1. Johnson. S (2008) – *Adobe Illustrator CS4 on Demand* – Que, Pierson Publications – Noida
2. Hall. P, Vereker. F &Centner. M (2011) – *Fashion Designer's Handbook for Adobe Illustrator* – John Wiley & Sons
3. Adobe Creative Team(2010) – *Adobe Photoshop CS5 Class Room in a Book* – Adobe Press.com
4. Dayton. A (1999) – *Addison - The Corel draw Wow* – Peachpit Press - Wesley, Texas

## SEMESTER - V

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF5CRP25-CHILDREN'S CLOTHING (P)

**Credits – 3 (Practical 6)**

**Number of contact hours – 108 hours**

**Objectives:-**

To teach the students methods of taking body and form measurements

To teach the construction methods for kid's wear

**Content:-**

**Module I (10Hrs)**

Introduction to Children's wear – Size categories –Taking body measurements – Standard chart for boys and girls

**Module II**

**(20 Hrs)**

Construction of Cradle frock for the age group of 6 months to 1 year

**Module III**

**(25Hrs)**

Construction of a frock (Tent dress or a frock with a peter pan collar and a yoke) for the age group of 1 year to 5 years

**Module IV**

**(28 Hrs)**

Construction of a Skirt (Straight skirt or Circular skirt or Skirt with a yoke and gathers) for the age group of 7 years to 12 years)

Construction of a kid's wear based on a theme.

**Module V**

**(25Hrs)**

Construction of Shorts (Flared shorts or knickers) for the age group of 5 years to 7 years.

Construction of a shirt with collar and half sleeve for boys (age group 3 years to 12 years)

**Related Experience:-**

Students are required to submit all the constructed garments at the time of the external evaluation

**Suggested Reading:-**

1. Aldrick.W(2009)-*Metric Pattern Cutting for childrens wear from 2to 14 years*- Blackwell Science- Australia.
2. *Singer sewing for children*(1999)-Creative publishing International-Chanhassen,Minnesota.
3. Hardy.E- *U.S Making Childrens Clothes* – Cico Books-London

## SEMESTER - V

### CORE COURSE – APPAREL AND FASHION DESIGNING

#### AF5CRP26--HISTORY OF ART (T)

**Credits – 4 (Theory 5)**

**Number of contact hours – 90 hours**

**Objectives:-**

To give an awareness to the students of Indian and Western Art

**Content:-**

**ModuleI (15Hrs)**

History of painting

**ModuleII (20 Hrs)**

Indian Painting

Cave Painting of India – Ajanta ,Ellora , Bagh , Sittanvasal, Bhimbetka, Rajput Painting, Mughal Painting , Pittoro Painting, Madhubani Painting, Pahari Painting, Warli painting, Pattachitra, Mysore Painting, Tanjore Painting, Kerala Murals, and Kalamkari.

**ModuleIII (15Hrs)**

World

Painting

Ancient

World

Pre historic art – Paleolithic, Egypt, Greece & Rome: ‘Classical’ art.

**Module IV (20Hrs)**

Middle Ages

Byzantine Art & Christianity art, Islam art, Medieval European Art – Gothic, and Renaissance art

**Module V (20Hrs)**

Modern Art

Neo Classicism, Romanticism, Realism, Impressionism, pointillism, Symbolism, Art Nouveau, Cubism, Futuristic, Art deco, Surrealism, Expressionism, Fauvism, Abstract art, Art Deco, Pop art, kinetic art, Op art, Graffiti, and Contemporary art



**Suggested Reading**

1. Janson H.W / Janson A.F- (2003)-*History of Art (sixth edition)*-Prentice Hall College division
2. Murray P- (1985)-*Art Of The Renaissance*-Thames and Hudson -- UK
3. Seth. M – (2006)-*Indian Painting – The Great Mural Tradition*-Mapin Publisher – Ahmedabad
4. Kumar. R – *Encyclopedia of Indian Painting*-Anmol Publishing-New Delhi.
5. Dr. Daljeet, Jain P.C-(2007) – *Indian Miniature Painting*-Noida

## SEMESTER - V

### GENERIC ELECTIVE COURSE: 1

#### AF5GET01-SOCIO-PSYCHO ASPECTS OF CLOTHING (T)

**Credits – 3 (Theory 3)**

**Number of contact hours – 54 hours**

**Objectives:-**

To understand the effect of various social and psychological factors on clothing

**Content:-**

**ModuleI**

**(12 Hrs)**

Introduction to clothing behavior:-

Purpose of clothing – modesty theory, adornment theory, and protection theory

Factors affecting basic clothing needs – comfort, social participation, conformity, prestige,

Self-expression, attracting the opposite sex, aesthetic expressions and values

**ModuleII (6 Hrs)**

Clothing - a nonverbal communication.

Significance of clothing

**ModuleIII**

**(12 Hrs)**

Self-concept and clothing behavior: -

Definition of self-concept

Various aspects of self

Self concept and

clothing

**ModuleIV**

**(10Hrs)**

Demographic trends:-

Effect of age, sex, income, social class, economic status and ethnicity on clothing

**ModuleV**

**(14Hrs)**

Psychographic trends:-

Effects of personality, attitude, lifestyle and peer group on clothing.

**Related Experience:-**

The students are required to conduct a survey and submit a report to understand the consumer preference with respect to a sample and using a questionnaire.

**Suggested Reading:-**

1. Ushakulshrestha, Radhakashyap(2007)-*Clothing Behaviour-Psychological analysis* – Pointer Publisher-Jaipur.
2. Solomon M.R , Rabolt.N.J(2003) – *Consumer Behaviour in Fashion* – Pearson Education Publishing – Noida

**SEMESTER - V**  
**GENERIC ELECTIVE COURSE**  
**AF5GET02-FUNDAMENTALS OF VISUAL**  
**MERCHANDISING (T)**

**Credits – 3 (Theory 3)**

**Number of contact hours – 54 hours**

**Objectives:-**

To give the knowledge and importance of visual merchandising

**Content:-**

**ModuleI**

**(6Hrs)**

Visual Merchandising: - Meaning, scope, Purpose

Store design layout -selling space, merchandising space, personnel space, customer space

**ModuleII**

**(14Hrs)**

Signage and display:-

Signage – exterior signage, window signage , interior signage.

Merchandise Presentation – self-service presentation, full service presentation

Types of display - one item display, related merchandise display, variety or assortment displays, promotional display, institutional display, seasonal display, holiday display, creative display Display setting - realistic setting, environmental setting, semi realistic /vignette setting, fantasy setting, abstract setting

**ModuleIII**

**(12Hrs)**

Lightings:- Primary setting, secondary setting

Light source -fluorescent lighting, incandescent, fiber optic lighting, high intensity lighting, neon, halogen

Lighting Fixtures- Recessed Lighting, Track lighting, open back spot lights, studio lights, close ups, wire forms

Lighting Accessories – Dimmers, Flashers, framing, projectors, strobes, swivel, sockets, gels

Various Kinds of contrast harmony created using lights

**ModuleIV**

**(12Hrs)**

Mannequins and props - Realistic, Semi Realistic , Abstract , Headless

Types of Alternative to Mannequins – 3 quarter forms, soft sculpted figures, articulated artistic figures, dress forms and suit forms, hanger

Props

**ModuleV**

**(10Hrs)**

Fixtures :- Hanging Fixtures - T Stands, Quadra racks or four ways, six ways, round racks, multi features fixtures, vitrines, and straight racks.

Non Hanging Fixtures – Tables, counters, Bins and shelves, Transparent display units, gondolas, modular lines.

Problems faced in Visual Merchandising.

**Suggested Readings:-**

1. Kothari. V (2009) – *Visual Merchandising* – McGraw Hill Education(India) Private Limited – New Delhi
2. Pegler. M.M (2011) – *Visual Merchandising and Display* – Fairchild Publication – USA
3. Bell. J (2011) – *Silent selling best practices and effective strategies in visual merchandising* – Kate Ternus Fairchild Publications – USA

## SEMESTER - V

### GENERIC ELECTIVE COURSE

#### AF5GET03-ELEMENTS AND PRINCIPLES OF DESIGN (T)

**Credits – 3 (Theory 3)**

**Number of contact hours – 54 hours**

**Objectives:-**

To inculcate knowledge on the basic elements and principles of designing  
To help the students to implement the knowledge gained in day to day life.

**Content:-**

**Module I**

**(14Hrs)**

The elements of design:-

Line – Vertical, Horizontal, Diagonal, Modular grid, Curvilinear and Kinetic.

Form, Shape and Space - Form, Shape, Space (positive and negative), Shape within shape

Texture and light

**Module II**

**(10Hrs)**

Functions of lines

Different types of lines & its characteristics.

Use of line in clothing according to body shape.

**Module III**

**(14 Hrs)**

Colour theory:-

Primary, secondary, tertiary

colours Colour wheel-

Tints and Shades of colour

Colour Schemes - Analogous, Complementary, Split complementary, Triad schemes. Warm and Cool colours

Colour dimensions - Hue, value and chroma.

**Module IV**

**(8 Hrs)**

Application of colour in clothing

Seasonal colours

**Module V**

**(8 Hrs)**

Designing principles:-

Balance, Emphasis, proportion, Rhythm, Unity

**Suggested Readings:-**

1. Ellinwood. J G (2011)-*Fashion By Design*- Fairchild Books – NewYork
2. Bevin.ME(1985)- *Design Through Discovery* – Wadsworth Publishing,Susan Katz.
3. Lauer D.A (2001)- *Design Basics* – Clark Baxter – Boston USA
4. Dr.Kaur.N- *Comdex Fashion design* – Kogent learning solutions – Newdelhi

## **SEMESTER - VI**

### **CORE COURSE – APPAREL AND FASHION DESIGNING**

#### **AF6CRP28-THEMATIC LINE DEVELOPMENT P)**

**Credits – 5 (Practical 11)**

**Number of contact hours –198 hours**

**Objectives:**

To help the students to independently develop a thematic line using the knowledge gained and their creativity.

**Presentation:-**

Each student will conceptualize and develop a collection of at least five garments

The students should submit a record and the garments based on the theme at the time of external evaluation.



**SEMESTER - VI**  
**CORE COURSE – APPAREL AND FASHION DESIGNING**  
**AF6CRP29-JEWELRY DESIGNING (P)**

**Credits – 3 (Practical 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

To learn the skills needed to generate and exemplify for a range of jewellery.

**Content**

**ModuleI** (10Hrs)

Introduction to gold and metallurgy

**ModuleII** (20Hrs)

History of Indian jewellery – Designing of jewellery on the basis of Rajasthan, Mughal, South Indian, Tribal, Ancient, Bengali

**ModuleIII** (12Hrs)

Accessories –Hats, belts, bags, footwear and accessories (1 each)

**ModuleIV** (20Hrs)

Design jewellery based on ancient influences

**ModuleV** (10Hrs)

Material exploration –Develop a set of jewelry using ecofriendly material in a creative design

**Related Experience:-**

The students are required to make innovative thematic jewellery using natural materials.

**Suggested Reading:-**

Balakrishnan R U and Sushilkumar M- 2006-*Indian Jewellery Dance of Peacock*-India Book House Ltd-Mumbai

Clarke D -1998-*African Hats AndJewellery*-Chartwell Books INC-Newjersey

Sehuman W-2000-*Gemstones Of The World*-Sterling Publications-New York

## **SEMESTER - VI**

### **CORE COURSE – APPAREL AND FASHION DESIGNING**

#### **AF6CRP30-PORTFOLIO PRESENTATION (P)**

**Credits – 3 (Practical 6)**

**Number of contact hours – 108 hours**

**Objectives:-**

To help students to prepare a competitive portfolio which include best of their skills and talents.

**Presentation**

The students have to document all their best presentable work done through all the semesters and those that portray the student's area of interest.

The students are required to submit the portfolio as the record during the external evaluation.

**Suggested Reading:**

1. Tain.L(2004)-*Portfolio Presentation for Fashion Designers*-Fairchild Books –NewYork

**SEMESTER - VI**  
**CHOICE BASED COURSE**  
**AF6CBP01-COMPUTER AIDED PATTERN MAKING AND**  
**GRADING (P)**

**Credits – 3 (Practical 4)**

**Number of contact hours – 72 hours**

**Objectives:-**

To teach the students basics of computerized pattern making and grading which is useful in industrial garment production

**Content:**

<b>ModuleI</b>	<b>(10Hrs)</b>
Introduction to Computerized Pattern Making and Grading	
<b>ModuleII</b>	<b>(10Hrs)</b>
The basic pattern set preparation	
Basic front bodice, Basic back bodice, Basic Sleeve	
<b>ModuleIII</b>	<b>(8 Hrs)</b>
Basic front Skirt, Basic back skirt	
<b>ModuleIV</b>	<b>(18Hrs)</b>
Pattern preparation for garments – Bib, A-line frock, T-Shirt	
<b>Module V</b>	<b>(26Hrs)</b>
Pattern Grading – Basic front bodice, Basic back bodice, Basic sleeve, Basic front skirt, Basic back skirt.	

**Related experiences:-**

Record should be submitted at the time of external evaluation.

**Suggested readings:-**

1. Bond. T & Beazley. A (2003) – *Computer aided pattern design and product development* – Blackwell Publishing.Ltd – Manchester, UK
2. Ondogan. Z and Erdogan. C (2006) – *The comparison of the Manual and CAD systems for pattern making –grading and marker making process* – 35100 Bomova, Iznar – Turkey

3. Goymar – *Computed aided pattern making* – Gerber Technology - Spain
4. *Reach CAD software*
5. TULKCAD – *Pattern making software for fashion design*

**SEMESTER - VI**  
**CHOICE BASED COURSE**  
**AF6CBP02-DRAPING (P)**

**Credits – 3 (Practical 4)**  
**Number of contact hours –72 hours**

**Objectives:-**

To teach the basic principles of draping

**Content:**

**ModuleI** (10Hrs)  
Introduction to draping and dress forms  
Preparation of fabrics

**ModuleII** (20Hrs)  
Basic Front and Back bodice  
Bodice variations – Dart manipulation ( French dart, Center front dart, Straight side dart, Mid armhole dart) any two.  
Basic Front and Back Cowl

**ModuleIII** (20Hrs)  
Basic Front and Back Skirt  
Skirt variations – Skirt with yoke and gathers, Pegged skirt (any one)

**ModuleIV** (12Hrs)  
Basic Front and Back Torso.

**ModuleV** (10 Hrs)

Design and construct a final garment applying draping method

**Related Experience:-**

Students should maintain a record of all the work.

**Suggested Reading:-**

Amaden.C, Crawford-1989, 1996, 2005-*The Art of Fashion Draping*-Fairchild Publications - Newyork

Joseph H-2013-*Draping For Apparel Design*- Fairchild Publications -Newyork

**SEMESTER - VI**

**CHOICE BASESD COURSE**

**AF6CBP03-THEMATIC FURNISHINGS (P)**

**Credits – 3 (Practical 4)**

**Number of contact hours –72hours**

**Objectives:-**

To make the students understand the importance of home furnishing in making the appeal of a décor.

**Presentation**

The students have to do thematic collection of furnishings wherein they have to design and construct the most appropriate furnishings based on a theme.

The students are required to present this thematic collection along with a report for the external evaluation.