

**ST. JOSEPH'S COLLEGE ( AUTONOMOUS), IRINJALAKUDA**

**NAAC Re-accredited with A++ Grade (4th Cycle)**

**85th Rank in NIRF 2024 , 7th Rank in KIRF 2024**



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

**SYLLABUS**

**w.e.f 2024 ADMISSION**

## CONTENTS

SL. NO	Title
1.	Details of the revision done
2.	Members of board of studies in costume and fashion designing
3.	Program outcomes
4.	Program specific outcome (pso)
5.	Course structure for pathways 1-3
6.	Distribution of major courses in costume and fashion designing
7.	Elective courses in costume and fashion designing with specialization
8.	Credit distribution for pathways 1-4
9.	Grouping of minor courses in costume and fashion designing
10.	Distribution of general foundation courses in costume and fashion designing
11.	Evaluation scheme
12.	Syllabus- semester-1
13.	Syllabus- semester-2
14.	Syllabus- semester-3
15.	Syllabus- semester-4
16.	Syllabus- semester-5
17.	Syllabus- semester-6
18.	Syllabus- semester-7
19.	Syllabus- semester-8
20.	Minor courses

## **DETAILS OF THE REVISION DONE**

1. To introduce a third minor group titled “Artistry in Interior Furnishing (Practical)”, comprising four papers, to expand specialization options and provide practical training in interior furnishing

<b>ARTISTRY IN INTERIOR FURNISHING (PRACTICAL)</b>				
SL.NO	SEMESTER	CODE	TITLE	CREDITS
1	1	SJCFD1MN103	Introduction to Soft Furnishing	4
2	2	SJCFD2MN103	Window Treatments and Living Room Linens	4
3	3	SJCFD3MN203	Furnishings for Bed and Bathroom	4
4	8	SJCFD8MN303	Furnishings in Interior Designing	4

2. To introduce a set of specialization courses in the elective major category titled “Fashion Art and Illustration”, consisting of four papers, to offer focused study and skill development in fashion design.

<b>FASHION ART AND ILLUSTRATION</b>				
SL.NO	SEMESTER	CODE	TITLE	CREDITS
1	5	SJCFD5EJ312(1)	Fashion Artistry: Sketching Essentials	4
2	5	SJCFD5EJ313(1)	Fashion Figure Detail	4
3	6	SJCFD6EJ312	Art Of Fashion Illustration	4
4	6	SJCFD6EJ313	Digital Fashion Design and Detail	4

**ST. JOSEPH'S COLLEGE (AUTONOMOUS), IRINJALAKUDA****MEMBERS OF BOARD OF STUDIES IN COSTUME AND FASHION DESIGNING**

<b>Sl. No.</b>	<b>Name</b>	<b>Designation</b>
1.	Ms. Sreeranjini Sagar	<b>Chairperson</b> Assistant professor – Department of Costume and Fashion Designing St. Joseph's College (Autonomous),Irinjalakuda <a href="mailto:sreeranjini@stjosephs.edu.in">sreeranjini@stjosephs.edu.in</a>
2.	Ms. Honey S Nair	<b>University Nominee</b> Assistant professor – Department of Home Science (Fashion Technology) Vimala College (Autonomous), Thrissur <a href="mailto:honeysnair@vimalacollege.edu.in">honeysnair@vimalacollege.edu.in</a>
3.	Dr. Vinitha Paulose	<b>Subject Expert</b> Assistant Professor- Department of Fashion Designing St Teresa's College, Ernakulam <a href="mailto:vinithapaulose@teresas.ac.in">vinithapaulose@teresas.ac.in</a>
4.	Ms. Chinchu V Joy	<b>Subject Expert</b> Head - Department of Fashion Technology Yeldo Mar Baselios College, Kothamangalam <a href="mailto:chinchunoby@gmail.com">chinchunoby@gmail.com</a>
5.	Mr. Jobin Joy	<b>Industry</b> Head Designer - Seematti and Beena Kannan Couture <a href="mailto:binjovango@gmail.com">binjovango@gmail.com</a>
6.	Ms. Megha Benny	<b>Board Member</b> Assistant professor – Department of Costume and Fashion Designing St. Joseph's College (Autonomous),Irinjalakuda <a href="mailto:meghabenny@stjosephs.edu.in">meghabenny@stjosephs.edu.in</a>
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8.	Ms. Annetta Mary Lonappan	<b>Board Member</b> Assistant professor – Department of Costume and Fashion Designing St. Joseph's College (Autonomous),Irinjalakuda <a href="mailto:anatmary96@gmail.com">anatmary96@gmail.com</a>

### PROGRAM OUTCOMES

At the end of the graduate program at St. Joseph's College (Autonomous), Irinjalakuda, a student would:

<b>PO1</b>	<b>Knowledge Acquisition:</b> Demonstrate a comprehensive understanding of the emerging knowledge trends and industry practices and evaluate their impact on the chosen discipline of study.
<b>PO2</b>	<b>Demonstrate communication and leadership skills to foster collaboration and inclusivity:</b> Become effective communicators and strategic leaders capable of synthesizing diverse perspectives to create inclusive environments and implementing transformative change through collaborative teamwork.
<b>PO3</b>	<b>Acquire Professional Skills:</b> Demonstrate professional expertise, transferable skills, and procedural knowledge, enabling confident navigation of diverse career paths by adapting to changing environments, challenges, and opportunities with resilience and flexibility.
<b>PO4</b>	<b>Develop Digital Intelligence:</b> Develop digital intelligence to competently employ a range of digital and technological tools to critically analyze and engage with the digital world, effectively managing and processing complex information.
<b>PO5</b>	<b>Apply Scientific Reasoning and Critical Thinking:</b> Apply scientific knowledge and critical thinking to innovate and mediate effectively, resolving complex challenges and promoting sustainable solutions
<b>PO6</b>	<b>Appreciate Human Values, Professional Ethics, and Societal and Environmental Responsibility:</b> Demonstrate ethical conduct and commitment to human values in personal and professional life, while being objective, truthful, and mindful of environmental and sustainability concerns as responsible global citizens

**PROGRAM SPECIFIC OUTCOME (PSO);**

At the end of the B. Sc. Costume and Fashion Designing Honours programme at St. Joseph's College (Autonomous), Irinjalakuda, a student would:

<b>PSO1</b>	Exhibit Creativity And Innovative Thinking In Designing Fashion Products And Solutions.
<b>PSO2</b>	Demonstrate Proficiency In Using Tools, Equipment, And Technologies Relevant To Fashion Design And Production.
<b>PSO3</b>	Updated With Current And Emerging Fashion Trends, And Apply Them Effectively In Their Designs
<b>PSO4</b>	Critically Analyze Designs And Products From Aesthetic, Functional, Cultural, And Commercial Perspectives.
<b>PSO5</b>	Incorporate Principles of Sustainability And Ethical Practices and also Demonstrate The Ability To Identify, Analyze, And Solve Complex Problems Related To Fashion Design
<b>PSO6</b>	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 FOR PATHWAYS 1-3**

1. Single Major      2. Major with Multiple Disciplines      3. Major with Minor

Semester	Course code	Course title	Total hours	Hours/ week	credits	Marks			
						Internal	External	Total	
1	SJCFD1CJ101	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	
		SJENGIFA101 (2)	Ability Enhancement Course 1 English	60	4	4	30	70	100
			Ability Enhancement Course 2 Additional Language	45	3	3	25	50	75
		SJCFD1FM105 (01/02/03)	Multi-Disciplinary Course 1 Other than Major (Practical)	45	3	3	25	50	75
<b>Total</b>				<b>22</b>	<b>21</b>			<b>525</b>	
2	SJCFD2CJ101	Core Course 2 in Major Basics of Fashion	60	4	4	30	70	100	
		Minor Course 3	60	4	4	30	70	100	
		Minor Course 4	60	4	4	30	70	100	
		SJENG2FA103 (2)	Ability Enhancement Course 3 English	60	4	4	30	70	100
			Ability Enhancement Course 4 Additional Language	45	3	3	25	50	75
		SJCFD2FM106 (01/02/03)	Multi-Disciplinary Course 2 Other than Major (Practical)	45	3	3	25	50	75
<b>Total</b>				<b>22</b>	<b>21</b>			<b>525</b>	

3	SJCFD3CJ 201	Core Course 3 in Major Fibre Science	60	4	4	30	70	100
	SJCFD3CJ202	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
	SJENG3FV108 (2)	Value-Added Course 1 English	45	3	3	25	50	75
<b>Total</b>				<b>22</b>	<b>22</b>			<b>550</b>
4	SJCFD4CJ203	Core Course 5 in Major Pattern Making I (Practical)	60	4	4	30	70	100
	SJCFD4CJ204	Core Course 6 in Major Draping (practical)	60	4	4	30	70	100
	SJENG4FV109 (2)	Core Course 7 in Major Textile Processing and Finishing	60	4	4	30	70	100
	SJENG4FV109 (2)	Value-Added Course 2 English	45	3	3	25	50	75
		Value-Added Course 3 Additional Language	45	3	3	25	50	75
	SJENG4FS111 (2)	Skill Enhancement Course 1 English	60	4	4	30	70	100
<b>Total</b>				<b>21</b>	<b>21</b>			<b>525</b>
5	SJCFD5CJ301	Core Course 8 in Major Pattern Making II and Grading (Practical)	60	4	4	30	70	100
	SJCFD5C302	Core Course 9 in Major Garment Construction-II (Practical)	60	4	4	30	70	100
	SJCFD5CJ303	Core Course 10 in Major	60	4	4	30	70	100

		History of Fashion						
	SJCFD5EJ307	Elective Course 1 in Major	60	4	4	30	70	100
	SJCFD5EJ308	Elective Course 2 in Major	60	4	4	30	70	100
	SJCFD5FS112 (01/02)	Skill Enhancement Course 2	45	3	3	25	50	75
<b>Total</b>				<b>23</b>	<b>23</b>			<b>575</b>
6	SJCFD6CJ304	Core Course 11 in Major Computer Aided Designing (Practical)	60	4	4	30	70	100
	SJCFD6CJ305	Core Course 12 in Major Visual Merchandising	60	4	4	30	70	100
	SJCFD6CJ306	Core Course 13 in Major Design Collection	60	4	4	30	70	100
	SJCFD6EJ309	Elective Course 3 in Major	60	4	4	30	70	100
	SJCFD6EJ310	Elective Course 4 in Major	60	4	4	30	70	100
	SJCFD6FS113 (01/02)	Skill Enhancement Course 3	45	3	3	25	50	75
	SJCFD6CJ 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 Credit For Three Years</b>					<b>133</b>			<b>3325</b>
7	SJCFD7CJ401	Core Course 14 in Major Draping II (Practical)	60	4	4	30	70	100
	SJCFD7C402	Core Course 15 in Major Illustration (Practical)	60	4	4	30	70	100
	SJCFD7CJ403	Core Course 16 in Major Garment Construction III (Indian wear) (Practical)	60	4	4	30	70	100

	SJCFD7CJ404	Core Course 17 in Major Fashion Merchandising and Costing	60	4	4	30	70	100	
	SJCFD7CJ405	Core Course 18 in Major Weaves and Woven Structure	60	4	4	30	70	100	
<b>Total</b>				<b>20</b>	<b>20</b>			<b>500</b>	
8	SJCFD8CJ406	Core Course 19 in Major Fashion Business Management	60	4	4	30	70	100	
	SJCFD8CJ407	Core Course 20 in Major Fashion Communication	60	4	4	30	70	100	
	SJCFD8CJ 408	Core Course 21 in Major Technical Textile	60	4	4	30	70	100	
	OR (instead of Core Courses 20 and 21 in Major)								
	SJCFD8CJ 449	Project (in Honors programme)	360	13	12	90	210	300	
	OR (instead of Core Courses 19 – 21 in Major)								
	SJCFD8CJ499	Research Project (In Honors with Research programme)	360	13	12	90	210	300	
	SJCFD8EJ312/ SJCFD8MN106	Elective Course 6 in Major / Minor Course 7	60	4	4	30	70	100	
	SJCFD8EJ313	Elective Course 7 in Major/Minor	60	4	4	30	70	100	
	SJCFD8EJ314 / SJCFD8MN107	Elective Course 8 in Major / Minor	60	4	4	30	70	100	
	OR (instead of Elective Course 7 in Major, in the case of Honors with Research Programme)								
	SJCFD8CJ489	Research Methodology	60	4	4	30	70	100	
<b>Total</b>				<b>25</b>	<b>24</b>			<b>600</b>	
<b>Total Credit For Four Years</b>					<b>177</b>			<b>4425</b>	

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

<b>Semester</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Hours/ week</b>	<b>Credits</b>
1	SJFD1CJ101	Core Course 1 in Major Fundamentals of Design (Practical)	4	4
2	SJCFD2CJ101	Core Course 2 in Major Basics of Fashion	4	4
3	SJCFD3CJ201	Core Course 3 in Major Fibre Science	4	4
	SJCFD3CJ202	Core Course 4 in Major Garment Construction-I (Practical)	4	4
4	SJCFD4CJ203	Core Course 5 in Major Pattern Making I (Practical)	4	4
	SJCFD4CJ204	Core Course 6 in Major Draping I (Practical)	4	4
	SJCFD4CJ205	Core Course 7 in Major Textile Processing and Finishing	4	4
5	SJCFD5CJ301	Core Course 8 in Major Advanced Pattern Making II and Grading (Practical)	4	4
	SJCFD5CJ302	Core Course 9 in Major Garment Construction II (Practical)	4	4
	SJCFD5CJ303	Core Course 10 in Major History of Fashion	4	4
	SJCFD5EJ307	Elective Course 1 in Major	4	4
	SJCFD5EJ308	Elective Course 2 in Major	4	4

6	SJCFD6CJ304	Core Course 11 in Major Computer Aided Designing (Practical)	4	4
	SJCFD6CJ305	Core Course 12 in Major Visual Merchandising	4	4
	SJCFD6CJ306	Core Course 13 in Major Design Collection	4	4
	SJCFDEJ309	Elective Course 3 in Major	4	4
	SJCFD6EJ310	Elective Course 4 in Major	4	4
	SJCFD6CJ349	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	SJCFD7CJ401	Core Course 14 in Major Draping II (Practical)	4	4
	SJCFD7CJ402	Core Course 15 in Major Illustration (Practical)	4	4
	SJCFD7CJ403	Core Course 16 in Major Garment Construction III (Indian wear) (Practical)	4	4
	SJCFD7CJ404	Core Course 17 in Major Fashion Merchandising and Costing	4	4
	SJCFD7EJ311	Core Course 18 in Major Weaves and Woven Structure	4	4

8	SJCFD8CJ406	Core Course 19 in Major Fashion Business Management	4	4
	SJCFD8CJ407	Core Course 20 in Major Fashion Communication	4	4
	SJCFD8CJ408	Core Course 21 in Major Technical Textile	4	4
	OR (Instead of Core Course 20 and 21 in Major)			
	SJCFD8CJ449	Project (In Honours Programme)	13	12
	OR (Instead of Core Course 19-21 in Major)			
	SJCFD8CJ499	Research Project (In Honors with Research programme)	13	12
	SJCFD8EJ312/ SJCFD8MN106	Elective Course 6 in Major / Minor Course 7	4	4
	SJCFD8EJ313	Elective Course 7 in Major/Minor	4	4
	SJCFD8EJ314 / SJCFD8MN107	Elective Course 8 in Major / Minor	4	4
	OR (Instead of Elective Course 7 in Major, in the case of Honors with Research Programme)			
	SJCFD8CJ 489	Research Methodology in Fashion Designing	4	4
<b>Total for the Four Years</b>			114	

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

**ELECTIVE COURSES IN COSTUME AND FASHION DESIGNING WITH SPECIALISATION**

Group no.	Sl. No	Course code	Title	Seme ster	Total hours	Hrs/ week	credits	Marks		
								Inte rnal	Exte rnal	Total
<b>1</b>	<b>FASHION ART AND ILLUSTRATION</b>									
	<b>1</b>	SJCFD5EJ301	Fashion Artistry: Sketching Essentials	5	60	4	4	30	70	100
	<b>2</b>	SJCFD5EJ302	Fashion Figure Detail	5	60	4	4	30	70	100
	<b>3</b>	SJCFD6EJ303	Art Of Fashion Illustration	6	60	4	4	30	70	100
	<b>4</b>	SJCFD6EJ304	Digital Fashion Design and Detail	6	60	4	4	30	70	100
	<b>5</b>	SJCFD8EJ313 (01)	Advanced CAD (Practical)	8	60	4	4	30	70	100
	<b>6</b>	SJCFD8EJ314 (03)	Film and Theatre Costume (Practical)	8	60	4	4	30	70	100

**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>
<b>7</b>	4+4+4+4+4	-	-	-	20
<b>8</b>	4+4+4	4+4+4	-	12	24

### GROUPING OF MINOR COURSES IN COSTUME AND FASHION DESIGNING

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

Group no.	Sl. No	Course code	Title	Seme ster	Total hours	Hrs/ week	credits	Marks		
								Inte rnal	Exte rnal	Total
<b>1</b>	<b>TEXTILE</b>									
	1	SJCFD1MN101	Introduction to Textiles	1	60	4	4	30	70	100
	2	SJCFD2MN101	Fabric Analysis and Testing Lab (practical)	2	60	4	4	30	70	100
	3	SJCFD3MN201	Textile processing Lab (practical)	3	60	4	4	30	70	100
	4	SJCFD8MN301	Textile Chemistry	8	60	4	4	30	70	100
<b>2</b>	<b>SURFACE EMBELLISHMENT (PRACTICAL)</b>									
	1	SJCFD1MN102	Basic Hand Embroidery Stitches And Its Variation	1	60	4	4	30	70	100
	2	SJCFD2MN102	Advanced Hand Embroidery Stitches And Its Variation	2	60	4	4	30	70	100
	3	SJCFD3MN202	Value Added Techniques	3	60	4	4	30	70	100
	4	SJCFD8MN302	Indian Traditional Embroideries	8	60	4	4	30	70	100
<b>3</b>	<b>ARTISTRY IN INTERIOR FURNISHING (PRACTICAL)</b>									
	1	SJCFD1MN103	Introduction to Soft Furnishing	1	60	4	4	30	70	100
	2	SJCFD2MN103	Window Treatments and Living Room Linens	2	60	4	4	30	70	100
	3	SJCFD3MN203	Furnishings for Bed and Bathroom	3	60	4	4	30	70	100
	4	SJCFD8MN303	Furnishings in Interior Designing	8	60	4	4	30	70	100

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

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

Sem- ester	Course code	Course title	Total hours	Hours/ week	Credits	Marks		
						Internal	External	Total
1	SJCFD1FM105	<b>Multi-Disciplinary Course 1</b> 01- Creative Thinking- 1 (Theory) 02- Yarn Craft1(Practical) 03- Accessory Making- 1 (Practical)	45	3	3	25	50	75
2	SJCFD1FM106	<b>Multi-Disciplinary Course 2</b> 01- Creative Thinking- II (Practical) 02- Yarn Craft- II (Practical) 03- Accessory Making-II (Practical)	45	3	3	25	50	75
5	SJCFD5FS112	<b>Skill Enhancement Course 2</b> 01- Event Management 02- Weave Craft	45	3	3	25	50	75
6	SJCFD5FS113	<b>Skill Enhancement Course 3</b> 01- Print Development 02- Advanced Fashion Embellishment Techniques	45	3	3	25	50	75

## EVALUATION SCHEME

1. The evaluation scheme for each course contains two parts: internal evaluation (about 30%) and external evaluation (about 70%). Each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks, from external evaluation. Each of the General Foundation course is of 3-credits. It is evaluated for 75 marks, out of which 25 marks is from internal evaluation and 50 marks, from external evaluation.
2. The evaluation scheme each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks from external evaluation, **Those course which have been mentioned as practical under major or minor category will be evaluated externally in all the 8 semesters.**
3. The 4-credit courses (Major and Minor courses) are of two types:
  - (i) Courses with only theory
  - (ii) Courses with only practical.
    - In 4-credit courses with only theory component out of the total 5 modules of the syllabus, one open-ended module with 50% content is designed by the faculty member teaching that course, and it is internally evaluated for 20 marks. The internal evaluation of the remaining 4 theory modules is for 10 marks
    - In 4-credit courses with practical component, out of the total 5 modules of the syllabus, one open-ended module with 50% content is designed by the faculty member teaching that course, and it is internally evaluated for 20 marks. The internal evaluation of the remaining 4 theory modules is for 10 marks
4. All the 3-credit courses (General Foundation Courses) Costume and Fashion Designing are with both theory and practical component. Out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 15 marks. The internal evaluation of the remaining 4 theory modules is for 10 marks

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

## MAJOR AND MINOR COURSES

### 1.1. INTERNAL EVALUATION OF THEORY COMPONENT

Sl. No.	Components of Internal Evaluation of Theory part of a Major/ Minor Course	Theory only	
		Open- ended Module	4 Theory Modules
1	Test Paper/ Mid- Semester Exam	10	4
2	Seminar/ Viva/ Quiz	6	4
3	Assignment	4	2
<b>Total</b>		20	10
		<b>30</b>	

### 1.2. INTERNAL EVALUATION OF PRACTICAL COMPONENT

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

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:

#### SKETCHING AND ILLUSTRATION

SL. NO.	CRITERIA	MARK
1	Rendering	10
2	Neatness & Completion	5
3	Creativity	15
4	Styling	5
5	Colour combination	5
6	Viva-voce	10
7	Record	20
<b>Total</b>		<b>70</b>

#### EMBELLISHMENTS

SL. NO.	CRITERIA	MARK
1	Colour combination	10
2	Neatness	10
3	Technical details	10
4	Completion	10
5	Viva	10

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

### FABRIC ANALYSIS AND TEXTILE PROCESSING

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

### GARMENT CONSTRUCTION

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

**PATTERN MAKING I (PRACTICAL)**

<b>SL. NO.</b>	<b>CRITERIA</b>	<b>MARK</b>
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>

**DRAPING (PRACTICAL)**

<b>SL. NO.</b>	<b>CRITERIA</b>	<b>MARK</b>
1	<b>Dress form Preparation</b>	<b>5</b>
2	<b>Fabric Preparation</b>	<b>5</b>
3	<b>Draping</b>	<b>20</b>
4	<b>Trueing up &amp; Finishing</b>	<b>10</b>
5	<b>Viva-voce</b>	<b>10</b>
6	<b>Record</b>	<b>20</b>
<b>Total</b>		<b>70</b>

**COMPUTER AIDED DESIGNING**

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

**DESIGN COLLECTION**

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

Duration	Type	Total No. of Questions	No. Of Questions to be Answered	Marks for Each Question	Ceiling of Marks
2 Hours	Short Answer	10	8-10	3	24
	Paragraph/ Problem	8	6-8	6	36
	Essay	2	1	10	10
Total marks					70

## 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

- Internship can be in Apparel Industry, Boutique, or related to Textile and Fashion Designing.
- There should be minimum 60 hrs. Of engagement from the student in the Internship.
- Summer vacations and other holidays can be used for completing the Internship.
- In B. Sc. 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.

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

## 2.2. EVALUATION OF INTERNSHIP

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

Sl. No.	Components of Evaluation of Internship		Marks for Internship (2 credit)	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 Mark</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 Honors programme can be a short research work or an extended internship or a skill-based training programme.
- A faculty member of the respective institution, where the student does the Project, should be the supervisor of the Project.

#### 3.2. INTERNSHIP IN HONOURS PROGRAMME

- In Honors programme, the student has the option to do 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 Honors programme can be an extended internship or a skillbased 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.
9. 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.

10. It is desirable, but not mandatory, to publish the results of the Project in a peer reviewed journal.
11. 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.
12. 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**

1. The evaluation of Project will be conducted at the end of the eighth semester by both internal and external modes.
2. 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.
3. 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.
4. 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.
5. The remaining 70% shall be awarded by the external examiner appointed by the University.
6. The scheme of continuous evaluation and the end-semester viva-voce of the Project shall be as given below:

<b>Components of Evaluation of Project</b>	<b>Marks for the Research Project (Honours with Research)</b>	<b>Marks for the Research Project (Honours)</b>	<b>Weightage</b>
	<b>12 Credits</b>	<b>8 Credits</b>	
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 (Honors with Research) 12 credits	Marks for the Research Project (Honors /) 8 credits
1	Skill in doing project work	30	20
2	Interim Presentation and Viva Voce	20	15
3	Punctuality and Log book	20	15
4	Scheme/ Organization of Project Report	20	10
Total Marks		90	60

**EXTERNAL EVALUATION OF PROJECT**

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

**EXTERNAL EVALUATION OF INTERNSHIP**

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

#### 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	First Class
5	55% to below 65%	Above Average	B	6	5.50 – 6.49	
6	45% to below 55%	Average	C	5	4.50 – 5.49	Second Class

7	35% to below 45% aggregate (internal and external put together) with a minimum of 30% in external valuation	Pass	P	4	3.50 – 4.49	Third Class
8	Below an aggregate of 35% or below 30% in external evaluation	Fail	F	0	0 – 3.49	Fail
9	Not attending the examination	Absent	Ab	0	0	Fail

- When students take audit courses, they will be given Pass (P) or Fail (F) grade without any credits.
- The successful completion of all the courses and capstone components prescribed for the three-year or four-year programme with 'P' grade shall be the minimum requirement for the award of UG Degree or UG Degree Honors or UG Degree Honours with Research, as the case may be.

#### 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

(GI) of the course.

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

### 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 code</b>	<b>SJCFD1CJ101</b>				
<b>Course title</b>	<b>FUNDAMENTALS OF DESIGN (PRACTICAL)</b>				
<b>Type of course</b>	<b>MAJOR 1</b>				
<b>Semester</b>	<b>1</b>				
<b>Academic level</b>	<b>100-199</b>				
<b>Course details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	4	-	-	4	60

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	To understand the basics of drawing and illustration	U	C	Instructor-created exam/ 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
<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>	Free hand drawing techniques & related exercises. Introduction to Elements of Design - space, line, shape. Shading, Charcoal.	
<b>II</b>	Colour - colour wheel and colour dimensions, tints-tones and shades. Colour harmony. Colour Mediums oil pastels and water colour, poster, dry pastels.	<b>12</b>
<b>III</b>	Form and texture, 3 D Form- Material explorations - any 5, Texture - types of texture developments	<b>12</b>
<b>IV</b>	Principles of design- proportion, balance-formal, informal and radial, unity, emphasis, rhythm and harmony. Artworks (2D and 3D)	<b>12</b>
<b>V</b>	Develop products incorporating the principles and elements of Design	<b>12</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO2</b>	<b>1</b>	<b>1</b>	-	-	-	-	<b>2</b>	-	-	-	-	-
<b>CO3</b>	<b>2</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</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.
4. Julian Seaman, Foundation in fashion design and illustration.

**MULTI DISCIPLINARY COURSE****MDC 1 (1)*****CREATIVE THINKING - 1(THEORY)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD1FM 105 (01)</b>				
<b>Course title</b>	<b>CREATIVE THINKING 1 (THEORY)</b>				
<b>Type of course</b>	<b>MDC 1(1)</b>				
<b>Semester</b>	<b>1</b>				
<b>Academic level</b>	<b>100-199</b>				
<b>Course details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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>
CO1	Understand the principles and theories of creative Thinking.	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Develop skills to generate, evaluate, and implement creative Ideas.	<b>U</b>	<b>C</b>	Instructor created exams / Home Assignments
CO3	Explore various creative thinking techniques and Tools.	<b>E</b>	<b>P</b>	Instructor created exams / Quiz
<p><b>*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C)</b>  <b>#- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P), Metacognitive Knowledge (M)</b></p>				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to Creative Thinking Definition and importance of creative thinking; The creative thinking process; Key characteristics of creative thinkers. Assessing personal creative strengths and weaknesses.	<b>10</b>
<b>II</b>	Techniques for Enhancing Creativity Brainstorming, Mind mapping and concept mapping -Scamper; Creativity Blocks; Techniques for overcoming creative blocks.	<b>5</b>
<b>III</b>	Models of Creativity Overview of problem-solving models - Design Thinking, TRIZ; Applying models to practical scenario.	<b>6</b>
<b>IV</b>	Overview of creativity theories - divergent and convergent thinking; The Four Ps of creativity: Person, Process, Product, Press; practical application of the same	<b>14</b>
<b>V</b>	Visual thinking and sketching Storytelling and narrative techniques practices. Design a develop a personal model/project	<b>10</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	-	-	-	-	-	-	-	-	-
<b>CO2</b>	-	<b>1</b>	-	-	-	-	-	-	-	-	-	-
<b>CO3</b>	<b>2</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</b>

**Assessment Rubrics:**

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

**Reference:**

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

**MDC1 (2)*****YARN CRAFT I (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD1FM 105 (02)</b>				
<b>Course title</b>	<b>YARN CRAFT I (PRACTICAL)</b>				
<b>Type of course</b>	<b>MDC 1(1)</b>				
<b>Semester</b>	<b>1</b>				
<b>Academic level</b>	<b>100-199</b>				
<b>Course details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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>
CO1	Understand the history and cultural significance of yarn crafts.	<b>U</b>	<b>C</b>	Practical Presentation /
CO2	Learn about different types of yarn and tools used in yarn crafts.	<b>U</b>	<b>C</b>	Instructor created exams / Home Assignments
CO3	Master fundamental techniques of knitting	<b>AP</b>	<b>P</b>	Instructor created exams / Quiz
*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C) #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P), Metacognitive Knowledge (M)				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to Yarn Crafts 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>	Knitting Basics Introduction to knitting: materials and tools; Basic stitches: knit and purl; Reading knitting patterns and charts; Creating simple knitting projects (scarves, hats, etc.).	<b>5</b>
<b>III</b>	Advanced Knitting Techniques Advanced stitches and patterns (cables, lace, color work); Shaping techniques (increases, decreases); Knitting in the round; Finishing techniques (blocking, seaming.	<b>6</b>
<b>IV</b>	Tatting & Lace – Basic techniques, basic stitches single knot and double knot	<b>14</b>
<b>V</b>	Creative Applications (Open Module) 10 Combining techniques for mixed media projects; Designing and executing a knitted project; Applications in Fashion (garments, accessories); Applications in home décor (pillows, rugs, wall art)	<b>10</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	-	-	<b>1</b>	-	-	-	-	-	-	-	-	-
<b>CO2</b>	-	<b>1</b>	-	-	-	-	-	-	-	-	-	-
<b>CO3</b>	<b>2</b>	-	-	-	-	-	-	-	-	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**MDC 1(3)*****ACCESSORY MAKING – 1 (PRACTICAL)***

<b>Programme</b>	<b>B.Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD1FM105</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)**

**Detailed Syllabus :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	An introduction to jewellery making - Various types of jewellery, materials used for making jewellery, metals and stones, - Types of jewelleries -neck ornament, earrings, hair ornaments, hand ornaments, leg ornaments, waist ornaments and headgears. (Only Theoretical)	<b>10</b>
<b>II</b>	Designing of three different jewelries on the basis of a selective theme: - Preparation of theme board, Mood board, Design board, color	<b>5</b>
<b>III</b>	Product development using the above themes traditional style jewellery, contemporary style jewell fusion style jewellery.	<b>16</b>
<b>IV</b>	Material exploration- Develop a set of Eco friendly jewellery (Set - Neck, Ear, Hand/ Vangi)	<b>14</b>

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

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

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	<b>2</b>	<b>1</b>	-	-	-	-	-	-	-	<b>1</b>	-
<b>CO2</b>	<b>1</b>	-	<b>1</b>	-	-	-	-	<b>1</b>	-	<b>1</b>	-	-
<b>CO3</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>Nil</b>
<b>1</b>	<b>Slightly/ Low</b>
<b>2</b>	<b>Moderate/ Medium</b>
<b>3</b>	<b>Substantial</b>

**Assessment Rubrics:**

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

**Reference:**

- History of Jewellery 1100-1870, Joan Evans.
- Faber. Ancient Jewellery (Interpreting the Past series), Jack Ogden, University of California Press.
- 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 code</b>	<b>SJCFD 2CJ101</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</b>	<b>Tutorial</b>	<b>Practical</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	Understanding the concepts related to the various fashion terms and theories	U	C	Seminar Presentation / Group Tutorial Work
CO2	Understanding and analyse fashion sketching/illustration	An	P	Practical work / Home Assignments
CO3	Apply the concept of elements and principles of design	Ap	P	Instructor created exams / practical 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>	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. Practical activity 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. Practical activity One Case study based on 20 <sup>th</sup> century fashion (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>	Flesh-out figure drawing- Basic 8 head, 10 head, 12 head Basic. (Male fashion figure)	<b>10</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>2</b>	<b>1</b>	-	<b>1</b>	-	-	<b>2</b>	-	<b>1</b>	-	-	-
<b>CO2</b>	<b>3</b>	<b>1</b>	-	-	-	-	-	-	-	-	-	-
<b>CO3</b>	<b>2</b>	<b>1</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</b>

**END SEMESTER EXAM**

## Practical Exam

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

**Assessment Rubrics:**

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

**Reference:**

- Elements of fashion & apparel design.
- 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.
- Fashion From Concept To Consumer., Gini Stephens Frings, Prentice Hall

**MULTI- DISCIPLINARY COURSE****MDC 2 (1)*****CREATIVE THINKING II (THEORY)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD2FM 106 (01)</b>				
<b>Course title</b>	<b>CREATIVE THINKING II(THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</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>
CO1	Apply creative thinking to solve real-world problems.	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Enhance individual and collaborative creativity.	<b>U</b>	<b>C</b>	Instructor created exams / Home Assignments
CO3	Foster a mindset of innovation and adaptability.	<b>E</b>	<b>P</b>	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>	Creative Problem Solving Identifying and defining problems; Generating and evaluating solutions; Implementing creative solutions; Case studies of successful creative problem solving;	<b>10</b>
<b>II</b>	Collaborative Creativity Role of teamwork in creative process - Team dynamics and creative collaboration; Techniques for fostering group creativity; Creative leadership and facilitation; Managing creative conflicts - practical application of the same	<b>5</b>
<b>III</b>	Creativity in Different Contexts, Innovation and Adaptability The role of creativity in innovation; Balancing creativity with practical constraints.; Tools and techniques for managing creative projects; Case studies on creative project management.	<b>6</b>
<b>IV</b>	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;	<b>14</b>
<b>V</b>	Case studies on creative project management. Strategies for turning ideas into actionable plans. Overcoming obstacles and resistance to change. Real-world examples of successful implementation	<b>10</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>1</b>	<b>-</b>
<b>CO2</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>2</b>	<b>-</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>CO3</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>1</b>	<b>-</b>
<b>CO4</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>1</b>	<b>-</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</b>

Semester End Exam (Practical)
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- |   |
|---|
| <ul style="list-style-type: none"> <li>• Product Presentation / Jury</li> </ul> |
|---|

**Assessment Rubrics:**

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

**Reference:**

- "Creative Confidence" by Tom Kelley and David Kelley "Thinkertoys:
- "A Handbook of Creative-Thinking Techniques" by Michael Michalko.
- "The Creative Habit: Learn It and Use It for Life" by Twyla Tharp.
- "A Whack on the Side of the Head: How You Can Be More Creative" by Roger von Oech.
- "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 code</b>	<b>SJCFD2FM 106 (02)</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</b>	<b>Tutorial</b>	<b>Practical</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>
CO1	Master fundamental techniques of crocheting, weaving, and macramé.	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Develop creative projects using various yarn craft techniques	<b>C</b>	<b>P</b>	Instructor created exams / Home Assignments
CO3	Explore the applications of yarn crafts in fashion, home decor, and art.	<b>E</b>	<b>P</b>	Instructor created exams / Quiz
CO4	Promote sustainability and ethical practices in yarn crafting	<b>U</b>	<b>C</b>	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>5</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>6</b>
<b>IV</b>	<b>Macramé and Knotting</b> Creating simple macramé projects (plant hangers, bracelets, etc.); Advanced macramé techniques and patterns	<b>7</b>
<b>V</b>	<b>Creative Applications (Open Module)</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>7</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>1</b>	-	-	-	-	-	<b>1</b>	-
<b>CO2</b>	<b>1</b>	-	<b>1</b>	<b>2</b>	-	<b>1</b>	<b>1</b>	<b>1</b>	-	<b>1</b>	-	-
<b>CO3</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>2</b>	-	-	<b>1</b>	-
<b>CO4</b>	<b>1</b>	<b>2</b>	<b>1</b>	-	<b>3</b>	<b>1</b>	<b>1</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</b>

**SEMESTER END EXAM (PRACTICAL)****Practical Exam**

- **Record – 20**
- **Viva – 10**
- **Exam – 40**

**Assessment Rubrics:**

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

**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 code</b>	<b>SJCFD2FM106 (03)</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</b>	<b>Tutorial</b>	<b>Practical</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>
CO1	To understand the importance of fashion accessory	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Understand the performances characteristics of different fashion accessory	<b>U</b>	<b>C</b>	Instructor created exams / Home Assignments
CO3	Understand about the raw materials for accessory making	<b>U</b>	<b>C</b>	Instructor created exams / Quiz
*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C) #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P), Metacognitive Knowledge (M)				

**Detailed Syllabus :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to fashion accessories other than jewelries Different types of fashion accessory products (bags, foot wear , head gears, waist )	<b>10</b>
<b>II</b>	Raw materials for fashion accessory (bags, foot wear , head gears, waist )	<b>5</b>
<b>III</b>	Design development of fashion accessory (bags, foot wear, head gears, waist )	<b>6</b>
<b>IV</b>	Pattern development for above designed fashion accessory (bags, foot wear, head gears, waist)	<b>14</b>
<b>V</b>	Construction of two samples of each fashion accessory designed above.	<b>10</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	<b>1</b>	-	-	<b>1</b>	-	-	-	-	-
<b>CO2</b>	-	<b>1</b>	-	-	-	-	-	-	-	-	-	-
<b>CO3</b>	<b>2</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</b>

**SEMESTER END EXAM (PRACTICAL)****Practical Exam**

- **Record – 20**
- **Viva – 10**
- **EXAM – 40**

**Assessment Rubrics:**

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

**Reference:**

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

## SEMESTER III

### MAJOR 3

#### *FIBER SCIENCE (THEORY)*

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD3CJ201</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</b>	<b>Tutorial</b>	<b>Practical</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	Create awareness regarding the variety of fibers	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Apply Acquired knowledge about fiber, yarn and fabric in practical application	<b>Ap</b>	<b>P</b>	Instructor created exams / Home Assignments
CO3	Analysis various manufacturing process of fibers and fabric	<b>An</b>	<b>P</b>	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>	Manufacturing process and properties of different fibres - Natural fibers – cotton, linen, silk and wool. Man-made fibers – nylon, rayon, polyester, acrylic	<b>10</b>	<b>25</b>
<b>II</b>	Yarn Manufacturing Process – Objectives of blow room, carding, drawing, combing, spinning – definition and types	<b>10</b>	<b>15</b>
<b>III</b>	Preparatory process for weaving – 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>	Preparatory process for knitting - Knitting – winding, waxing and warping, knitting – types and properties of warp and weft knitting	<b>14</b>	<b>10</b>
<b>V</b>	Open module Development of weave samples/ Terminology and yarn processing	<b>12</b>	

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO2</b>	-	-	<b>1</b>	-	-	-	-	-	<b>1</b>	-	-	-
<b>CO3</b>	-	<b>1</b>	-	-	-	-	-	-	-	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**MAJOR 4*****GARMENT CONSTRUCTION I (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD3CJ202</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</b>	<b>Tutorial</b>	<b>Practical</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>
CO1	Understand the sewing machine, its parts and function	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Understand and apply the basics techniques of making seams and seam finishes in various fabrics.	<b>AP</b>	<b>P</b>	Instructor created exams / Home Assignments
CO3	Analyse the importance of the various components and apply it on garment	<b>AN</b>	<b>P</b>	Instructor created exams / Quiz
<p>*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C)          #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P),          Metacognitive Knowledge (M)</p>				

**Detailed Syllabus :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Sewing Machine And Its Parts - introduction to basic stitches	<b>10</b>
<b>II</b>	Seams: Plain seam, tailors seam, French seam, mock French seam, Welt seam, Lapped seam, Flat and felt Seam, Slot Seam, piped seam, bound seam, HongKong bound seam	<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>20</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>15</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 :**

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>2</b>	<b>1</b>	-	-	-	-	<b>1</b>	-	<b>1</b>	-	-	-
<b>CO2</b>	<b>2</b>	<b>2</b>	-	-	-	-	<b>1</b>	-	<b>1</b>	-	-	-
<b>CO3</b>	-	<b>2</b>	<b>1</b>	-	<b>2</b>	-	<b>1</b>	-	-	-	-	-

**Correlation Levels:**

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

<b>1</b>	<b>Slightly/ Low</b>
<b>2</b>	<b>Moderate/ Medium</b>
<b>3</b>	<b>Substantial</b>

**Assessment Rubrics:**

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

**Reference:**

- Watsons Textile Design and Colour, Z Grosicki, Wood head publishing Ltd.
- Textiles Sara. J. Kadoiph and Anna L Langford, Prentice Hall.
- 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 code</b>	<b>SJCFD4CJ 203</b>				
<b>Course title</b>	<b>PATTERN MAKING I (PRACTICAL)</b>				
<b>Type of course</b>	<b>MAJOR 5</b>				
<b>Semester</b>	<b>IV</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Provide basic skills regarding pattern drafting	<b>Ap</b>	<b>C</b>	Seminar /Presentation
CO2	Enable the students to draft basic bodice block, skirt block and sleeve block	<b>AP</b>	<b>C</b>	Home Assignments
CO3	Understand the language of pattern making and develop the ability to Create pattern through the flat pattern method	<b>E</b>	<b>P</b>	Instructor created exams / practical assignment
CO4	Analyze the designs and selection of pattern making principles	<b>An</b>	<b>P</b>	Practical 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>	Basic principles of flat pattern making – tools, industrial dress form, workroom terms and definitions Draft basic bodice blocks- front and back for women	<b>15</b>
<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	<b>20</b>
<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	<b>15</b>
<b>IV</b>	Draft basic skirt block Skirt variations :- A- line skirt, Gored skirt- 4 gore, Pegged skirt , Skirt with yoke, Full circle skirt	<b>20</b>
<b>V</b>	Design and create pattern for 3 different garment	<b>5</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	-	-		<b>2</b>	<b>1</b>	-	-	-	-
<b>CO2</b>	<b>2</b>	<b>3</b>	-	-	-		<b>2</b>	<b>1</b>	-	-	-	-
<b>CO3</b>	-	-	<b>2</b>				<b>2</b>	<b>1</b>	<b>1</b>	-	-	-
<b>CO4</b>	<b>2</b>	-	<b>2</b>	<b>3</b>	-	-	<b>2</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</b>

**Assessment Rubrics:**

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

**Reference:**

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 code</b>	<b>SJCFD4CJ204</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</b>	<b>Tutorial</b>	<b>Practical</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	Understand the art of draping	U	C	practical Presentation
CO2	Understand the dress forms & design detail in relation to the human body	An	C	Assignments
CO3	Apply techniques in using and handling fabric while draping	AP	P	Instructor- created exams
*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C) #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P), Metacognitive Knowledge (M)				

**Detailed Syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to draping, preparation of dress forms, marking style lines and seam lines - Preparation of fabrics	<b>10</b>
<b>II</b>	Basic bodice: Basic Front & Back bodice with dart, marking, trueing and test fit. Dart manipulation minimum 4 samples	<b>15</b>
<b>III</b>	Princess Bodice, Princess Line manipulation; princess dress, Basic Shift dress	<b>15</b>
<b>IV</b>	Basic collar draping; Bodice variation, butterfly twist bodice. yoke, converting darts to gathers	<b>20</b>
<b>V</b>	Drape full size garment using basic techniques of draping	<b>15</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO2</b>	-	-	-	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO3</b>	-	-	<b>1</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</b>

**Assessment Rubrics:**

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

**Reference:**

- Drapping for fashion design: Nuri Relis/ Hilde Jaffe, Reston publishing co.
- 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 code</b>	<b>SJCFD4CJ205</b>				
<b>Course title</b>	<b>TEXTILE PROCESSING AND FINISHING(THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</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	Analysing various finishing treatments	An	p	Instructor- created exams / practical assignment
CO2	Apply the Knowledge of textile coloration techniques	AP	P	Instructor- created exams / practical assignment
CO3	Analyse and compare concepts of various processing techniques of textile	An	P	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:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>marks</b>
<b>I</b>	Preliminary Processes :Preparatory processes, sequence of operation in processing of woven and knitted fabrics and its significance, Machine, mechanism and process techniques - Singeing, scouring, desizing, bleaching	<b>10</b>	<b>18</b>
<b>II</b>	Coloration - Dyes and dyeing 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	<b>20</b>	<b>20</b>
<b>III</b>	Coloration – Printing 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	<b>10</b>	<b>17</b>
<b>IV</b>	Finishing's Mechanical finishing - Calendaring, embossing, sueding, napping, glazing, shearing, stabilization, decating, stentering, sanforising, compacting, heat setting Chemical finishing - Softening, mercerization, crease proof, flame retardant, oil proof, water proof, anti-soil treatment, 6 hours antimicrobial, anti-mildew treatment, bio polishing, UV protection finish	<b>10</b>	<b>15</b>
<b>V</b>	Other Dyeing Techniques Selection of materials; design choices; auxiliaries; color application: tie and dye - design varieties; tie and dye - ombre, shibori, plangi, tritik, bandhani, lehria; ikat and its types, batik, stencil	<b>10</b>	

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	1	-	-	1	1	-	1	-	1	-	-	-
CO2	1	-	-	1	1				1			
CO3	-	-	1	-	-	-	1	-	1	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

- Dyes and Dye intermediates by NIIR Board of consultants and Engineers
- Textile Finishing, W.S.Murphy, Abishek publications
- T.L. Vigo, Textile Processing and Properties, Volume 11: Preparation, Dyeing, Finishing and Performance (Textile Science and Technology), 2012, reprint, Elsevier Science, Netherlands
- Roshan Paul, Denim: Manufacture, Finishing and Applications (Woodhead Publishing Series in Textiles), 2015, 1 edition, Woodhead Publishing, UK
- Shabd Simon-Alexander, Tie-Dye: Dye It, Wear It, Share It, 2013, 1st edition, Potter Craft, UK
- 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 code</b>	<b>SJCFD5CJ301</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</b>	<b>Tutorial</b>	<b>Practical</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	Acquire skills regarding pattern drafting.	U	C	Practical work
CO2	Enable to draft basic blocks	Ap	p	Home Assignments
CO3	Analyze the designs and selection of pattern making principles	An	p	Instructor created exams
CO4	Ability to interpret and demonstrate pattern grading	E	M	Create sample
*- 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 Torso Foundation front and back, Princess line, kimono, raglan, drop shoulder	<b>5</b>
<b>II</b>	Trouser foundation, jean foundation. Front and back	<b>8</b>
<b>III</b>	Jacket foundation, jacket with notch collar, double breasted jacket, shawl foundation.	<b>20</b>
<b>IV</b>	Grading Applications, Basic Bodice Grading-Back & Front, Grading the Basic sleeve, Grading the Basic basic skirt, Basic Trousers (one size up and one size, down use size 10 pattern as base pattern)	<b>15</b>
<b>V</b>	Open Ended Module	<b>12</b>
	Contouring (open Module)	

**Mapping of Cos with PSOs and Pos :**

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO2</b>	<b>2</b>	<b>3</b>	-	-	-	-	-	-	<b>1</b>	-	-	-
<b>CO3</b>	-	-	<b>1</b>	-	-	-	<b>3</b>	-	-	-	-	-
<b>CO4</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>3</b>	-	-	<b>2</b>	-	-	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

- Designs cutting and draping for special occasion clothes: for evening wear and part
- Patternmaking for fashion design: Armstrong, Helen Joseph, Harper& Row Publications
- 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 code</b>	<b>SJCFD5CJ 302</b>				
<b>Course title</b>	<b>GARMENT CONSTRUCTION II (PRACTICAL)</b>				
<b>Type of course</b>	<b>MAJOR 9</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Understand and apply basic fundamentals of clothing	U	C	Presentation
CO2	Application of advanced techniques of developing garment components	AP	P	Home Assignments
CO3	Design and incorporating the various components of garments	E	M	Instructor created exams
<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>I</b>	Pockets – Patch pocket, patch pocket with flap, Bound Pocket (single & bound), front hip Pocket, Inseam pocket, cargo pockets, kangaroo pocket, accordion pocket	<b>8</b>
<b>II</b>	Plackets- continuous bound placket, bound and faced (2-piece) placket, Zipper plackets, French Placket, Pique Bib, Concealed Placket; concealed zipper, zipper with fly	<b>20</b>
<b>III</b>	Waist bands– faced waistband, fold down waist, shaped waistband, drawstring waistband, elastic waistband; button and buttonhole – basic and types, hook and eye	<b>6</b>
<b>IV</b>	Collars and sleeves – shirt collar with stand, butterfly collar, mandarin, peter pan, sailor, convertible collar, shawl collar, decorative collar – 3 samples, combine facing, set in sleeve, continues sleeve	<b>12</b>
<b>V</b>	Develop garments – shirt, skirt and trowse	<b>12</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>1</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>CO2</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>CO3</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</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</b>

For Record:

Sample of 1 to 4 modules

Full size garments mentioned in module 5 (adult)

**Assessment Rubrics:**

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

**Reference:**

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

**MAJOR 10*****HISTORY OF FASHION (THEORY)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD5CJ 303</b>				
<b>Course title</b>	<b>HISTORY OF FASHION(THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</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 the evolution of clothing in various Ancient Civilization	An	P	Seminar Presentation / Group Tutorial Work
CO2	Analyse and Evaluate costumes and accessories of various period	Ap	P	Instructor created exams / Home Assignments
CO3	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, Byzantine (civilization , culture, garments , 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	10	15
<b>IV</b>	Costumes and accessories of - China, Japan, Thailand, Africa – ( Nigeria, Zambia) - Sri Lanka	10	20
<b>V</b>	Open ended module	10	

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	<b>1</b>	-	-	-	-	<b>1</b>	-	-	-
<b>CO2</b>	-	<b>2</b>		-	-	-	-	-	-	-	-	-
<b>CO3</b>	<b>1</b>	-	<b>1</b>	<b>2</b>	-	-	-	-	<b>2</b>	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**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**  
***FASHION ARTISTRY: SKETCHING ESSENTIALS***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD5EJ312(1)</b>				
<b>Course title</b>	<b>FASHION ARTISTRY: SKETCHING ESSENTIALS(PRACTICAL)</b>				
<b>Type of course</b>	<b>ELECTIVE I (01)</b>				
<b>Semester</b>	<b>V</b>				
<b>Academic Level</b>	<b>300- 399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Understand facial features, expressions, and body proportions used in fashion illustration.	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Understand garment elements like necklines, sleeves, collars, and decorative details for flat sketching.	<b>U</b>	<b>C</b>	Practical work / Home Assignments
CO3	Analyse various garment types and accessories to create coordinated fashion ensembles	<b>An</b>	<b>P</b>	Instructor created exams / practical assignments
CO4	Analyse specification sheet components, including sketches, measurements, and construction details	<b>An</b>	<b>P</b>	Instructor created exams / 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>	Introduction to Fashion Faces - front, side, three-fourth Detailed sketches of facial features -Eyes, Ears, Nose, Lips, Expressions Figure features – hands , legs and hairstyles	<b>15</b>
<b>II</b>	Creating flat sketches Necklines- square, round, scalloped, scoop, boat, asymmetrical. Sleeves- plain, puff, leg o mutton, bishop, cap, bell, circular, kimono, raglan. Cuffs Collars- peter pan, mandarin, shirt, roll Tucks, Pleats and ruffles	<b>20</b>
<b>III</b>	Overview of Garment Types- Types of tops, pants, coats, lingerie, loungewear, skirts, dresses	<b>15</b>
<b>IV</b>	Types of accessories -bags, shoes, hats, jewelry, goggles, hair accessories- Creating accessory combinations with outfits	<b>10</b>
<b>V</b>	Specification Sheet Development (15 Hours) Components of a Specification Sheet - Garment details (materials, colours, sizes) - Technical sketches and measurements	<b>15</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>2</b>	<b>1</b>	<b>1</b>	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO2</b>	<b>1</b>	<b>1</b>	-	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO3</b>	<b>2</b>	<b>1</b>	<b>1</b>	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO4</b>	<b>1</b>	<b>2</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</b>

**Assessment Rubrics:**

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

**Reference:**

- Basia Szkutnicka; *Technical Drawing for Fashion*; Laurence King Publishing Ltd.; 2010; London.
- Bina Abling; *Fashion Sketchbook*; Fairchild Books, an imprint of Bloomsbury Publishing Inc.; 2012; New York.
- Anna Kiper; *Fashion Illustration*; David & Charles; 2011; UK.
- Winifred Aldrich; *Metric Pattern Cutting for Women's Wear*; Wiley-Blackwell; 2008; UK.

**ELECTIVE IN MAJOR*****FASHION FIGURE AND DETAIL***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD5EJ313(1)</b>				
<b>Course title</b>	<b>FASHION FIGURE AND DETAIL(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</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Understand kid figure proportions, male and female poses, and garment illustration	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Understand rendering techniques for skin tones and apply basic colour rendering to fashion figures	<b>U</b>	<b>P</b>	Practical work / Home Assignments
CO3	Analyse body types and proportions to improve figure accuracy in illustration.	<b>An</b>	<b>C</b>	Instructor created exams / practical assignments
CO4	Analyse lingerie styles and apply learned techniques in a creative fashion composition	<b>An</b>	<b>P</b>	Instructor created exams / Quiz
*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C) #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P), Metacognitive Knowledge (M)				

**Detailed Syllabus :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to Kid Figure Kid Block Figure and Flesh Out – toddler, child, teen Illustrate garment on the kid figure, incorporating details and colour- play wear, uniform	<b>10</b>
<b>II</b>	Poses – Male and Female - Sketching male poses – front, back, side and three -fourth - Sketching female poses – front, back, side and three -fourth	<b>25</b>
<b>III</b>	Colour Rendering Rendering Techniques - Techniques for different skin tones in female figures – (3nos) Exploring one shade for male figures	<b>15</b>
<b>IV</b>	Figure Analysis (15 Hours) Analyzing body types and proportions – pear, round, rectangle, heart, hourglass Analyzing the female figure in lingerie-Types and styles of lingerie (5nos)	<b>20</b>
<b>V</b>	Creating a small illustrative piece that incorporates learned techniques	<b>5</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	<b>1</b>	<b>1</b>	-	-	-	<b>1</b>	<b>1</b>	-	-	-	-
<b>CO2</b>	<b>1</b>	<b>2</b>	-	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO3</b>	<b>1</b>	<b>1</b>	<b>1</b>	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO4</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>1</b>	-	-	<b>1</b>	<b>1</b>	<b>2</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</b>

**Assessment Rubrics:**

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

**Reference:**

- Bina Abling; *Fashion Sketchbook*; Fairchild Books, an imprint of Bloomsbury Publishing Inc.; 2012; New York.
- Nancy Riegelman; *9 Heads: A Guide to Drawing Fashion*; Pearson Education Inc.; 2006; USA.
- Anna Kiper; *Fashion Illustration*; David & Charles; 2011; UK.
- Zeshu Takamura; *Fashion Illustration Techniques: A Super Reference Book for Beginners*; NIPPAN IPS; 2012; Japan.

**SKILL ENHANCEMENT COURSE II*****EVENT MANAGEMENT***

<b>Programme</b>	<b>B. SC. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD5FS112(1)</b>				
<b>Course title</b>	<b>EVENT MANAGEMENT(THEORY)</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>
CO1	Apply Planning Skills in organizing fashion events/shows	Ap	P	Home Assignments
CO2	Compare various planning techniques in event management	E	P	Instructor- created exams / Quiz
CO3	Analyse event management techniques	An	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>
I	Introduction to event management, Definition, objectives, Classification of events – Mega event, Hallmark event, Major event, Local event.	5	<b>10</b>
II	Types of events- Cultural celebrations, Arts and Entertainment, Business and Trade, Sport competitions, Recreational, Educational and Scientific, Political and state, Planning and Budgeting - Creating a detailed plan and budget to outline all necessary resources and financial considerations	10	<b>10</b>
III	Venue Selection - Choosing an appropriate location that fits the event's requirements and audience size, Concept and Theme Development - Defining the purpose, goals, and theme of the event	10	<b>15</b>
IV	Logistics Management- Coordinating transportation, accommodations, and scheduling for attendees, speakers, and vendors, Marketing and Promotion-Developing and implementing strategies to promote the event and attract participants	10	<b>15</b>
V	Open end module -Plan Organize an events and reports (Open Module)	10	

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	-	-	-	-	-	<b>1</b>	-	-	-	-	-
<b>CO2</b>	<b>2</b>	<b>3</b>	-	-	-	-	-	<b>2</b>	-	-	-	-
<b>CO3</b>	-	-	<b>1</b>	-	-	-	-	-	-	<b>3</b>	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

- Glenn A. J. Bowdin, Johnny Allen, Rob Harris, Leo Jago, William O'Toole, Ian McDonnell Events Management 4th Edition.
- 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 code</b>	<b>SJCFD5FS112(2)</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>
CO1	Compare various weave technique	E	P	Group Work
CO2	Develop weave design	C	P	Home Assignments
CO3	Explore the applications converting design to weave	E	P	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>4</b>
<b>III</b>	Frame loom setting up, Graph Plotting for Weave, Warp yarns Selection & warp yarn set up.	<b>10</b>
<b>IV</b>	Actualize a minimum of 2 weave samples on a frame loom with the chosen theme.	<b>10</b>
<b>V</b>	Weaving of Samples (Open Module)	<b>6</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</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>
CO1	1	-	-	-	-	-	1	-	-	-	-	-
CO2	2	3	-	-	-	-	-	2	-	-	-	-
CO3	-	-	1	2	3	2	-	-	-	3	-	-

**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</b>

**Assessment Rubrics:**

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

**Reference:**

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

## SEMESTER VI

### MAJOR 11

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD6CJ304</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</b>	<b>Tutorial</b>	<b>Practical</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>
CO1	Create design using the computer design software	C	M	Group Work
CO2	Apply of advanced computer aided software in design and board development	Ap	P	Home Assignments
CO3	Create design software in computer fashion related presentation.	C	M	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 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>6</b>
<b>IV</b>	Recreate renowned designer wears by using textures and prints- (any two)	<b>10</b>
<b>V</b>	Basic block male and female / texture creation	<b>20</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	1	-	-	-	-	-	2	-	1	-	-	-
<b>CO2</b>	2	3	-	-	-	-	-	-	1	-	-	-
<b>CO3</b>	-	-	2	3	-	-	-	-	1	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**MAJOR 12*****VISUAL MERCHANDISING***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD6CJ305</b>				
<b>Course title</b>	<b>VISUAL MERCHANDISING (THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</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	Design Visual merchandising based on various themes	C	M	Presentation
CO2	Evaluate and Create store layout plan incorporating various merchandise	E	P	Home Assignments
CO3	Evaluate the various concepts of visual merchandising	E	P	Home 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 :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</b>
<b>I</b>	Introduction to visual merchandising- Elements of visual merchandising-Importance of visual merchandising in fashion industry-Benefits and Objectives of visual merchandising	<b>12</b>	<b>15</b>
<b>II</b>	Role of a visual merchandiser- Introduction to Window display Types of Window display -Materials used Lighting, Colour and Texture, Benefits - Importance of window display in fashion industry	<b>12</b>	<b>20</b>
<b>III</b>	Store lay out planning: Interior and Exterior of stores Various Types of Store Layouts-Grid layout, Forced-path layout, Free-flow layout, Boutique layout, Combined/Mixed layout	<b>8</b>	<b>15</b>
<b>IV</b>	Visual merchandising and display techniques: Attention getting devices; familiar symbols; masking and proscenia; sale ideas; Store Space Allocation: Uses and types of Fixtures, Mannequins, and Dress forms	<b>10</b>	<b>20</b>
<b>V</b>	Open ended- Display a merchandise using visual merchandise techniques Brand stores visiting -To analyze and understand effective visual merchandising strategies used by successful brands. Pre-Visit Preparation: <ul style="list-style-type: none"> <li>• Briefing on the objectives of the visit.</li> <li>• Discussion on key aspects to observe: window displays, in-store displays, signage, lighting, and customer flow.</li> <li>• Formation of groups and assignment of specific focus areas to each group (e.g., apparel, cosmetics, footwear...).</li> <li>• Groups present their findings to the class, highlighting effective strategies and areas for improvement.</li> <li>• Group discussion to compare different brand approaches and identify common successful elements.</li> </ul>	<b>12</b>	

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	1	-	1	-	-	-	3	-	2	-	-	-
CO2	1	1	-	-	-	-	3	-	1	-	-	-
CO3	-	1	-	-	-	-	2	-	2	-	2	1

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

- Claudia Dionisio "Retail Design and Visual Merchandising: Creating Store Space That Encourages Buying".
- Swati Bhalla & Anurag Singha, Visual Merchandising.
- Robert Colborne, Visual Merchandising: The Business of Merchandise
- Presentation.
- Laura L Bliss, Study Guide Visual Merchandising and Display III edition, Fairchild Publications, 1995.
- Martin M Peglaer (SVM), Visual merchandising and display third edition, 6. Alumnia Mc Causland "The Art of Retail Display".
- Martin M Pegler. Visual Merchandising and Display. Fairchild Books, New York.
- Judy Bell., Kate Ternus. Silent Selling – Best Practices and Effective Strategies in Visual Merchandising. Fairchild Books, New York.

**MAJOR 13*****DESIGN COLLECTION (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD6CJ306</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</b>	<b>Tutorial</b>	<b>Practical</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
<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>
I	Inspiration, Research	12
II	Ideation – colour- fabric – sketches	12
III	Sketches – manipulation – iteration – range development	12
IV	Art plate and presentation	12
V	Develop 5 garments	12

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

	<b>PSO 1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</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>
CO 1		-	2	-	2	-	2	-	2 -	-	-	-
CO 2		2	-	-	-	2		-	-	2	3	-
CO 3	-	3	-	3	3	-	2	-	-	-	2	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

- . Elinor Renfrew and Colin Renfrew – Developing a collection

**ELECTIVES IN MAJOR*****ART OF FASHION ILLUSTRATION***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD6EJ312</b>				
<b>Course title</b>	<b>ART OF FASHION ILLUSTRATION(PRACTICAL)</b>				
<b>Type of course</b>	<b>ELECTIVE</b>				
<b>Semester</b>	<b>6</b>				
<b>Academic Level</b>	<b>300-399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Identify materials and fabric rendering techniques used in fashion illustration.	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Develop prints, patterns, and textures with attention to visual impact.	<b>U</b>	<b>P</b>	Practical work / Home Assignments
CO3	Apply draping techniques for formal, casual and ethnic wear on male and female figures.	<b>Ap</b>	<b>P</b>	Instructor created exams / practical assignments
CO4	Analyze creative material exploration and integrate it with garment illustration, rendering and pattern development in a final project.	<b>An</b>	<b>P</b>	Project presentation/viva
<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>	<p>Creative Material Exploration and Texture Creation</p> <p>Overview of Material Exploration</p> <p>Illustrate fashion figures and add physical Texture Using Waste Materials(1nos)</p> <p>Non-Traditional Media (Incorporating materials like cardboard, newspapers etc...)(1nos)</p> <p>Traditional media (leaves, flowers, twigs) (1 nos)</p>	<b>10</b>
<b>II</b>	<p>Fabric Rendering Techniques</p> <ul style="list-style-type: none"> <li>- Rendering denim: focus on color application and texture.</li> <li>- Rendering satin: techniques for light reflection and drape.</li> <li>- Rendering velvet: capturing rich colors and soft textures.</li> <li>- Rendering leather: techniques for depicting shine and durability.</li> <li>- Rendering net, lace, and fur: layering and transparency techniques.</li> </ul>	<b>20</b>
<b>III</b>	<p>Development of Prints and Patterns</p> <ul style="list-style-type: none"> <li>- Stripes: variations (horizontal, vertical, diagonal) and their visual impact.</li> <li>- Checks: understanding scale and color combinations.</li> <li>- Floral: exploring different styles from abstract to realistic.</li> <li>- Animal prints: how to render spots and stripes effectively.</li> </ul>	<b>20</b>
<b>IV</b>	<p>Draping and Illustrating Garments</p> <ul style="list-style-type: none"> <li>- Draping formal wear, casual and ethnic wear on figures- Female and male.</li> </ul>	<b>10</b>
<b>V</b>	<p>Final Project</p> <ul style="list-style-type: none"> <li>- Completing a line of garments - each student will create a themed collection that includes garment illustrations with fabric rendering and patterns.</li> </ul>	<b>5</b>

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	1	1	-	-	-	I	1	1	1	-	-	-
CO2	1	-	1	1	-	-	1	-	2	-	-	-
CO3	2	1	1	1	-	-	1	1	2	-	-	-
CO4	3	1	2	1	1	2	1	2	3	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

- Bina Abling; *Fashion Sketchbook*; Fairchild Books, an imprint of Bloomsbury Publishing Inc.; 2012; New York.
- Anna Kiper; *Fashion Illustration*; David & Charles; 2011; UK.
- Kathryn McKelvey and Janine Munslow; *Illustrating Fashion: Concept to Creation*; Wiley-Blackwell; 2008; UK.
- Carol A. Nunnally; *Rendering Fashion, Fabric and Prints with Adobe Illustrator*; Pearson Education Inc.; 2008; USA.

**ELECTIVE IN MAJOR*****DIGITAL FASHION DESIGN AND DETAIL***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD6EJ313</b>				
<b>Course title</b>	<b>DIGITAL FASHION DESIGN AND DETAIL</b>				
<b>Type of course</b>	<b>ELECTIVE</b>				
<b>Semester</b>	<b>6</b>				
<b>Academic Level</b>	<b>300-399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>75</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Understand digital tools and techniques used in fashion illustration	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Apply croquis construction and digital sketching for male and female figures.	<b>Ap</b>	<b>P</b>	Practical work / Home Assignments
CO3	Demonstrate garment and fabric rendering using digital methods.	<b>Ap</b>	<b>P</b>	Instructor created exams / practical assignments
CO4	Create a themed garment collection using illustration, rendering, and pattern techniques	<b>C</b>	<b>p</b>	Presentation/viva
<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>	Tools and Software -Introduction to digital illustration tools (Adobe Illustrator, Photoshop, Procreate) -Digital sketching fundamentals -Brush techniques and customization	<b>15</b>
<b>II</b>	Female and male - Basic 10 Head Croqui: front and back-Blocking and Flesh Out. Hands-on practice with reference images and skin rendering(1 Female and 1 male)	<b>15</b>
<b>III</b>	Rendering Techniques -Techniques for illustrating garments (shading, highlighting, folds)	<b>15</b>
<b>IV</b>	Fabric Rendering Techniques - Rendering denim: focus on color application and texture. - Rendering satin: techniques for light reflection and drape. - Rendering velvet: capturing rich colors and soft textures. - Rendering leather: techniques for depicting shine and durability. - Rendering net, lace, and fur: layering and transparency techniques.	<b>15</b>
<b>V</b>	Final Project - Completing a line of garments - each student will create a themed collection that includes garment illustrations with fabric rendering and patterns.	<b>15</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>2</b>	<b>2</b>	<b>-</b>	<b>-</b>
<b>CO2</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>2</b>	<b>3</b>	<b>-</b>	<b>-</b>
<b>CO3</b>	<b>1</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>-</b>	<b>-</b>
<b>CO4</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>-</b>	<b>-</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</b>

**Assessment Rubrics:**

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

**Reference:**

- Carol A. Nunnally; *Rendering Fashion, Fabric and Prints with Adobe Illustrator*; Pearson Education Inc.; 2008; USA.
- Bina Abling; *Fashion Sketchbook*; Fairchild Books, an imprint of Bloomsbury Publishing Inc.; 2012; New York.
- Zeshu Takamura; *Fashion Illustration Techniques: A Super Reference Book for Beginners*; NIPPAN IPS; 2012; Japan.
- Kathryn McKelvey and Janine Munslow; *Illustrating Fashion: Concept to Creation*; Wiley-Blackwell; 2008; UK.

**SKILL ENHANCEMENT COURSE III*****PRINT DEVELOPMENT(PRACTICAL)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD6FS113(1)</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</b>	<b>Tutorial</b>	<b>Practical</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
*- 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 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>5</b>
<b>V</b>	Actualize a minimum of 5 printed samples with different print mediums	10

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</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>
CO1	3	-	-	1	2	1	2	-	1	-	-	-
CO2	3	-	1	-	3	-	2	-	-	-	-	-
CO3	3	1	-	1	3	-	1	-	1	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**SKILL ENHANCEMENT COURSE III****ADVANCED FASHION EMBELLISHMENT TECHNIQUES(PRACTICAL)**

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD6FS113(2)</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</b>	<b>Tutorial</b>	<b>Practical</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 :**

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

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	3	-	-	1	-	-	2	-	1	-	-	-
<b>CO2</b>	2	-	1	-	-	-	2	-	-	-	-	-
<b>CO3</b>							1	-	1	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

**SEMESTER VII****MAJOR 14*****DRAPING II (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD7CJ 401</b>				
<b>Course title</b>	<b>DRAPING II (PRACTICAL)</b>				
<b>Type of course</b>	<b>MAJOR 14</b>				
<b>Semester</b>	<b>VII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Apply draping techniques while using and handling fabric while draping	Ap	P	Practical Work
CO2	Explore and analyse the art of draping.	An	P	Home Assignments
CO3	Developing new and innovative design using draping techniques	C	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>	Basic skirts Draping, panel skirt	<b>12</b>
<b>II</b>	Cowl skirt, Flared skirt, A-line Skirt, peg skirt.	<b>13</b>
<b>III</b>	Basic Pants draping; straight legged, palazzo	<b>13</b>
<b>IV</b>	Corset draping	<b>10</b>
<b>V</b>	Corset construction	<b>12</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>3</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>3</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>CO2</b>	<b>2</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>3</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>CO3</b>	<b>3</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>2</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</b>

**Assessment Rubrics:**

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

**Reference:**

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

**MAJOR 15*****ILLUSTRATION (PRACTICAL)***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD7CJ402</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</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</b>	<b>60</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
<b>CO1</b>	Analyse the design on full figure 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	
*- 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>	Illustrator study– Erte, George Barbier Rene Gruau, Rene Lalique.	<b>10</b>
<b>II</b>	Defining your style – A range of 10 illustration that reflects your style and personality Medium and style exploration (experiment with different styles and mediums, min- 5)	<b>15</b>
<b>III</b>	Shading Figure and Garment Rendering- different fabric textures and prints rendering (min of 10 illustration)	<b>15</b>
<b>IV</b>	Technical pack – digital flat sketches and tech pack	<b>15</b>
<b>V</b>	(Open Module) Develop a collection of 10 garments and flat sketch (with process)	<b>20</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>2</b>	<b>3</b>	-	-	-	-	-	-	-	<b>3</b>	-	-
<b>CO2</b>	-	-	<b>2</b>	<b>3</b>	-	-	-	-	-	-	<b>1</b>	-
<b>CO3</b>	<b>3</b>	<b>1</b>	<b>2</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</b>

**Assessment Rubrics:**

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

**Reference:**

- 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 code</b>	<b>SJCFD7CJ 403</b>				
<b>Course title</b>	<b>GARMENT CONSTRUCTION III (INDIAN WEAR) (PRACTICAL)</b>				
<b>Type of course</b>	<b>MAJOR 16</b>				
<b>Semester</b>	<b>VII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Understand basic fundamentals of Indian clothing.	U	C	Practical Work
CO2	Analyse basics techniques of making seams for Indian clothing	An	P	Home Assignments
CO3	Evaluate and apply various components of Indian men's and women's garments	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>	Salwar – Plain Salwar, Kali Salwar, Patiala Salwar, Churidhar, Zouave.	<b>10</b>
<b>II</b>	Kameez – Plain, Princessline, Angrakha Kameez, Anarkali, Multi Panel Kameez	<b>15</b>
<b>III</b>	Blouse – 3 Dart/4dart Blouse, Princess Blouse, Katori Blouse (Choli Cut Blouse)	<b>15</b>
<b>IV</b>	Men's Wear – Jodhpuri Pajama, Kalidhar Kurta, Sherwani	<b>15</b>
<b>V</b>	(Open Module) Design and Construct Indian ensemble	<b>20</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>2</b>	<b>3</b>			<b>2</b>	<b>1</b>	<b>3</b>				<b>1</b>	
<b>CO2</b>			<b>1</b>					<b>2</b>			<b>1</b>	
<b>CO3</b>	<b>3</b>		<b>2</b>	<b>3</b>	<b>3</b>			<b>2</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</b>

**Assessment Rubrics:**

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

- Final Exam (70%)

**Reference:**

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

**MAJOR 17*****FASHION MERCHANDISING AND COSTING***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD7CJ 404</b>				
<b>Course title</b>	<b>FASHION MERCHANDISING AND COSTING(THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</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 the students regarding marketing	An	C	Seminar Presentation / Group Tutorial Work
CO2	Analyse the concept of merchandising	An	C	Instructor created exams / Home Assignments
CO3	Analyze the fashion market trends and awareness regarding customer relationship	An	P	Instructorcreated exams / Quiz
CO4	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>	Fashion merchandising :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>12</b>	<b>15</b>
<b>II</b>	Retail merchandising: Retailing, Functions of retailers, Types of retailers or retail formats (malls, hypermarkets, super markets, Departmental stores, Discount stores, Convenience stores, Category Killers, MBO & EBO), Theories of Retail Development, Concept of life cycle in retail. Latest development in Indian retail industry	<b>12</b>	<b>15</b>
<b>III</b>	Apparel Merchandising: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>16</b>	<b>20</b>
<b>IV</b>	Costing:Introduction to costing, Price and pricing concepts, 8 Principles of Costing, Types of Cost, Cost unit and cost center, methods of costing, Techniques of costing, elements of cost, cost sheet and its components, breakeven Point, Pricing methods, Process costing, estimation of dyeing cost, cutting cost, stitching cost, Estimation of Various materials	<b>8</b>	<b>20</b>

	(woven/Knitted) - dyeing and CMT cost for a garment order		
<b>V</b>	Create a fashion business plan/Merchandising action plan	<b>12</b>	

### Mapping of COs with PSOs and POs :

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	1	-	-	-	-	-	1	-	-	-	-	-
CO2	2	3	-	-	-	-	-	2	-	-	-	-
CO3	-	-	2	3	-	-	-	-	1	-	-	-
CO4	-	1	-	-	-	-	-	-	-	-	-	2

### Correlation Levels:

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

### Assessment Rubrics:

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

### Reference:

- 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 2nd 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 code</b>	<b>SJCFD7CJ 405</b>				
<b>Course title</b>	<b>WEAVES AND WOVEN STRUCTURE(THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</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	Understanding the weaves and fabric structure	U	C	Seminar Presentation / Group Work
CO2	Explore various weave pattern and design .	An	P	Home Assignments
CO3	Evaluate various weave pattern and design	E	P	Instructor created exams / Quiz
*- 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>	Weaving- Looms – 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>12</b>	<b>15</b>
<b>II</b>	Study of Basic Weaves and its Derivatives — 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>12</b>	<b>20</b>
<b>III</b>	Study of Fancy Weaves - 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>16</b>	<b>20</b>
<b>IV</b>	Special colour and weave effects; 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>8</b>	<b>15</b>
<b>V</b>	Open end module – weave samples	<b>12</b>	

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	-	-	-	-	-	-	3	-	-	-
CO2	-	-	2	3	-	-	-	-	-	-	-	1
CO3	2	3	-	-	2	2	-	-	-	1	1	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**SEMESTER VIII****MAJOR 19*****FASHION BUSINESS MANAGEMENT***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD8CJ 406</b>				
<b>Course title</b>	<b>FASHION BUSINESS MANAGEMENT(THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Understand the structure and dynamics of the fashion industry.	U	C	Seminar Presentation / Group Tutorial Work
CO2	Develop strategic management skills specific to fashion business.	Ap	C	Instructorcreated exams / Home Assignments
CO3	Explore financial management and planning for fashion businesses.	E	P	Instructor created exams / Quiz
CO4	Evaluate the trend and Develop leadership and entrepreneurial skills for the fashion industry	E&C	M	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 :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</b>
<b>I</b>	Fashion Industry and Strategic Management in Fashion - Overview of the global fashion industry; Fashion industry trends and challenges; Understanding fashion cycles and consumer behavior; 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>12</b>	<b>20</b>
<b>II</b>	Fashion Marketing, Brand & Retail Management 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>12</b>	<b>20</b>
<b>III</b>	Fashion Merchandising & Supply Chain Management Merchandise planning and buying; Trend forecasting and analysis; Inventory management and control; Pricing strategies and markdown management; Supply chain dynamics in the fashion industry; Sourcing and procurement strategies; Production planning and control; Sustainability and ethical practices in supply chain	<b>16</b>	<b>15</b>
<b>IV</b>	Financial Management and Leadership & Entrepreneurship in Fashion Financial planning and budgeting; Costing and pricing strategies; Funding and investment in fashion businesses; Leadership styles and skills in fashion management; Building and leading effective teams; Entrepreneurship and startup management in fashion	<b>8</b>	<b>15</b>
<b>V</b>	Open Module Future Trends and Innovations in Fashion Business Technology and innovation in fashion; Future trends and career opportunities in fashion business management	<b>12</b>	

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	2	3	-	-	-	1	-	-	-	3	-	-
CO2	2	-	1	-	1	1	-	2	-	-	-	-
CO3	1	-	2	3	2	2	-	-	-	-	1	-
CO4	3	-	-	-	3	3	1	-	1	1	2	2

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

### **Additional Resources**

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

**MAJOR 20*****FASHION COMMUNICATION***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD8CJ 407</b>				
<b>Course title</b>	<b>FASHION COMMUNICATION(THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>4</b>	<b>-</b>	<b>-</b>	<b>60</b>

**Course outcomes (CO) :**

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

**Detailed Syllabus :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</b>
<b>I</b>	Introduction to Fashion Communication Fundamentals of communication; Overview of fashion communication; Importance and scope in the fashion industry; Key concepts and terminology	<b>12</b>	<b>15</b>
<b>II</b>	Visual Communication in Fashion Principles of visual design; Role of photography, illustration, and graphic design; Techniques for creating impactful visuals; Fashion Photography; Designing fashion advertisements and promotional materials; Storyboarding and scripting;	<b>12</b>	<b>20</b>
<b>III</b>	Public Relations in Fashion Role of PR in the fashion industry; Crafting press releases and media kits; Building and maintaining media relationships; Social Media Strategies -Effective use of social media platforms; Content creation and management; Analyzing social media metrics	<b>16</b>	<b>20</b>
<b>IV</b>	Digital Media and E-commerce and ethics in Fashion Digital marketing strategies; E-commerce and online retailing; Case studies of successful digital campaigns; Event Management in Fashion -Planning and executing fashion events; Ethical considerations in fashion communication; Addressing cultural sensitivity and diversity	<b>8</b>	<b>15</b>
<b>V</b>	OPEN MODULE (Practical) New Trends and Design a Digital campaign on a fashion brand	<b>12</b>	

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	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

**Assessment Rubrics:**

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

**Reference:**

- Fashion Promotion in Practice" by Jon Cope and Dennis Maloney
- Fashion Marketing and Communication: Theory and Practice" by Olga Mitterfellner
- "The Fundamentals of Fashion Management" by Susan Dillon
- "Fashion Promotion in Practice "by Jon Cope and Dennis Maloney  
Selected readings and case studies

**MAJOR 21*****TECHNICAL TEXTILES***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD8CJ 408</b>				
<b>Course title</b>	<b>TECHNICAL TEXTILES(THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</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	Explore various new generation textile	<b>Ap</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Analyse and compare various functional textiles	<b>An</b>	<b>p</b>	Instructorcreated exams / Home Assignments
CO3	Evaluate and develop various new developments in textiles.	<b>E</b>	<b>M</b>	Instructorcreated exams / Quiz
<p>*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C)            #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P),            Metacognitive Knowledge (M)</p>				

**Detailed Syllabus :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</b>
<b>I</b>	Introduction to technical fibers and yarns; technical textiles classification -Technical fabric - structures in woven knitted and non-woven structures. Scope & Development, Future prospects of technical textile industry	<b>10</b>	<b>15</b>
<b>II</b>	Home textiles-Introduction - classification- Latest trends in bed linens kitchen linens - woven and non-woven floor coverings - window treatments - and wall coverings - bath linen (latest updates to be included)	<b>10</b>	<b>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>18</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>10</b>	<b>20</b>
<b>V</b>	OPEN END MODULE: Finishes Given to Technical Textiles-Mechanical - calendaring - raising - sheering - shrinkage and heat setting - chemicals; flame retardant - water repelling - anti static - anti microbial – (latest updates to be included)	<b>12</b>	

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	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

**Assessment Rubrics:**

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

**Reference:**

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

**ELECTIVES IN MAJOR*****ADVANCED CAD***

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD8EJ404</b>				
<b>Course title</b>	<b>ADVANCED CAD (PRACTICAL)</b>				
<b>Type of course</b>	<b>ELECTIVE</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Analyse design and Apply pattern making and grading in computers using software	An	C	Seminar Presentation / Group Tutorial Work
CO2	Evaluate the trend and create design using computer fashion related software and presentation	E&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>	Defining your style – A range of 10 illustration that reflects your style and personality	<b>12</b>
<b>II</b>	Design Garments for the following using design software; <ul style="list-style-type: none"> <li>• Party Wear – Women, Men, Children.</li> <li>• Sports Wear- men and Women,</li> <li>• Formalwear –men and women</li> <li>• Summer Wear - Children, men and women</li> </ul>	<b>12</b>
<b>III</b>	Design Technical pack for -digital flat sketches and tech pack for any one of the above designed garments – men and women each	<b>16</b>
<b>IV</b>	Prepare pattern for basic block and grade it to a size up and down Prepare pattern for any one of the above designed garment – men and women each	<b>12</b>
<b>V</b>	Prepare marker plan for the above prepared patterns - men and women each.	<b>8</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>2</b>	<b>3</b>	-	-	-	-	-	-	<b>2</b>	-	-	-
<b>CO2</b>	-	-	<b>2</b>	<b>3</b>	-	-	-	-	-	-	<b>5</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</b>

**Assessment Rubrics:**

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

**Reference:**

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

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

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD8EJ409</b>				
<b>Course title</b>	<b>FILM AND THEATRE COSTUME (PRACTICAL)</b>				
<b>Type of course</b>	<b>ELECTIVE</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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>
I	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.	12
II	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.	12
III	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.	16
IV	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.	12
V	Case study based on any Oscar winning movie.	8

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
<b>CO1</b>	1	-	-	-	-	-	1	-	-	-	-	-
<b>CO2</b>	2	3	-	-	-	-	-	-	-	-	-	2
<b>CO3</b>	2	3	-	-	2	3	-	-	-	2	3	2
<b>CO4</b>	2	3	-	-	2	3	-	-	2	3	2	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**MAJOR****RESEARCH METHODOLOGY**

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD8CJ489</b>				
<b>Course title</b>	<b>RESEARCH METHODOLOGY (THEORY)</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</b>	<b>Tutorial</b>	<b>Practical</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	Analyze 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
<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 :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>	<b>Marks</b>
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.	12	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 -Exploratory Research Design - concept, types and uses, Descriptive Research Designs - concept, types and uses. Experimental Design: Concept of Independent & Dependent variables.	12	20
III	Sampling: Concepts of Statistical Population, Sampling Frame, Probability Sampling and Non-Probability sampling - Simple Random Sample, Systematic Sample, Stratified Random Sample, Multi-stage sampling, snow ball sampling, convenient sampling etc. Determining size of the sample, Practical considerations in sampling and sample size. Sampling Error	16	15
IV	Types of data- Primary & secondary, Data Collection Methods - Questionnaires,	8	15
v	Interviews, Experiments, Observation, Data Analysis and Interpretation, basic statistical tools for the interpretation of the data - mean, median mode, standard deviation, mean deviation, Hypothesis Testing- Test of statistical significance- Parametric and Non-parametric tests, analysis of variance (ANOVA)	12	

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	1	-	-	-	-	-	1	-	-	-	-	-
CO2	2	3	-	-	-	-	-	-	-	-	-	2
CO3	-	-	1	-	-	-	1	-	-	-	-	-
CO4	-	-	2	3	-	-	-	-	-	-	2	-
CO5	-	1	-	-	-	-	3	-	-	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

## MINOR COURSES

### MINOR

#### *INTRODUCTION TO TEXTILES*

#### GROUP 1 TEXTILES

<b>Programme</b>	<b>BSc COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD1MN101</b>				
<b>Course title</b>	<b>INTRODUCTION TO TEXTILES</b>				
<b>Type of course</b>	<b>Minor</b>				
<b>Semester</b>	<b>1</b>				
<b>Academic level</b>	<b>100-199</b>				
<b>Course details</b>	<b>Credit</b>	<b>Lecture per week</b>	<b>Tutorial per week</b>	<b>Practical per week</b>	<b>Total hours</b>
	<b>4</b>	<b>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</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Acquire knowledge about textile fibers, yarn and fabric.	<b>U</b>	<b>F</b>	Quiz/test
CO2	Understand the procedure of yarn spinning and weaving	<b>U</b>	<b>C</b>	Presentation and seminar
CO3	Apply the spinning and weaving procedure	<b>Ap</b>	<b>P</b>	Home 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 :**

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

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	-	-	-	<b>1</b>	-	-	<b>2</b>	-	-	-	-	-
<b>CO2</b>	-	-	-	<b>1</b>	-	-	<b>2</b>	-	-	-	-	-
<b>CO3</b>	-	-	-	<b>1</b>	-	-	<b>2</b>	-	-	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

- J. Harris, 5000 Years of Textiles. Vikash Publishing House, Pvt Ltd
- Bernard P. Corbman, Textiles - Fiber to Fabric, Smithsonian publication
- W. Klein; The Technology of Short Staple Spinning
- M. Lewin and E.M; Fiber Science and Technology, Vol. IV, Fiber Chemistry .
- Textile fiber to fabric, Barnard P Corbman, Mac Graw - Hill International.
- Textiles Sara J Kadoiph and Anna L Langford, Prentice Hall.

**MINOR****FABRIC ANALYSIS AND TESTING LAB (PRACTICAL)****GROUP 1- TEXTILES**

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD2MN101</b>				
<b>Course title</b>	<b>FABRIC ANALYSIS AND TESTING LAB (PRACTICAL)</b>				
<b>Type of course</b>	<b>MINOR</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Apply various fabric testing techniques.	Ap	P	Group Tutorial Work
CO2	Analyse various types of testing instruments.	Ap	P	Practical Assignments
CO3	Apply the process of analyzing fabric (woven and knitted).	An	P	Sample development
*- 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>	Terminologies related to fabric analysis, need for testing, Sampling	<b>10</b>
<b>II</b>	Yarn and fabric testing – Twist, count, crimp, crease, stiffness, abrasion, tearing, drape, bursting.	
<b>III</b>	Terminologies related to weaving, Basic weaves and its derivatives – draft and peg plan, Fancy weaves – honey comb, huck-a-back, bed ford chord – draft and peg plan	
<b>IV</b>	Terminologies related to knitting, classification of knitting, Basic weft knitted structures, basic warp knitted structures, comparison of warp and weft knitting, comparison of woven and knitted fabrics	
<b>V</b>	Collection of samples: Demonstrate different weaves, Collection of weaves, knitted fabrics Loom Keep a practical record	

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	-	2	-	1	1	-	2	-	-	-	1	-
<b>CO2</b>	-	-	2	1	2	-	-	-	2	-	1	-
<b>CO3</b>	2	-	1	2	1	-	-	-	1	-	1	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**MINOR****TEXTILE PROCESSING LAB (PRACTICAL)****GROUP 1- TEXTILES**

<b>Programme</b>	<b>BSc COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD3MN201</b>				
<b>Course title</b>	<b>TEXTILE PROCESSING LAB (PRACTICAL)</b>				
<b>Type of course</b>	<b>Minor</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-399</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Apply color theory principles to create desired color effects on textiles	<b>Ap</b>	<b>P</b>	Home Assignments
CO2	Apply fabric preparation for successful dyeing and printing.	<b>Ap</b>	<b>P</b>	Instructor created exams / Quiz
CO3	Develop problem-solving skills to address common dyeing and printing challenges	<b>An</b>	<b>P</b>	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:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Textile Testing Importance Of Textile Testing and Analysis -Objectives Fibre physical identification using microscope Fibre identification through burning and solubility test (Cotton, Jute, Silk, Wool, Rayon, Nylon, Polyester, Acrylic.)	<b>9</b>
<b>II</b>	Textile preparatory process – <ul style="list-style-type: none"> <li>• Cotton Fabric - Scouring, Desizing, Bleaching – Using hydrogen peroxide, sodium hypochlorite, calcium hypochlorite</li> <li>• Bio scouring and bio bleaching)</li> <li>• Degumming of silk fabric</li> <li>• Carbonising of woollen fabric</li> <li>• Application of optical brightening agents on one natural and synthetic fabric</li> </ul>	<b>9</b>
<b>III</b>	Dyeing: Dyeing for cellulosic fibers, protein and synthetic fibers <ul style="list-style-type: none"> <li>• Dyeing with direct dye.</li> <li>• Dyeing with reactive hot and cold brand dye.</li> <li>• Dyeing with vat dye.</li> <li>• Sulphur dyeing</li> </ul> Natural dyeing on cotton fabric using dyes obtained from roots, bark/stem, flowers, fruits and leaves	<b>20</b>
<b>IV</b>	Study of Bathroom linens- types, fabrics used, care and maintenance. Bath linen components: towels, mats, rugs, shower curtains, robes. Development of robe. Textile Printing Direct printing techniques <ul style="list-style-type: none"> <li>• Block Printing using self-made blocks</li> <li>• Stencil Printing on Cotton/ blended fabric</li> <li>• Screen printing on cotton using self-made screens Resist printing technique</li> <li>• Batik with different ratios of wax with different types of motifs, floral, human, abstract</li> <li>• Tie dye with multiple colors and different folding methods discharge printing techniques, Fastness-Rubbing, wash, light, perspiration</li> </ul>	<b>12</b>
<b>V</b>	Finishes - Handle and Appearance method of application and evaluation	<b>20</b>

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

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO1	3	-	-	1	1	-	2	-	1	3	-	-
CO2	2	-	-	1	1	-	2	-	1	3	-	-
CO3	2	-	1	-	-	-	1	-	1	2	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**MINOR*****TEXTILE CHEMISTRY*****GROUP 1- TEXTILES**

<b>Programme</b>	<b>BSc COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD8MN301</b>				
<b>Course title</b>	<b>TEXTILE CHEMISTRY(THEORY)</b>				
<b>Type of course</b>	<b>Minor</b>				
<b>Semester</b>	<b>8</b>				
<b>Academic Level</b>	<b>400-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	To develop the holistic analysis of the textile processing in the apparel industry	<b>An</b>	<b>E</b>	<b>Seminar Presentation / Group Tutorial Work</b>
CO2	To evaluate the effects of various types of finishes on the fabrics and the garments, changes occurring in their properties and their end uses in the apparel sector	<b>E</b>	<b>C</b>	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>	Chemistry of natural and regenerated fibers: introduction – definition – need – molecular structure – of (Cotton Flax, Silk, Wool, Rayon, Acrylic) properties; longitudinal and cross sectional 10 15	<b>10</b>
<b>II</b>	Chemistry of synthetic fibers; polyester- terylene – Dacron –polyamide (nylon 6, 66) –poly propylene – acrylonitrile fibers Chemistry dry and wet processing of textiles; environmental requirements in wet processing.	<b>15</b>
<b>III</b>	Chemistry of dyeing and Bleaching agent; theory of colour – chromophore and auxochrome – bathochromic and hypochromic – classification of dye – direct, acid and basic, reactive and vat dyes mordant dye, disperse dye, bleaching agent- bleaching by oxidation and reduction bleaching action of hypochlorite – bleaching powder, hydrogen-peroxide	<b>20</b>
<b>IV</b>	Chemistry of and Printing: Water, wetting agents, electrolytes, solvents, dispersing agents, oxidizing and reducing agents, cationic fixing agents, sequestering agents, retarding agents, carriers, hygroscopic agents, stabilizers, discharging agents etc. Thickening agents natural, modified and synthetic, methods of printing – definition types, cottage and industrial level, direct style – block, stencil, screen, roller, Finishing and after treat of printed good, printing defects.	<b>20</b>
<b>V</b>	Open module - Preparation of samples.	<b>10</b>

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

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

**Assessment Rubrics:**

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

**Reference:**

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

**MINOR*****BASIC HAND EMBROIDERY STITCHES AND ITS VARIATION 1*****GROUP II SURFACE EMBELLISHMENT (PRACTICAL)**

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD1MN 102</b>				
<b>Course title</b>	<b>BASIC HAND EMBROIDERY STITCHES AND ITS VARIATION 1(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</b>	<b>Tutorial</b>	<b>Practical</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	Learn the basic hand embroidery techniques, surface designing and other ornamentation techniques.	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Cultivate Creativity and Innovation	<b>U</b>	<b>C</b>	Instructorcreated 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>	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	16
<b>II</b>	Basic hand embroidery and their 3 variations- Straight stitch, Chain stitch, Buttonhole stitch.	10
<b>III</b>	Basic hand embroidery and their 3 variations- satin stitch.Lazy daisy stitch , Feather stitch	10
<b>IV</b>	Basic hand embroidery and their 3 variations- Herringbone ,knot stitch, cross stitch.	12
<b>V</b>	Create any 1 fashion product with the above mentioned	12

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

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

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

- Surface design for fabric, Richard M Proctor/Jennifer F Lew, University of Washington Press.
- The Timeless Embroidery, Helen M, David & Charles.
- 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.

**MINOR*****ADVANCED HAND EMBROIDERY STITCHES AND IT'S VARIATION*****GROUP II SURFACE EMBELLISHMENT (PRACTICAL)**

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>CFD2MN 102</b>				
<b>Course title</b>	<b>ADVANCED HAND EMBROIDERY STITCHES AND IT'S VARIATION(PRACTICAL)</b>				
<b>Type of course</b>	<b>MINOR</b>				
<b>Semester</b>	<b>II</b>				
<b>Academic Level</b>	<b>100-199</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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 teach the advanced hand embroidery techniques, surface designing and other ornamentation techniques.	<b>U</b>	<b>C</b>	Seminar Presentation / Group Tutorial Work
CO2	Cultivate Creativity and Innovation	<b>U</b>	<b>C</b>	Instructorcreated 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>	Introduction to weave stitches-3 types (weaving stitch, woven wheel, spiders web)	10
<b>II</b>	Introduction to Couching-3 types (surface, Pendant, Bokhara)	15
<b>III</b>	Introduction to Braid stitch-- 3types (braid, plaited braid, Elizabethan braid)	20
<b>IV</b>	Introduction to Fishbone-3(Fish-bone, Open Fish-Bone, Raised fishbone)	15
<b>V</b>	Create any 1 fashion product with the above mentioned.	15

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	1	2	-	1	2	-	2	-	1	2	-	-
<b>CO2</b>	1	1	-	-	1	-	-	-	1	-	1	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

- Final Exam (70%)

**Reference:**

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

**MINOR****VALUE ADDED TECHNIQUES****GROUP II SURFACE EMBELLISHMENT (PRACTICAL)**

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>CFD3MN 202</b>				
<b>Course title</b>	<b>Value Added Techniques (PRACTICAL)</b>				
<b>Type of course</b>	<b>Minor</b>				
<b>Semester</b>	<b>III</b>				
<b>Academic Level</b>	<b>200-299</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</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	Apply the advanced hand embroidery techniques, surface designing and other ornamentation techniques.	Ap	C	Seminar Presentation / Group Tutorial Work
CO2	Cultivate Creativity and Innovation	Ap	C	Instructorcreated exams / Home Assignments
CO3	Integrate value added techniques into various textiles.	E	P	Instructorcreated 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>	Sequin work -3types (using back stitch, chain, French knot)	9
<b>II</b>	Beadwork -3types (using running stitch, coral stitch, fly stitch)	15
<b>III</b>	Mirror work -Any 3 types	10
<b>IV</b>	Zardozi - Any 3 types	14
<b>V</b>	Create any 1 fashion product with the above mentioned.	12

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	3	-	-	-	-	-	2	-	-	-	-	-
<b>CO2</b>	3	2	-	-	-	-	2	-	-	-	-	-
<b>CO3</b>	1	-	-	-	-	-	2	-	-	-	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**MINOR*****INDIAN TRADITIONAL EMBROIDERIES*****GROUP II -SURFACE EMBELLISHMENT (PRACTICAL)**

<b>Programme</b>	<b>B. Sc. COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>CFD8MN 302</b>				
<b>Course title</b>	<b>INDIAN TRADITIONAL EMBROIDERIES(PRACTICAL)</b>				
<b>Type of course</b>	<b>MINOR</b>				
<b>Semester</b>	<b>VIII</b>				
<b>Academic Level</b>	<b>00-499</b>				
<b>Course Details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>-</b>	<b>-</b>	<b>4</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 familiarize with different states traditional works	U	C	Seminar Presentation / Group Tutorial Work
CO2	Understanding different styles	U	C	Instructorcreated exams / Home Assignments
CO3	Innovative idea generation	E	P	Instructorcreated exams / Quiz
*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C) #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P), Metacognitive Knowledge (M)				

**Detailed Syllabus :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction to the diversity of Indian embroidery - Regional variations and their distinctive characteristics- Motifs and patterns in traditional Indian embroidery.	<b>3</b>
<b>II</b>	Introduction to the diversity of Indian embroidery - Regional variations and their distinctive characteristics- Motifs and patterns in traditional Indian embroidery.	<b>20</b>
<b>III</b>	Embroidery of Southern region: Karnataka - Kasuti and Banjara Embroidery Embroidery of Eastern region: W. Bengal - Kantha	<b>15</b>
<b>IV</b>	Embroidery of Northern region: Uttar Pradesh - Chikankari, Zardosi	<b>12</b>
<b>V</b>	<b>OPEN MODULE</b> • Group discussion on the future of traditional embroidery. • Creating a modern piece inspired by traditional embroidery techniques	<b>10</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>3</b>	-	-	<b>1</b>	<b>1</b>	-	<b>2</b>	-	<b>1</b>	<b>3</b>	-	-
<b>CO2</b>	<b>2</b>	-	-	<b>1</b>	<b>1</b>	-	<b>1</b>	-	<b>1</b>	<b>3</b>	-	-
<b>CO3</b>	<b>2</b>	-	<b>1</b>	-	-	-	<b>1</b>	-	<b>1</b>	<b>2</b>	-	-

**Correlation Levels:**

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

**Assessment Rubrics:**

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

**Reference:**

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

**MINOR****INTRODUCTION TO SOFT FURNISHING****GROUP III- ARTISTRY IN INTERIOR FURNISHING (PRACTICAL)**

<b>Programme</b>	<b>BSc COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD1MN103</b>				
<b>Course title</b>	<b>INTRODUCTION TO SOFT FURNISHING (PRACTICAL)</b>				
<b>Type of course</b>	<b>Minor</b>				
<b>Semester</b>	<b>1</b>				
<b>Academic level</b>	<b>100-199</b>				
<b>Course details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Identify the parts, terminology of industrial sewing machine.	<b>U</b>	<b>F</b>	Instructor-created exams / Quiz
CO2	Employ basic seams and seam finishes	<b>A</b>	<b>P</b>	Instructor created exams / Home Assignments
CO3	Understand and construct different dining and kitchen linens.	<b>A</b>	<b>P</b>	Instructor created exams / Home Assignments
CO4	Develop functional and decorative linens with suitable embellishment techniques	<b>C</b>	<b>P</b>	Practical assessment
<p>*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C)          #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P),          Metacognitive Knowledge (M)</p>				

**Detailed Syllabus :**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Introduction To Sewing Machine- Machine parts, Terminology Stitching practice: Straight lines, Curved Lines, Zig Zag Lines, Spirals	<b>15 Hrs</b>
<b>II</b>	Seams: plain seam, lapped seam, French seam, flat felled seam Seam finishes: single and double bias binding	<b>15 Hrs</b>
<b>III</b>	Soft furnishings – Meaning and Importance. Study of Dining Linens- Types, fabrics used, Use and care. Development- Table cover, Table runner, table mat, Table Napkins Study on kitchen linens- Types, fabrics used, Use and care Development- Coaster, Oven mitts, Kitchen Aprons, Pot holder	<b>25 Hrs</b>
<b>IV</b>	Techniques of fabric embellishment -drawn thread embroidery, ribbon embroidery, applique work, and patch work.	<b>15 Hrs</b>
<b>V</b>	Thematic presentation of Table/ Kitchen Linens	<b>5 Hrs</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	2	3	-	2	3	1	3	-	1	-	-	-
<b>CO2</b>	2	2	1	-	-	2	2	-	2	-	-	-
<b>CO3</b>	2	2	1	-	-	1	2	-	2	-	-	-
<b>CO4</b>	-	3	3	1	-	2	2	-	3	1	-	-

**Assessment Rubrics:**

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

**References**

- Dr. V. Ramesh Babu, S. Sundaresan, Home Furnishing, Woodhead Publishing India Pvt. Ltd, CRC Press, New Delhi, 2017, ISBN: 9789385059285 2.
- T. Karthik D. Gopalakrishnan, Home Textiles, Astral International (P) Ltd Daya, New Delhi, 2016, ISBN: 9789351309215 3.
- Rowe T., “Interior Textiles Design and Developments”, Woodhead Publishing India Pvt. Ltd, NewDelhi, 2009, ISBN9781845693510
- Luke. H., (1996), Soft Furnishings, New Holland Publishers Ltd, Singapore.
- Stepat, D.D, (1971). Introduction to Home Furnishings, the Mac Millan Co, New York.
- Wilhide, E and Copestick, I. (2000) Contemporary Decorating, Conron Octopus Ltd., London.
- Levine M (1998), Living Rooms, Rockport Publishers, USA.

**MINOR*****WINDOW TREATMENTS AND LIVING ROOM LINENS*****GROUP III- ARTISTRY IN INTERIOR FURNISHING (PRACTICAL)**

<b>Programme</b>	<b>BSc COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD2MN103</b>				
<b>Course title</b>	<b>WINDOW TREATMENTS AND LIVING ROOM LINENS (PRACTICAL)</b>				
<b>Type of course</b>	<b>Minor</b>				
<b>Semester</b>	<b>2</b>				
<b>Academic level</b>	<b>100-199</b>				
<b>Course details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Employ different pleats and tucks.	<b>A</b>	<b>P</b>	Instructor-created exams / Home Assignments
CO2	Understand and construct window treatments and living room linens.	<b>A</b>	<b>P</b>	Instructor created exams / Home Assignments
CO3	Create thematic product with suitable embellishment.	<b>C</b>	<b>P</b>	Practical assessment
*- 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 Pleats and Tucks Pleats - Pencil pleat, pinch pleat, box pleat, French pleat Tucks- pin tuck, spaced tucks, blind tucks, grouped tucks.	<b>20</b>
<b>II</b>	Introduction to window treatments; types, fabrics, uses and care Types of draperies: valance, panels, pinch pleated drapes. Curtains; blends, shades, voiles, sheers, tab top, panel, cafe etc. Heading styles- relaxed, natural, grommet, inverted, pinch, rod, plain top.	<b>15</b>
<b>III</b>	Development of Curtain- Any two	<b>15</b>
<b>IV</b>	Introduction to Living room linens- Types of fabric, use and care. Chair back covers, cushion, cushion cover, bolster, and bolster cover. Development of cushion- Any two	<b>20</b>
<b>V</b>	Thematic presentation of window treatment/ living room linens.	<b>5</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>1</b>
<b>CO2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>2</b>	<b>1</b>
<b>CO3</b>	<b>2</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>1</b>	<b>3</b>	<b>2</b>	<b>2</b>	<b>1</b>

**Assessment Rubrics:**

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

## References

- Dr. V. Ramesh Babu, S. Sundaresan, Home Furnishing, Woodhead Publishing India Pvt. Ltd, CRC Press, New Delhi, 2017, ISBN: 9789385059285 2.
- T. Karthik D. Gopalakrishnan, Home Textiles, Astral International (P) Ltd Daya, New Delhi, 2016, ISBN: 9789351309215 3.
- Rowe T., “Interior Textiles Design and Developments”, Woodhead Publishing India Pvt. Ltd, NewDelhi, 2009, ISBN9781845693510
- Luke. H., (1996), Soft Furnishings, New Holland Publishers Ltd, Singapore.
- Stepat, D.D, (1971). Introduction to Home Furnishings, the Mac Millan Co, New York.
- Wilhide, E and Copestick, I. (2000) Contemporary Decorating, Conron Octopus Ltd., London.
- Levine M (1998), Living Rooms, Rockport Publishers, USA.

**MINOR*****FURNISHINGS FOR BED AND BATHROOM*****GROUP III- ARTISTRY IN INTERIOR FURNISHING (PRACTICAL)**

<b>Programme</b>	<b>BSc COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD3MN203</b>				
<b>Course title</b>	<b>FURNISHINGS FOR BED AND BATHROOM(PRACTICAL)</b>				
<b>Type of course</b>	<b>Minor</b>				
<b>Semester</b>	<b>3</b>				
<b>Academic level</b>	<b>200-399</b>				
<b>Course details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Employ different fabric embellishment	<b>A</b>	<b>P</b>	Instructor-created exams / Home Assignments
CO2	Understand and construct bed and bathroom linens.	<b>A</b>	<b>P</b>	Instructor created exams / Home Assignments
CO3	Create thematic product with suitable embellishment.	<b>C</b>	<b>P</b>	Practical assessment
*- 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>	Techniques of fabric embellishment-Quilting, smocking, fabric painting (filling, shading and stenciling), cut work.	<b>15</b>
<b>II</b>	Introduction to bed linens; fabrics used, care and maintenance Bed linen components: pillow case, duvet cover, bed sheet, comforter, bed skirt, blankets	<b>15</b>
<b>III</b>	Development of bed linen- any two.	<b>15</b>
<b>IV</b>	Study of Bathroom linens- types, fabrics used, care and maintenance. Bath linen components: towels, mats, rugs, shower curtains, robes. Development of robe.	<b>20</b>
<b>V</b>	Thematic presentation of bed linen/ Bath linen	<b>10</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>CO2</b>	<b>2</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>-</b>	<b>1</b>	<b>-</b>
<b>CO3</b>	<b>2</b>	<b>3</b>	<b>1</b>	<b>-</b>	<b>-</b>	<b>1</b>	<b>3</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>-</b>

**Assessment Rubrics:**

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

**References**

- Dr. V. Ramesh Babu, S. Sundaresan, Home Furnishing, Woodhead Publishing India Pvt. Ltd, CRC Press, New Delhi, 2017, ISBN: 9789385059285 2.
- T. Karthik D. Gopalakrishnan, Home Textiles, Astral International (P) Ltd Daya, New Delhi, 2016, ISBN: 9789351309215 3.
- Rowe T., “Interior Textiles Design and Developments”, Woodhead Publishing India Pvt. Ltd, NewDelhi, 2009, ISBN9781845693510
- Luke. H., (1996), Soft Furnishings, New Holland Publishers Ltd, Singapore.
- Stepat, D.D, (1971). Introduction to Home Furnishings, the Mac Millan Co, New York.
- Wilhide, E and Copestick, I. (2000) Contemporary Decorating, Conron Octopus Ltd., London.
- Levine M (1998), Living Rooms, Rockport Publishers, USA.

**MINOR*****FURNISHINGS IN INTERIOR DESIGNING*****GROUP III- ARTISTRY IN INTERIOR FURNISHING (PRACTICAL)**

<b>Programme</b>	<b>BSc COSTUME AND FASHION DESIGNING</b>				
<b>Course code</b>	<b>SJCFD8MN303</b>				
<b>Course title</b>	<b>FURNISHINGS IN INTERIOR DESIGNING(PRACTICAL)</b>				
<b>Type of course</b>	<b>Minor</b>				
<b>Semester</b>	<b>8</b>				
<b>Academic level</b>	<b>400-499</b>				
<b>Course details</b>	<b>Credit</b>	<b>Lecture</b>	<b>Tutorial</b>	<b>Practical</b>	<b>Total hours</b>
	<b>4</b>	<b>2</b>	<b>-</b>	<b>2</b>	<b>60</b>

**Course outcomes (CO) :**

<b>CO</b>	<b>CO Statement</b>	<b>Cognitive level</b>	<b>Knowledge category</b>	<b>Evaluation tools used</b>
CO1	Understand conceptual meaning and definition of design.	<b>U</b>	<b>F</b>	Instructor-created exams / Home Assignments
CO2	Analyze need and importance of interior furnishing.	<b>An</b>	<b>C</b>	Instructor-created exams/ Seminar.
CO3	Evaluate functional and decorative accessories.	<b>E</b>	<b>C</b>	Instructor-created exams
*- Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create(C) #- Factual Knowledge (F), Conceptual Knowledge (C), Procedural Knowledge (P), Metacognitive Knowledge (M)				

**Detailed syllabus:**

<b>Module</b>	<b>Content</b>	<b>Hrs</b>
<b>I</b>	Conceptual meaning and definition of design- elements and principles of design Supportive elements as functional and aesthetic aspects – role of colour and light in designing life space -Prang colour system and colour harmonies; sources and effect of lighting	<b>15</b>
<b>II</b>	Conceptual meaning of furnishings – definition classification – soft, hard, resilient; selection and basic use in life space Home furnishings as accessories, floor, wall and ceiling decorations-selection and use	<b>15</b>
<b>III</b>	Home furnishings- Need and importance of furnishing interiors Factors influencing furnishing decisions: climatic conditions, needs and preferences, availability, cost factor and end use. Selection of furnishings based on background – walls, floors and ceilings Selection, care and maintenance of different home furnishings-slip covers, cushion covers, bed linen, bath linens, and kitchen linens.	<b>20</b>
<b>IV</b>	Role of accessories as furnishing components - Functional and decorative – fabric-based lamps, painting, wall hangings and soft toys Alternate means of improving home furnishing conditions: elimination, concealment, rearrangement and supplementation.	<b>20</b>
<b>V</b>	Project	<b>5</b>

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

	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO1</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>3</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>1</b>
<b>CO2</b>	<b>3</b>	<b>3</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>2</b>	<b>-</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>-</b>
<b>CO3</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>-</b>	<b>1</b>	<b>1</b>	<b>-</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>1</b>

**Assessment Rubrics:**

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

**References**

- Gandotra V., Shukul M., and Jaiswal N. (2011). Introduction to Interior Design and Decoration, New Delhi: Dominant publishers, India.
- Jankowsky, W.(2001). Modern Kitchen Work Book. New Delhi: Rockport Publishers, India. 6.
- Maureen, M.(2004). Interior Design Visual Presentation - A Guide to Graphics, Models and Presentation Techniques. New Jersey: John Wiley and Sons.
- Premavathy, S.(2005).Interior Design and Decoration, New Delhi: CBS Publishers and Distributors, India.
- Stepat, D.V. (1991). Introduction to Home Furnishings. New York, London. : The Macmillan Company.