

ALAGAPPA UNIVERSITY

(Accredited with A+ Grade by NAAC (CGPA: 3.64) in the Third Cycle,
Graded as Category-I University and granted autonomy by MHRD-UGC)

DIRECTORATE OF COLLABORATIVE PROGRAMMES



B.Des. in Fashion Design

Regulations and Syllabus

[For those who join the Course in July 2023 and after]

CHOICE BASED CREDIT SYSTEM

ALAGAPPA UNIVERSITY

Vision

Achieving Excellence in all spheres of Education, with particular emphasis on Pedagogy, Extension, Administration, Research and Learning (PEARL).

Mission

Affording a High-Quality Higher Education to the learners so that they are transformed into intellectually competent human resources that will help in the uplift of the nation to Educational, Social, Technological, Environmental and Economic Magnificence (ESTEEM).

Objectives

Providing instructions and training in such branches of learning, as the University may determine. Fostering research for the advancement and dissemination of knowledge.

COLLABORATIVE PROGRAMMES

BACHELOR OF DESIGN – FASHION DESIGN

Name of the Programme	: B. Des. (Bachelor of Design)
Pattern	: Semester System
Mode	: Collaborative Programs
Medium	: English
Duration	: Four Years
Eligibility	: Candidate for admission to B. Des. in Fashion Design shall be required to have passed Higher Secondary (10+ 2) or its equivalent in any stream from any recognized Institution. The eligibility for Non-resident Indian candidates shall be evaluated for equivalence on case-to-case basis.

STANDARD OF PASSING AND AWARD OF DIVISION:

- The total marks for theory courses shall have a contribution of 25% from Continuous Internal Assessment and 75% from External Assessment.
- The total marks for practical/project courses shall have a contribution of 75% from Continuous Internal Assessment and 25% from External Assessment.
- The overall passing minimum for each subject. shall be 40% in aggregate of Continuous Internal Assessment and External Assessment.
- The minimum marks for passing in each External Assessment of theory/practical course shall be 40% of the marks prescribed for the course.
- The minimum marks for passing in each Internal Assessment of theory/practical course shall be 40% of the marks prescribed for the course.
- A candidate who secures 40% or more marks but less than 60% of the aggregate marks shall be awarded **SECOND CLASS**.
- A candidate who secures 60% or more of the aggregate marks shall be awarded **FIRST CLASS**.
- A candidate who secures 80% and above marks will be awarded **FIRST CLASS WITH DISTINCTION** (Provided the student pass all the courses in the first attempt)
- The external assessment of the practical/project shall be done by a minimum of two examiners comprising of an Internal Examiner and External Examiner.

CONTINUOUS INTERNAL ASSESSMENT

The respective course faculty will continuously assess the performance of students in each course.

For theory papers, the Continuous Internal Assessment marks shall be awarded by the concerned course faculty based on the performance of the students in case studies, presentations, quizzes, practical, tests and other assignments.

For Practical/Project based courses, the Continuous Internal Assessment shall be conducted through evaluation of design assignments administered by the course faculty. The factors of assessment is given below:

PRACTICAL/ PROJECT COURSES EXTERNAL ASSESSMENT PATTERN:

The learning efforts of the students through assignment execution shall be evaluated by external jury based on the following factors.

FACTORS	OBJECTIVES	MARKS
UNDERSTANDING OF THE SUBJECT	KNOWLEDGE	5
LEVEL OF EXPLORATION/IDEATION	SKILL	5
THOROUGHNESS IN WORK	KNOWLEDGE	5
FUTURISTIC THINKING	ATTITUDE	5
COMPREHENSIVE PRESENTATION	SKILL	5
Total		25

ATTENDANCE:

ATTENDANCE GUIDELINES			
0 - 59 %	60 - 69 %	70 - 74 %	75 - 100 %
NOT ELIGIBLE TO APPEAR FOR EXAMINATION	CONDONATION FEE + MEDICAL CERTIFICATES	CONDONATION FEE	MEETING THE ATTENDANCE REQUIREMENTS
SEMESTER DROP	IF NOT DEPOSITED / SUBMITTED THEN SUBJECT ARREAR		

UNIVERSITY EXAMINATIONS:

The University theory examinations will be held at the end of each semester that is marked as a theory paper for a duration of three hours for each subject.

EVALUATION OF ANSWER PAPERS:

Answer papers of the University Examinations shall be subjected to evaluation by a Board of Examiners constituted by Alagappa University.

INTERNSHIP:

The course being professional, the students are required to undergo industrial exposure at the end of the 6th semester of the program for a period of minimum one and half month or 45 days.

Assessment for internship shall be done by a team of one internal examiner and one external examiner.

DEGREE PROJECT:

The degree project can be executed either in an industrial studio or as an in-house project in the institute. The internal assessment shall be done in the form of two internal reviews and one pre-jury. Attending all the three assessments is mandatory.

The external assessment for degree project shall be done by a minimum of one internal examiner and one external examiner.

The student shall be allowed to appear for the final degree project if and only if he/she has cleared all the previous courses.

AWARD OF DEGREE:

Students, who successfully completes the program by meeting all the academic requirements within the stipulated period of six years from the year of admission shall be awarded the degree of B. Des. (Bachelor of Design).

PROGRAMME CONTENT AND SCHEME OF EXAMINATIONS

The course of study shall comprise the following subjects according to the syllabus prescribed from time to time.

B.Des Fashion Design

Course Structure

Semester	Part	Course Code	Sub. Code	Title of the Paper	Theory/ Practical	Credits	Hours/W	Marks		Total
								Int.	Ext.	
I	I	T/OL	81111T/11H/ 11F	Tamil / Other Languages - I	T	2	2	25	75	100
	II	E	81112	General English-I	T	2	2	25	75	100
	III	CC	81113	Creativity and Mind Mapping	P	4	5	75	25	100
		CC	81114	Foundation Drawing	P	4	5	75	25	100
		CC	81115	Elements of Design I	P	4	6	75	25	100
		CC	81116	Colour Theory	P	2	4	75	25	100
		Allied	81117	Introduction to Materials	P	2	4	75	25	100
	IV	SEC-I	81118	Value Education	T	2	2	75	25	100
			Total				22	30	500	300
II	I	T/OL	81121T/H/F/ M/TU/A/S	Tamil / Other Languages - II	T	3	3	25	75	100
	II	E	81122	General English-II	T	3	3	25	75	100
	III	CC	81123	Introduction to Photography	P	4	5	75	25	100
		CC	81124	Product Sketching and Drawing	P	4	5	75	25	100
		CC	81125	Design Process	P	4	5	75	25	100
		Allied	81126	Elements of Design II	P	2	4	75	25	100
		IV	SEC-II	81127	Environmental Studies	T	2	2	75	25
				Library			3			
			Total				22	30	425	275
III	I	T/OL	81131T/H/F/ M/TU/S/A	Tamil / Other Languages - III	T	3	3	25	75	100
	II	E	81132	General English-III	T	3	3	25	75	100
	III	CC	81133	Art Culture and Aesthetics of Design	P	3	3	75	25	100
		CC	81134	Introduction of Fashion	P	3	3	75	25	100
		CC	81135	Pattern Making and Garment Construction Basics	P	3	4	75	25	100
		Allied	81136	CAD - I	P	2	4	75	25	100
		CC	81137	Fashion Illustration - I	P	2	3	75	25	100
		CC	81138	Introduction to Draping	P	2	3	75	25	100
	IV	SEC-III	81139	Entrepreneurship	T	2	2	25	75	100
		NME I	811310A	1) Adipadai Tamil I	P	2	2	25	75	100
			811310B	2) Advance Tamil I	T					
			811310C	3) IT Skills for Employment	T					
			811310D	4) MOOC'S	T					
		Total				25	30	550	450	1000
IV	I		81141T/H/F/ M/TU/S/A	Tamil / Other Languages – IV	T	3	3	25	75	100
	II		81142	General English-IV	T	3	3	25	75	100
	III	Allied	81143	Traditional Indian Textiles and Costumes	P	2	4	75	25	100
		CC	81144	Apparel Manufacturing Process	P	3	3	75	25	100
		CC	81145	Fashion Illustration II	P	3	3	75	25	100
		CC	81146	Fiber to Fabric	P	3	3	75	25	100
		CC	81147	Pattern Making & Garment Construction-Women’s Wear	P	3	3	75	25	100
		DSE-I	81148A 81148B 81148C	Design Process- Women’s Wear a)Western Wear b)Ethnic Wear c) Indo Western Wear	P	4	6	75	25	100

	IV	NME-II	81149A	1) Adipadai Tamil II	P	2	2	75	25	100
			81149B	2) Advance Tamil II	T					
			81149C	3) Small Business Management	T					
			81149D	4) MOOC'S	T					
			Total			26	30	575	325	900
V	I	CC	81151	Sustainable Design	P	4	4	75	25	100
		CC	81152	Woven and Knitted Fabric Structure	P	4	4	75	25	100
		Allied	81153	Traditional Textiles and World Costumes	P	2	4	75	25	100
		CC	81154	Apparel Merchandising	P	3	4	75	25	100
		CC	81155	Pattern Making and Garment Construction – Men’s Wear	P	3	4	75	25	100
		CC	81156	Design Process – Men’s Wear	P	3	4	75	25	100
		DSE- II	81157A 81157B 81157C	a)Digital Marketing for Fashion b)Fashion Styling c)Entrepreneurship	P	4	6	75	25	100
				Total			23	30	525	175
VI		CC	81161	Fashion Promotion and Marketing	P	4	4	75	25	100
		CC	81162	Advanced Illustration and Stylization	P	4	4	75	25	100
		Allied	81163	Technical Design for Fashion	P	2	4	75	25	100
		CC	81164	Advanced Draping	P	4	4	75	25	100
		CC	81165	Pattern Making and Garment Construction-Evening Wear	P	4	4	75	25	100
		Allied	81166	Portfolio Skills	P	2	4	75	25	100
	DSE- III	81167A 81167B 81167C	Design Process a)Evening Wear b)Zero Waste Garment c)Avant Garde	P	4	6	75	25	100	
				Total			24	30	525	175
VII	Industrial internship of 45 days (between VI and VII semester break)									
		CC	81171	Internship	I	4	4	75	25	100
		CC	81172	New Media Design – Fashion CAD	P	4	4	75	25	100
		CC	81173	Pattern Making and Garment Construction - Knit Wear	P	4	4	75	25	100
		Allied	81174	Design Management and Professional Practice	P	2	4	75	25	100
		CC	81175	Visual Merchandising and Branding	P	4	4	75	25	100
		Allied	81176	Design Research Seminar	P	2	4	75	25	100
	DSE- IV	81177A 81177B 81177C	Design Process a)Knit Wear b)Sports Wear c)Kids Wear	P	4	6	75	25	100	
				Total			24	30	525	175
VIII		CC	81181	Degree Project	PR	8	18	75	25	100
		CC	81182	Design Research Report Writing	PR	6	12	75	25	100
				Total		14	30	150	50	200
				Grand Total			180	240	3775	1925

Programme Educational Objectives (PEOs)

Programme Educational Objectives	On the successful completion of B.Des programme the graduate student is expected to achieve the below in four to five years after graduation
PEO1	Graduates will be resourceful design practitioners.
PEO2	Graduates should be mid-level design managers leading a team of designers in an enterprise
PEO3	Graduates shall be entrepreneurs managing their own businesses offering employment to fellow people.
PEO4	Graduates shall be entry level Design Research scholars post a master's degree in design
PEO5	Graduates shall be offering innovative design solutions to society's challenges.
PEO6	Graduates shall be a practicing design academician.
PEO7	Graduates shall be an active contributor to sustainable design through design and academic practices
PEO8	Graduates shall be an active contributor to socially sensitive and relevant design through design and academic practices
PEO9	Graduates shall be fledgling thought leaders in design, addressing problems of humankind by being a part of world organizations.
PEO10	Graduates shall be members of design teams that make policy decisions in National governing agencies

Programme Specific Outcomes (PSOs)

Programme Specific Outcomes	After the successful completion of the B.Des Fashion design
PSO1	Students will know the functional constructs of Fashion and Apparel Design
PSO2	Students will gain knowledge about the design tools and practices that are relevant
PSO3	Students will gain knowledge of International, National and Regional Design practices and trends
PSO4	Students shall gain knowledge about the factors of sustainability in Design
PSO5	Students are familiar with the skills and scope of Design that will enrich their Career.

Programme outcomes (POs)

Programme Outcomes	On the successful completion of B.Des Fashion design
PO1	Students acquire fundamental knowledge and in the practice of Fashion Design
PO2	Gain knowledge in the elements and principles of Design.
PO3	Gain knowledge in the characteristics and nature of various materials.
PO4	Practice synthesizing various forms in multidimensional.
PO5	Learn methods to conduct design research through field visits and interviews.
PO6	Gain an understanding of Trend forecasting considerations in Fashion Design
PO7	Practice analyzing and quality and standard of the design produced.
PO8	Gain an understanding of Sustainable practices in Fashion Design
PO9	Gain an exposure to Design Management and practices
PO10	Students are familiar with effective design practices the basic skills and ethics needed to be a resourceful designer

SEMESTER I

CC	81113	Creativity and Mind Mapping	P	Credits -4	Hours - 5
Objectives	1. To gain insights on personal creative abilities. 2. To recognize importance of collective creative design endeavours. 3. To understand basic ideation related techniques. 4. To get introduced to basic design constructs and creative thinking tools. 5. To explore creativity through projects.				
Unit I	Understanding Creativity – Realising personal creative capabilities and uniqueness through interdisciplinary activities – Definition of Abstract-Definition of Concrete – Creativity using language- Story writing – Story boarding- Acting- Enacting through theatre. Creating art through unconventional medium.				
Unit II	What is Design? – Design Thinking- Boosting Visual Representations using metaphors. Figures of speech - Emphasis on Empathy - Emphasis on Teamwork - Individual contribution to collective cause-Understanding non-verbal communication.				
Unit III	Mind mapping - Brain storming techniques – Applications of Mind Mapping – Creating Mind map Models - Real life problems – Grass root design – Context Mapping – Data Collection – Analysis – Grouping information.				
Unit IV	Introduction to Creative Techniques in Design, SCAMPER Creative Technique, Six thinking hats by Edward De Bono Technique for Creative Thinking, 6-8-5 Technique				
Unit V	Team-based design projects – Individual/Team Presentations – Use of Visual Medium – Feedback Analysis – Critical Analysis – Listening and Reading Comprehension – Report Writing.				

Reference and Text books

- Hisako Ichiki (2005); *Takao Umehara, Extra ordinary: An amusing way for unleashing your creativity*, Rockport Publishers
- Joyce Wycoff (1991), *Mind Mapping: your Personal guide to Exploring Creativity and Problem-Solving*, Berkley Books, New York
- Ed Catmull (2014), *Creativity, INC: Overcoming the unseen forces that Stand in the way of True Inspiration*, Bantam Press
- Edward De Bono (2016), *Six Thinking Hats (RIE): The multi-million bestselling guide to running better meetings and making faster decisions*, Penguin Publishers

Web Resources

<https://www.psychologytoday.com/us/basics/creativity>
<https://www.sciencedirect.com/journal/journal-of-creativity>
<https://www.tandfonline.com/journals/hcrj20>
<https://onlinelibrary.wiley.com/journal/21626057>
<https://www.adelaide.edu.au/writingcentre/sites/default/files/docs/learningguide-mindmapping.pdf>
<https://libguides.umn.edu/c.php?g=921727&p=8499064>

Course Outcomes		Knowledge Level
CO1	Understand and identify personal creative boundaries.	K2
CO2	Recognize the importance of collective efforts through individual creative contributions.	K2
CO3	Apply ideation techniques to analyse and synthesize information.	K3
CO4	Utilize creative thinking tools in design efforts.	K5
CO5	Evaluate creative skills and tools through project execution.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	1	-	-	-	-	1	2	1	2
CO2	3	2	-	-	-	2	1	3	3	2
CO3	3	3	1	-	-	1	1	1	1	2
CO4	3	1	-	2	1	1	1	1	2	2
CO5	3	1	-	2	1	1	2	2	3	3
W. AV	3	1.6	0.2	0.8	0.4	1	1.2	1.8	2	2.2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	1	1
CO2	2	3	3	3	1
CO3	2	2	3	3	3
CO4	2	2	3	3	2
CO5	2	2	3	3	2
W. AV	2.2	2.4	2.8	2.6	1.8

Course Designed By	BOS Date	Approved By
Dr Aravind.S Mr.Ariharasunthan. R	07.08.2023	BOS

CC	81114	Foundation Drawing	P	Credits - 4	Hours -5
Objectives	1. To understand and appreciate drawing as a medium of communication. 2. To gain insights into personal drawing capabilities through basic exercises. 3. To understand the various perspectives in drawing. 4. To familiarize with the techniques to create authentic drawings of objects in natural settings. 5. To gain a critical appreciation for the expressive power of drawing to communicate significant content and form.				
Unit I	Elements of Art – Line. Exercise with different types of lines, i.e., Horizontal lines, Vertical Lines, Diagonal lines, understanding its applications and design orientations. Realization of personal style.				
Unit II	Perspective drawing study - 1 point, 2 points, and 3 points perspectives, (Aerial View- Bird Eye View, Worm Eye View, Foreshortening). Understanding the design drawing with perspective applications.				
Unit III	Understanding Light and Shadow, Gray Scale - basic geometrical forms- Cuboid, Cone, Sphere, and others. Rendering natural and man-made objects using traditional and novel mediums.				
Unit IV	Nature drawing study - Drawing organic forms from life and/or images. Understanding the light and shadow, textures, materials, rendering styles and techniques. Indoor / Outdoor Study.				
Unit V	Study of human body, develop a Male and female proportion understanding, study the basic anatomy, understand the humans in motions and poses Sketching.				
Reference and Text books • Scott Robertson & Thomas Bertlin (2013), <i>How to Draw: Drawing And Sketching Objects and Environments From Your Imagination</i>, Design Studio Press • KoosEissen&RosilinSteur (2009), <i>Sketching: Drawing Techniques for Product Designers</i>, BIS Publishers • Steven B. Reddy (2018), <i>Everyday Sketching and Drawing: Five Steps to a Unique and Personal Sketchbook Habit</i>, Monacelli Press • Andrew Loomis (2011), <i>“Drawing the Head and Hands”</i>, Titan Publisher • Alan Pipes (1990), <i>Drawing for 3-dimensional design: Concepts, Illustration, Presentation</i>, Thames & Hudson Publication.					
Web Resources https://artmuseum.princeton.edu/learn/art-making/online-drawing-classes					
Course Outcomes					Knowledge Level
CO1	Understand and realize personal drawings styles and skills.				K2
CO2	Create authentic perspective drawings of objects.				K6
CO3	Create drawing compositions with vivid emphasis on the basic visual constituents of an object.				K6
CO4	Demonstrate skills to draw in natural settings.				K2
CO5	Show skills in drawing human figures.				K2

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	-	-	-	2	1	2	2	2
CO2	3	3	-	-	-	2	1	2	2	2
CO3	3	3	1	-	-	2	1	2	2	2
CO4	3	3	1	-	2	1	1	2	2	2
CO5	3	2	-	3	1	1	1	1	2	2
W. AV	3	2.8	0.4	0.6	0.6	1.6	1	1.8	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	1	3	3
CO2	3	3	1	1	2
CO3	3	3	3	1	2
CO4	3	3	1	1	2
CO5	1	2	3	2	1
W. AV	2.4	2.8	1.8	1.6	2

Course Designed By	BOS Date	Approved By
Dr Aravind.S Mr.Ariharasunthan. R	07.08.2023	BOS

CC	81115	Elements of Design – I	P	Credits - 4	Hours -6
Objectives	1. To educate about the elements of Design. 2. To educate about the Principles of Design. 3. To emphasize on the cognitive theories governing design. 4. To develop a practical understanding of order and space in design. 5. To learn the foundations of aesthetics in design.				
Unit I	Elements of design: Point – Lines – Straight, curvy, bold and expressive lines; Shapes – Geometric, Organic and Abstract shapes; Form – Contours; Space – Negative-Positive space; Value – high value, low value; Colors – hue and shades; and Texture - patterns.				
Unit II	Principles of design: Emphasis - Balance and Alignment - Repetition – Unity - Proportion- Movement - White Space. Figure-Ground Relationship- 2D monochrome/colour model creations to understand space.				
Unit III	Gestalt theory; Principles- Applications of principles in design; Law of closure, Law of common region, Figure-Ground, Law of proximity, Symmetry, and order. Basic introduction to the human senses – visual, aural, and haptic- physiology				
Unit IV	Order and Space: Fibonacci curve - Platonic solids - Archimedean solids – Polyhedral Fractals – Constructing solids with paper - Wire. Fusion of symmetric and asymmetric objects.				
Unit V	Aesthetics: Hierarchy, Balance, Scale, Repetition, Contrast, Proximity, Pattern. Golden Ratio, Von Restorff Effect – Cognitive understanding. Aesthetics and Usability.				
Reference and Textbooks					
• William Lidwell, Kritina Holden & Jill Butler (2010), <i>Universal Principles of Design</i>, 2nd Edition, Rockport Publishers • Agoston (1987), G. A., <i>Color Theory and Its Application in Art and Design</i>, Springer, Berlin, Heidelberg • Hisako Ichiki& Takao Umehara (2005), <i>Extra Ordinary: An amusing way for unleashing your creativity</i>, Rockport Publishers • Joyce Wycoff (1991), <i>Mind Mapping: your Personal guide to Exploring Creativity and Problem-Solving</i>, Berkley Books, New York • Ed Catmull (2014), <i>Creativity, INC: Overcoming the unseen forces that Stand in the way of True Inspiration</i>, Bantam Press					
Web Resources					
https://www.extension.iastate.edu/4hfiles/statefair/eehandbook/eehjpdesign4h634.pdf https://guides.lib.berkeley.edu/c.php?g=920740&p=6634741 https://www.wichita.edu/services/mrc/OIR/Creative/1Design/design-elements.php					
Course Outcomes				Knowledge Level	
CO1	Demonstrate thorough knowledge in elements of design.			K3	
CO2	Demonstrate thorough knowledge in principles of design			K3	
CO3	Adept in utilizing Gestalt theory for design applications.			K3	
CO4	Create designs using order and space effectively.			K6	
CO5	Analyze designs for their aesthetic content.			K4	

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	1	1	2	1	3	3
CO2	3	2	2	2	1	1	2	1	3	3
CO3	3	2	2	2	1	1	2	1	3	3
CO4	3	2	2	2	1	1	2	1	3	3
CO5	3	2	2	2	1	1	2	1	3	3
W. AV	3	2	2	2	1	1	2	1	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	2	1	2
CO2	3	1	2	1	2
CO3	3	1	2	1	2
CO4	3	1	2	1	2
CO5	3	1	2	1	2
W. AV	3	1	2	1	2

Course Designed By	BOS Date	Approved By
Dr Aravind.S Mr.Ariharasunthan. R	07.08.2023	BOS

CC	81116	Colour Theory	P	Credits -2	Hours -4
Objectives	1. To educate on the basics of colour theory. 2. To familiarize on the basics of values of colour. 3. To understand the emotional aspects of colour. 4. To recognize the sensitivity to the importance of colour in daily life. 5. To develop designs by employing colour theories.				
Unit I	Introduction to Colour and its Uses - Primary & Secondary Colours- Understanding Hue, Value, Tint, and shade - Meaning and understanding of colour intensity by making a chart.				
Unit II	Greyscale, Tonal values - 2D Achromatic Composition- High, Middle, and Low contrast - Space Division, Emphasis, Balance. Colour schemes - Analogous, Complimentary, Monochrome, Achromatic, Adjacent, Warm and Cool Colours.				
Unit III	Physical and emotional reaction of colours. - Colour Balance - Colour Interpretation–Expression, Mood, Seasons. Introduction to Josef Alber’s Interaction of Colour. Introduction to the Bezold Effect.				
Unit IV	Visual compositions derived from themes -Colour harmony - Colour symbolism in various cultures and ethnicities with marked differences. Colour as signifiers in multiple contexts: Colour and emotions, Colours and seasons, Colour and Food, Colour and Spaces.				
Unit V	Colour in popular media and films - Colours and genres – Colour in publication design – Colour coding in signage and wayfinding, colour in web/app designing for digital media. Colour as a dominant aspect of fashion. - Gender classification of colour. – Colour sophistication and colour trends in fashion. Colour signifiers in products and and their psychological influences, colour coding in industrial processes. (factory/workplace, machine, equipment, uniforms, tools etc.)				
Reference and Textbooks					
• Patti Mollica (2013), <i>Colour Theory</i>, Walter Foster Publishing • Jose Maria Parramon (1993), <i>The Book of Color: The History of Color, Color Theory, and Contrast; The Color of Forms and Shadows; Color Ranges and Mixes; And the Practice of Pai</i>, Watson-Guptill Publications • Faber Birren (2013), <i>Colour Psychology and Colour Therapy: Faber Birren</i>, Lushena Books • John Gage (1995), <i>Colour and Culture</i>, Thames & Hudson • Kassia St Clair (2017), <i>The Secret Lives of Colour</i>, Penguin Books					
Web Resources					
https://web.mit.edu/22.51/www/Extras/color_theory/color.html https://online.maryville.edu/liberal-arts-degrees/the-art-of-color/					
Course Outcomes			Knowledge Level		
CO1	Utilize the basics of colour theory in design creations			K3	
CO2	Employ/evaluate values of colour in designs			K3	
CO3	Apply/ Assess emotional aspects of colour in designs			K3	
CO4	Identify the effects of colour in daily life.			K1	
CO5	Create designs with colour as an important factor of consideration.			K6	

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	1	1	1	1	2	3	3
CO2	3	3	2	1	1	1	1	2	3	3
CO3	3	3	2	1	1	1	1	2	3	3
CO4	3	3	2	1	1	1	1	2	3	3
CO5	3	3	2	1	1	1	1	2	3	3
W. AV	3	3	2	1	1	1	1	2	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	2	2
CO2	3	3	2	2	2
CO3	3	3	2	2	2
CO4	3	3	2	2	2
CO5	3	3	2	2	2
W. AV	3	3	2	2	2

Course Designed By	BOS Date	Approved By
Dr Aravind.S Mr.Ariharasunthan. R	07.08.2023	BOS

Allied	81117	Introduction to Materials	P	Credits -2	Hours -4
Objectives	1. To educate the characteristics of materials such as clay, plaster of paris, wood and metal. 2. To understand the methods of preparations and relevant tools of operation based on the material. 3. To develop basic forms/structures out of various materials using appropriate tools and machines. 4. To recognize the right choice of material based on the job. 5. To apply material know-how to develop a basic form.				
Unit I	Introduction to materials – Materials suitable for prototyping – Material study based on products and industry- Traditional materials – hybrid materials – composites – applications. Methods of handling each material. Material Operations				
Unit II	Workshop Practices – Safety Equipments - tool handling – Machine handling- Measuring Instruments – Sketches and Documentation – Workshop Etiquettes – Workspace Management				
Unit III	Metal– working with Aluminium, Steel – Sheet Metal – Wire- Welding – Bending Operations - Creating a simple form – Surface Treatments in Metal - Buffing Painting - Polishing				
Unit IV	Wood: - types of wood – Hard, Soft, Man-made wood – Grains, Tone, Density – Joints – Types of joints – Wooden block, cutting in various angles, interlocking method – Surface Treatment in wood – Polishing and Painting.				
Unit V	Traditional/Common Plastic Materials - Plaster of Paris - carving, making basic forms. Clay- Types of Clay - Kneading – Curing – Natural Composites - Pottery – carving – toys and sculptures- Display.				

Reference and Textbooks

- *Chris Lefteri (2005), Wood: Materials for Inspirational Design, Rotovision Publication*
- *Mike Ashby & Kara Johnson (2014), Materials and Design: Art and science of material selection in product design, 3rd Edition, Butterworth – Heinemann*
- *Inna Alesina and Ellen Lupton (2010), Exploring Materials: Creative Design for Everyday Objects, Princeton Architectural Press*
- *Chris Lefteri, Metals (2004): Material for Inspirational Design, Rotovision Publication*

Web Resources

<http://www.ijdesign.org/index.php/IJDesign/article/view/129/78>
<https://www.sciencedirect.com/journal/materials-and-design>

Course Outcomes		Knowledge Level
CO1	Understand the various types of material based on its characteristics and applications.	K2
CO2	Demonstrate good workshop and material handling practices	K2
CO3	Demonstrate material specific processes in prototype making.	K2
CO4	Create basic models using various types of materials like clay, metal and wood.	K6
CO5	Demonstrate product finishing skills appropriate to the material used.	K2

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	1	2	2	2	1	2	3
CO2	3	3	3	1	2	1	1	-	2	3
CO3	3	3	3	1	2	1	1	-	2	3
CO4	3	3	3	1	2	1	1	-	2	3
CO5	3	3	3	1	2	1	1	-	2	3
W. AV	3	3	3	1	2	1.2	1.2	0.2	2	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	3	2
CO2	3	3	1	3	2
CO3	3	3	1	1	2
CO4	3	3	1	1	2
CO5	3	3	1	1	2
W. AV	3	3	1.2	1.8	2

Course Designed By	BOS Date	Approved By
Dr Aravind.S Mr.Ariharasunthan. R	07.08.2023	BOS

SEC-I	81118	Value Education	T	Credits -2	Hours -2
Objectives	1. To impart humanism values among the student under various religious thoughts 2. To make them awareness of ethics and civil rights 3. To familiarities the students with basic features of extracurricular activities such NSS and NCC and relevance of Abdul Kalam and Mother Teresa efforts to teach values 4. To impart skills by preparing project works such as writing poems and stories				
Unit I	Definition – Need for Value Education – How Important Human Values are Humanism and Humanistic Movement in the World and in India – Literature on the Teaching of Values Under Various Religions Like Hinduism, Buddhism, Christianity, Jainism, Islam, Etc. Agencies for Teaching Value Education in India – National Resource Centre for Value Education – NCERT– IITS and IGNOU.				
Unit II	Vedic Period – Influence of Buddhism and Jainism – Hindu Dynasties – Islam Invasion – Moghul Invasion – British Rule – Culture Clash – Bhakti Cult – Social Reformers – Gandhi – Swami Vivekananda – Tagore – Their Role in Value Education.				
Unit III	Value Crisis – After Independence: Independence – Democracy – Equality – Fundamental Duties – Fall of Standards in All Fields – Social, Economic, Political, Religious and Environmental – Corruption in Society. Politics Without Principle – Commerce Without Ethics – Education Without Character – Science Without Humanism – Wealth Without Work – Pleasure Without Conscience – Prayer Without Sacrifice – Steps Taken by The Governments – Central and State – To Remove Disparities on the Basis of Class, Creed, Gender.				
Unit IV	Value Education on College Campus: Transition from School to College – Problems – Control – Free Atmosphere – Freedom Mistaken for License – Need for Value Education – Ways of Inculcating It – Teaching of Etiquettes – Extra-Curricular Activities – N.S.S., N.C.C., Club Activities – Relevance of Dr.A.P.J. Abdual Kalam’s Efforts to Teach Values – Mother Teresa.				
Unit V	Project Work 1. Collecting Details about Value Education from Newspapers, Journals and Magazines. 2. Writing Poems, Skits, Stories Centering on Value-Erosion in Society. 3. Presenting Personal Experience in Teaching Values. 4. Suggesting Solutions to Value – Based Problems on the Campus.				
Reference and Text books Chakrabarti, M. (1997). <i>Value education: changing perspectives</i> . Kanishka Publishers. Eknath Ranade (1991). <i>Swami Vivekananda’s Rousing Call to Hindu Nation</i> . Centenary Publication Karabi Kakoti, <i>Value Education – Need of the Hour</i> . Radhakrishnan, S. (1968). <i>Religion and culture</i> . Orient Paperbacks, New Delhi Saraswathi, T. S. (Ed.). (1999). <i>Culture, socialization and human development: Theory, research and applications in India</i> . SAGE Publications Pvt. Limited. Satchidananda, M. K. (1991). <i>Ethics, education, Indian unity and culture</i> . Ajanta Publications, Delhi. Venkataiah, N. (Ed.). (1998). <i>Value education</i> . APH Publishing, New Delhi.					
Web Resources					
Course Outcomes					
CO1	Knowledge about Humanism and Humanistic Movement in the World and in India				
CO2	Understand the Social Reformers and Their Role in Value Education				
CO3	Explore the theories of Fundamental Duties, Ethics, Extra-Curricular Activities – N.S.S., N.C.C				
CO4	Know the concept of Value Education on College Campus, Project Work regarding Writing Poems, Skits, Stories Centering on Value-Erosion in Society				

SEMSESTER II

CC	81123	Introduction to Photography	P	Credits- 4	Hours -5
Objectives	1. To introduce the history and fundamentals of photography 2. To introduce the functions of camera and its handling. 3. To educate the elements and principles of photography 4. To familiarize with various types of photography 5. To explore the photography through a project.				
Unit I	Introduction to Photography: Definition - History of photography, Black and White Photography, Colour Photography, Different genres of photography digital cameras – Types – Image editors – File formats.				
Unit II	Types of cameras - Usage of lens, lights, filters, flash, and other useful accessories - Camera handling - usage of aperture, Shutter speed, ISO standards, Equipment maintenance				
Unit III	Composition – frame, shot, angle, rule of third, light and shadow observations- lighting – nature light – studio light usages - exposures- depth of field and focusing.				
Unit IV	Types of Photography – Project Documentation - Introduction to portrait - Landscapes – Street photography – Product photography – concept photography.				
Unit V	Explore a selected genre through project - photograph curation and presentation. Photo exhibition of the course outcomes.				
Reference and Text books • David Praker, (2010), <i>Fundamentals of Creative Photography</i>, AVA Publishing • Michael Freeman, (2005), <i>Digital photography Expert Colour</i>, Ilex Press Ltd • Michael Freeman, (2006), <i>The complete guide to Light and Lighting in Digital Photography</i>, Ilex Press Ltd.					
Web Resources http://edit.educ.ttu.edu/site/jcheon/manual/digital_photography.pdf https://www.cs.cmu.edu/afs/cs/academic/class/15462-f09/www/lec/lec4.pdf https://www.nfi.edu/when-was-the-camera-invented/					
Course Outcomes					Knowledge Level
CO1	Understand the history and fundamentals of photography				K2
CO2	Utilize the learnt functions /handling of camera.				K3
CO3	Demonstrate the knowledge of elements and principles of photography				K3
CO4	Utilize the knowledge to practice the various genres of photography				K3
CO5	Explore a selected genre through a project.				K6

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	1	1	1	2	3	3
CO2	3	2	2	2	1	1	1	2	3	3
CO3	3	2	2	2	1	1	1	2	3	3
CO4	3	2	2	2	1	1	1	2	3	3
CO5	3	2	2	2	1	1	1	2	3	3
W. AV	3	2	2	2	1	1	1	2	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	2	2
CO2	3	2	2	1	1
CO3	3	3	3	3	2
CO4	3	3	3	3	1
CO5	3	2	2	2	2
W. AV	3	2.6	2.4	2.2	1.6

CC	81124	Product Sketching and Drawing	P	Credits -4	Hours-5
Objectives	Educate about the various types of sketches involved in product development. Learn to express product evolution through sketches. Learn product rendering to authentically express the details of a product. Develop capabilities to present a product through sketches. Demonstrate skills to render an ideated product.				
Unit I	Types of Sketches: Ideation Sketches - Process Sketches - Explanatory Sketches and Persuasive or Presentation Sketches - Scale and proportion – viewing angles.				
Unit II	Retrospective sketching of a product - Process, Ideation and Explanatory Sketches - Analytical object drawing – product user flow sketches – parts to whole sketches – product ecosystem sketches.				
Unit III	Traditional medium rendering techniques: Water colour, poster colour, markers, pen and ink. Digital techniques - Elements of shadow, depth and texture in product rendering.				
Unit IV	Presentation Sketches – Detailed drawing of a product. Rendering using manual and digital methods. Emphasis on choice of visual angle, source of light and product feature to assert, material emphasis through textural rendering.				
Unit V	Final Project – Presentation of detailed sketches and final rendered drawing of an ideated product- Feedback Analysis – Critical Analysis – role of sketches in product planning and prototype improvement.				
Reference and Text books · James Craig, (1990), <i>Production for the Graphic Designers</i>, Watson-Guption ● Francis D K Ching with steven P. Juroszek, (2019) <i>Design Drawing</i>, 3rd Edition, John Wiley Publication · Koos Eissen & Rosilin Steur (2009), <i>Sketching: Drawing Techniques for Product Designers</i>, BIS Publishers · Erik Olofsson & Klara Sjöln, (2005), <i>Design Sketching</i> · RoselienSteur & KoosEissen, (2011), <i>Sketching: The Basics (2nd printing) [Hardcover]</i>, BIS Publishers					
Web Resources http://www.delftdesigndrawing.com/uploads/2/0/4/9/20493508/reader_final5_lqq.pdf					
Course Outcomes					Knowledge Level
CO1	Demonstrate skills to communicate product evolution through sketches.				K2
CO2	Outline product formulation stages in detail through sketches.				K4
CO3	Explore best fit sketching mediums for the product being developed.				K5
CO4	Develop skills to render and present a product authentically and appropriately.				K3
CO5	Relate the importance of sketches with product planning and prototyping.				K2

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	3	1	1	2	2	3	3	3
CO2	3	3	3	1	1	2	2	3	3	3
CO3	3	3	3	-	1	1	1	2	3	3
CO4	3	2	1	1	-	1	2	3	3	3
CO5	3	3	3	2	2	2	2	3	3	3
W. AV	3	2.8	2.6	1	1	1.6	2.2	2.8	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	1	2
CO2	3	3	3	1	2
CO3	3	3	2	1	2
CO4	3	3	2	1	2
CO5	3	3	3	3	3
W. AV	3	3	2.6	1.4	2.2

CC	81125	Design Process	P	Credits - 4	Hours-5
Objectives	1. Educate on the details of design process 2. Familiarise with various data presentation and abstraction techniques 3. Develop an understanding of various brain storming techniques 4. Familiarize with methods to present a concept. 5. Employ design process techniques to conduct a mini project.				
Unit I	Introduction to design process, design premise, design brief, constraints, and criteria for designing. User Studies- Maps – ecosystem map- affinity map- empathy map. Design space, solution space, prototyping, iterative design , divergence and convergence in design process. User in design.				
Unit II	Working board: Preliminary concepts using storyboard, material board, form board, Mood boards. User flow, Context mapping, Primary research, Secondary research data, Data analysis and synthesis, basic statistics, sample space.				
Unit III	Brain storming, mind mapping, research, market study, forecast, inspiration and doodling – field visit and case study, prototypes – rough- medium- high fidelity prototypes. User testing – KPI. Sustainability.				
Unit IV	Concept of presentation, surface development, exploratory drawings, illustration, specification sheet, cost sheet and technical packages. Product rendering.				
Unit V	Development of a product through detailed practice of design, Creating mock-up, Design drawing , Presentation, Transition from brief to detailed design brief				
Reference and Text books • Bryan Lawson, (2005), <i>How Designers Think: The Design Process Demystified</i>, Om Books • Richard Morris, (2009), <i>Fundamentals of Product Design</i>, Academic Press • Tim Parsons, (2009), <i>Thinking: Objects Contemporary Approaches to Product Design</i>, Academic Press.					
Web Resources https://arl.human.cornell.edu/PAGES_Delft/Delft_Design_Guide.pdf https://web.stanford.edu/~mshanks/MichaelShanks/files/509554.pdf					
Course Outcomes					Knowledge Level
CO1	Demonstrate knowledge of design process				K2
CO2	Effectively collect, group, analyse data and synthesise information				K3
CO3	Concretization of information as prototypes				K4
CO4	Development and presentation of the final concept				K6
CO5	Effectively employ design process to execute a project.				K6

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	-	-	2	1	1	2	3	3
CO2	3	3	-	-	1	-	1	2	3	3
CO3	3	3	-	-	-	1	1	2	3	3
CO4	3	3	-	-	-	-	-	3	3	3
CO5	3	3	-	-	1	1	2	2	3	3
W. AV	3	3	-	-	0.8	0.6	1	2.2	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	3	2
CO2	3	2	2	3	2
CO3	3	2	2	3	2
CO4	3	2	2	3	2
CO5	3	2	2	3	2
W. AV	3	2	2	3	2

Allied	81126	Elements of Design II	P	Credits- 2	Hours -4
Objectives	1. Educate the various attributes of colour. 2. Educate space and form through 3D compositions. 3. Understand the importance of forms in nature and their relevance to design. 4. Understanding of minimalism and aesthetics in design. 5. Explore form synthesis.				
Unit I	Attributes of Colours; 2D Achromatic and Chromatic Schemes; Compositions, Values, Colour Saturation, Colour temperature, Gray Scale. Colour on various surfaces, Effects on Textures. Effects of colours on Forms. Creating a colour palate for a 3D Object.				
Unit II	3D Composition: 3D composition using various materials and forms – Balance – Emphasis - Shape language – Form language – Space understanding. Study of organic and geometric forms. Hybrid forms. Tessellation: Techniques and application – Tiling – Symmetry- Translation, Reflection, Rotation, Glide reflection. Rectangle, triangle, and other shapes. Metamorphosis and form Transformation. Fractals				
Unit III	Effect of form in human behaviour. Visual and Physical affordance. Form and emotion. Form and Space, Emphasis and Movement. Rhythm. Symmetry-Form and Time Forms in nature- Bio Mimicry. Nature inspired forms. Form and material relationship.				
Unit IV	Minimalism, Fluency and Aesthetics. Form identity and communication. Brand Identity- Minimalism-Maximum Utility. Noise Limitation. Product form manipulation and translation. Context based form synthesis and design.				
Unit V	Execute the synthesis of a Form and present it by charting its each evolutionary stage. Development of form based on a theme.				
Reference and Text books					
• Wucius Wong, (1993), <i>Principles of form and design</i>, John Wiley & Sons, Inc. • Wucius Wong, (1972), <i>Principles of Two-Dimensional Design</i>, John Wiley & Sons, Inc. • Pipes & Alan, (1990), <i>Drawing for 3-dimensional design: Concepts, Illustration, Presentation</i>, Thames & Hudson, New York, NY, U.S.A. • Weinschenk Susan, (2011), <i>100 Things Every Designer Need to Know about People</i>, 1st edition, New Riders					
Web Resources					
https://guides.lib.berkeley.edu/design					
https://www.wichita.edu/services/mrc/OIR/Creative/1Design/design-elements.php					
Course Outcomes					Knowledge Level
CO1	Demonstrate capabilities to employ appropriate color schemes in product creation.				K2
CO2	Demonstrate capabilities to synthesize 3D forms				K2
CO3	Interpret the essence of natural forms through 3D form synthesis				K4
CO4	Design products that are aesthetically pleasing.				K6
CO5	Design a form based on a theme				K6

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	1	2	-	1	2	2	3	3
CO2	3	3	1	2	-	1	2	2	3	3
CO3	3	3	1	2	3	1	2	2	3	3
CO4	3	3	1	2	3	1	2	2	3	3
CO5	3	3	2	2	1	2	2	2	3	3
W. AV	3	3	1.2	2	1.4	1.2	2	2	3	3

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	1	1	2
CO2	3	3	1	1	2
CO3	3	3	2	3	3
CO4	3	2	3	2	3
CO5	3	3	2	2	3
W. AV	3	2.8	1.8	1.8	2.6

SEC-II	81127	Environmental Studies	T	Credits -2	Hours -2
Objectives	1. To understand the multidisciplinary nature of environmental studies such as forest, water, mineral and energy and land resources. 2. To portray the eco system bio diversity and its conservation. 3. To impart the knowledge of environmental pollution 4. To know the importance of field work to study common plants, insects and birds and visit local areas to document environmental assets.				
Unit I	The Multidisciplinary Nature of Environmental Studies: Definition, Scope and importance- Need for public awareness				
Unit II	Natural Resources: Renewable and non-renewable resources A). Forest Resources: Use and Over-Exploitation, Deforestation, Case Studies, Timber Extraction, Mining, Dams and Their Effect on Forests and Tribal People. B). Water Resources: Use and Over-Utilization of Surface and Ground Water, Floods, Drought, Conflicts over Water, Dams- Benefits and Problems. C). Mineral Resources: Use and Exploitation, Experimental Effects of Extracting and Using Mineral Resources, Case Studies. D). Food Resources: World Food Problems, Changes Caused by Agriculture and Overgrazing, Effects of Modern Agriculture, Fertilizer-Pesticide Problems, Water Logging, Salinity, Case Studies. E). Energy Resources: Growing Energy Needs, Renewable and Non-Renewable Energy Sources, Use of Alternate Energy Resources, Case Studies. F). Land Resources: Land as a Resource, Land Degradation, Main Induced Landsides, Soil- Erosion and Desertification. Ø Role of Individual in Conservation of Natural Resources Equitable Use of Resources for Sustainable Lifestyle				
Unit III	ECOSYSTEMS, BIO-DIVERSITY AND ITS CONSERVATION Ecosystems: Concept of an Ecosystem, Structure and Function of an Ecosystem, Energy Flow in The Ecosystem, Food Chains, Food Webs and Ecological Pyramids. Biodiversity and Its Conservation: Introduction- Definition: Genetic, Species and Ecosystem Diversity, Bio-Geographical Classification of India, Value of Biodiversity: Consumptive Use, Productive Use, Social Ethical, Aesthetic and Option Values. Biodiversity at Global, National and Local Levels, India as a Mega-Diversity Nation, Hot Spots of Biodiversity, Threats to Biodiversity: Habitat Loss, Poaching of Wildlife, Man-Wildlife Conflicts, Endangered and Endemic Species of India, Conservation of Biodiversity: In-Situ And Ex-Situ Conservation of Biodiversity.				
Unit IV	Environmental Pollution: Causes, Effects And Control Measures of: A). Air Pollution, B). Water Pollution, C). Soil Pollution, D). Marine Pollution, E). Noise Pollution, F). Thermal Pollution , G). Nuclear Hazards.				
Unit V	Field Work Ø Visit to a Local Area to Document Environmental Assets–River/ Forest/ Grassland/ Hill/ Mountain Ø Visit to a Local Polluted Site- Urban/Rural/Industrial/Agricultural Ø Study of Common Plants, Insects, Birds Study of Simple Ecosystem-Pond, River, Hill Slopes, etc.,				

Reference and Textbooks: -

- Agarwal, K. C. (2001). *Environmental Biology*. Nidi Publication Ltd.
- Bharucha, E. (2002). *The Biodiversity of India* (Vol. 1). Mapin Publishing Pvt Ltd, Ahamedabad, India.
- Brunner, C. R. (1993). *Hazardous waste incineration*. Mcgraw Hill Inc.
- Clark, R. B., Frid, C., & Attrill, M. (2001). *Marine pollution* (Vol. 5). Oxford: Oxford university press.
- Cunningham, W. P., Cooper, T. H., Gorham, E., & Hepworth, M. T. (1998). *Environmental encyclopedia*. De, A.K. (1990). *Environmental Chemistry*. Wiley Eastern Ltd.
- Gleick, H.P.(1993). *Water In Crisis, Pacific Institute For Studies In Dev, Environment & Security*. Stockholm Env. Institute, Oxford University Press.
- Goel, P. K., & Trivedi, R. K. (1998). *An introduction to air pollution*. Technoscience Publication, India.
- Hawkins, R. E. *Encyclopedia of Indian Natural History*. Bombay Natural History Society, Bombay.
- Heywood, V. H., & Watson, R. T. (1995). *Global biodiversity assessment* (Vol. 1140). Cambridge: Cambridge university press.
- Jadhav, H. V., & Bhosale, V. M. (2006). *Environmental Protection and laws*. Himalaya Publishing House.
- McKinney, M. L., & Schoch, R. M. (1996). *Environmental Science: Systems and Solutions* (St. Paul, MN). Mhaskar, A. K. *Matter Hazardous*. Techno-Science Publications.
- Miller, T. G. (1989). *Environmental Science: Working with the earth (2 nd)*. Wadsworth Publicing Co.
- Narain, S., Mahapatra, R., Das, S., Misra, A., Parrey, A. A., Pandey, K., & Banerjee, S. (2014). *Down to Earth*. Centre for Science and Environment.
- Odum, E. P., & Barrett, G. W. (1971). *Fundamentals of ecology* (Vol. 3, p. 5). Philadelphia: Saunders.
- Rao, M.N., & Datta, A.K. (1987). *Waste Water Treatment*. Oxford & Ibh Publ, Co.Pvt. Ltd.
- Sharma, B. K. (2001). *Environmental Chemistry–6th Revised Edition*.
- Townsend, C.R., Begon, M., & Harper, J.L. (2008). *Essentials of Ecology* (3rd edition). Oxford: Blackwell Publishing.
- Trivedi, R. K. (2010). *Handbook of Environmental Laws, Rules, Guidelines, Compliances and Standards. Vol. I and II, Enviro Media*.
- Wanger, K.D. (1998). *Environmental Management*. Saunders Co. Philadelphia, USA.

Web Resources**Course Outcomes**

On successful completion of the subject, the students acquired knowledge about:

CO1	Renewable and non-renewable resources.
CO2	Species and Ecosystem Diversity, Bio-Geographical Classification of India, Value of Biodiversity:
CO3	Causes, Effects and Control Measures of environmental pollution
CO4	Field work knowledge of studying eco system pond, river, hill and common plants, insects and birds
CO5	Documentation of environmental assets

SEMESTER – III

CC	81133	ART CULTURE AND AESTHETICS OF DESIGN	P	Credits -3	Hours - 3
Objectives	1. To gain Knowledge and exposure about the history 2. To gain an understanding about the diversity that is present around 3. To develop the analytical thinking through study, observation and interaction 4. To be prepared to carry out researches on such offer 5. To improve the quality of interaction with different stake room				
Unit I	History of design – Different types of Art & Design movements – To have an understanding about the evolution of art and design and the impact it made to the world we live in.				
Unit II	Dominant cultural issues: Religion, caste, gender. Language. Alternative approaches – Cultural collaborations - Sensitive issues. Regional design Elements – Their contribution to Indian Design. Study of material and cultural edifices, Iconography				
Unit III	Introduction to Semiotics Signs and interpretation theory and its uses in design - Social semiotics – Cultural semiotics – Semiotics in language, industry, education, science, tradition, anthropology - Semiotics in design – Basic semiotics theory (Signifier, Signified, Connotation, Denotation, Index, Icon, Symbol) – Design case studies in semiotics				
Unit IV	Introduction to Ethnography – Society – Community- Groups – culture – subculture People and consumers – type of consumers and cultures. Stages of ethnographic research - Selection of area to study – Review of literature – Sample selection - observations and data collections- Research and analysis – Cultural impact in design - Design impact in culture. Design Culture: Importance of human behavior in designing public spaces				
Unit V	Field Visit: The ethnographical aspect of the place – Visual documentations – Photographs – Sketches – Visual notes. Compilation and presentation of the data.				

Reference and Text Books: -

- Keith Negus & Michael Pickering (2004), Creativity, Communication and Cultural Value, Sage Publications
- Nigel Rapport & Joanna Overing (2014), Key Concepts in Social and Cultural Anthropology, Routledge, London
- Jasleen Dhamija (2005), Handicrafts of India Our Living Cultural Tradition, National Book Trust
- Tim Ingold, (2007), Lines: A brief History, Routledge Publication
- Marcus Banks & David Zeitlyn, (2015), Visual Methods in Social research, 2nd Edition, SAGE Publications
- Sara Pink, (2015), Doing Sensory Ethnography, 2nd Edition, SAGE Publications

Web Resources

www.interaction-design.org › literature › article
diversity.social › dominant-culture-definition
adrianreynolds.ie › semiotics-in-art-and-design
www.britannica.com › science › ethnography

Course Outcomes		Knowledge Level
CO1	To understand the social, political and cultural aspects of different periods in history, to understand the context behind the aesthetic evolution	K1
CO2	Understand the role of religion, race, region and gender in creating cultural narratives, to be sensitive to and discrete between dominant and subaltern histories	K2
CO3	To interpret visual signs and symbols its usage in art and design. Understand the varied types of visual meaning generated in social, cultural, political and economic spheres.	K3

CO4	To recognize human behavior through study of various cultural groups and communities.	K4
CO5	To implement the knowledge in design process and development. Role of designers in society to develop empathy and create designs which will address social concern, needs and aspirations of people	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	-	-	-	-	3	2	3	1	2
CO2	2	2	2	1	-	3	2	2	1	2
CO3	2	-	-	1	-	3	2	2	1	2
CO4	2	2	1	2	-	3	2	2	1	2
CO5	2	3	3	3	-	3	3	3	2	3
W. AV	2	1.4	1.4	1.4	-	3	2.2	2.4	1.2	2.2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	1
CO2	2	2	2	2	1
CO3	3	2	2	2	1
CO4	3	2	2	2	1
CO5	3	2	2	2	2
W. AV	2.6	2	2	2	1.2

CC	81134	INTRODUCTION OF FASHION	P	Credits -3	Hours - 3
Objectives	1. To understand the fashion business. To gain knowledge of the working and interrelationships of different industries and services that comprise fashion business. 2.To educate the students to find ways to improve usability, Influence, perception, increase appeal, teach users and make effective design decisions in projects. 3.To understand the different accessories 4.To understand the relationship of forecasting to product development in the Fashion Business 5.To educate the students to understand the different sizing system applied in the fashion sector				
Unit I	Fashion terminologies: Design - Fashion - Style - Trend Fashion Seasons, Collection, Haute couture, Pret-a-porter, Avant garde, Knock-off. Fashion Cycle: Fashion - Fad - Classic Fashion Market Categories: Introduction to Apparel, Footwear, Accessories.				
Unit II	Specialization in fashion - Ethnic wear, Bridal wear, Denim wear, Sports wear, Knitwear design, Lounge wear, Maternity wear. Principles of design in Fashion - Balance, Emphasis, Rhythm, Proportion, Unity and Variety. Fashion Silhouettes: Apparel - Men, women and kids; Tops, Bottoms, Dresses.				
Unit III	Fashion Silhouettes Terminology- Footwear Fashion Silhouettes Terminology- Accessories Fashion Silhouettes Terminology- Bags				
Unit IV	Fashion Market Levels Trickle up, trickle down, and trickle across theory. Trend forecasting - Colour, Prints and pattern, Silhouettes, Fabrics. Fashion Market distribution Channels, Careers in Fashion.				
Unit V	How to Measure: Introduction to Measurement chart, Standardized Measurements, Creation of Measurement Charts. Size Ratio, Size criteria in Apparel.				

Reference and Text Books: -

Fashion and Style Reference Guide - Marianna Draws Fashion and Art edited by Adam Greczyn and Vicki Karamians
 Concept to consumer by Gini Stephens Fringes Encyclopedia of Fashion Details
 Fashion Forecasting – Brannon, Evelyn
 Fashion Accessories-A complete guide to raw materials, Construction methods and styles by Yamini jhanjidhir

Web Resources

Gurleen Arora - <https://prezi.com/9gnt8ukuxclz/fashion-cycles-and-theories/>

Course Outcomes		Knowledge Level
CO1	Understanding of basic terminologies in fashion	K 1
CO2	Develop into specializes fashion arears and apply design principles in fashion	K 2
CO3	Understand silhouette terms	K 3
CO4	Learn about the fashion cycle theory	K 4
CO5	Introduced to measurements and charts	K 5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	1	-	-	1	2	1	1	2
CO2	2	2	2	1	-	1	2	1	1	2
CO3	22	1	1	1	-	1	1	1	1	2
CO4	2	2	2	2	-	1	1	1	1	1
CO5	2	2	2	1	-	1	-	1	1	1
W. AV	2	1.8	1.6	1	-	1	1.2	1	1	1.6

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	1	1	1
CO2	2	2	1	1	1
CO3	2	2	1	1	1
CO4	2	2	1	1	1
CO5	2	2	1	1	1
W. AV	2	2	1	1	1

CC	81135	PATTERN MAKING AND GARMENT CONSTRUCTION- BASICS	P	Credits - 3	Hours - 4
Objectives	1. Introduction to Industrial Sewing Machine 2. Introduction to Seams and Seam finishes 3. Introduction to Measurements and Drafting Tools 4. Basic Bodice block Pattern 5. Torso block pattern				
Unit I	Knowing about the parts and Functions. Paper Exercise without thread Fabric Exercise with thread				
Unit II	Definition of Seam Seam Classification and Stitch Classification Type of Seams				
Unit III	Introduction to drafting Tools. Principles of pattern drafting. Pattern making –method of pattern making – (Drafting and draping), merits and demerits. Body measurements (round, length, flat measurements)				
Unit IV	Basic bodice block Top for size 8 body form (with double dart) Basic Skirt block for size 8 body form				
Unit V	Using the top and skirt pattern create full torso pattern Mandarin collar and Basic sleeve for torso				

Reference and Text Books:

- Encyclopedia of dress making by jewel R
- Sewing step by step by singer
- Armstrong, Helen Joseph - Patternmaking for fashion design.
- Designing apparel through the flat pattern by Kopp, E. Rolfo, V. and Zelin,
- How to draft basic patterns by Kopp, E., Rolf, V., and Zelin

Web Resources:

silverbobbin.com
ebooks.inflibnet.ac.in
sewguide.com
garmentsmerchandising.com
www.theshapesoffabric.com

Course Outcomes		Knowledge Level
CO1	Help the students to control the Machine. To understand the Basic sewing operations	K1
CO2	Document the seams with different fabric students able to understand the seams and finishes. To impart skills on developing a pattern and construction of basic components in the development of a garment	K2
CO3	To impart skills on developing a pattern and construction of basic components in the development of a garment.	K3
CO4	Students have to cut the fabric with the pattern and check the fit.	K4
CO5	To enable students to develop their garment construction techniques by using various fabrics.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	1	2	1	-	1	1	1
CO2	2	2	2	1	2	1	-	1	1	1
CO3	2	2	2	1	2	1	-	1	1	1
CO4	2	2	2	2	2	1	-	1	1	1
CO5	2	2	2	2	2	1	-	1	1	1
W. AV	2	2	2	1.4	2	1	-	1	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	1	1
CO2	3	3	2	3	3
CO3	3	3	2	2	-
CO4	3	3	2	2	2
CO5	3	3	2	2	2
W. AV	3	3	2	2	1.6

Allied	81136	CAD - I	P	Credits -2	Hours - 4
Objectives	1. Basic Computer software and graphic design 2.Types of formats in graphic design 3.Photoshop tools 4.Vector based software: Corel draw 5.Illustrator: Vector based software				
Unit I	To introduce the students a computer as a new and powerful tool in addressing the design and presentation solutions. Developing hands on experience on office tools like MS Office (Word, PowerPoint, Excel)				
Unit II	Developing a core understanding on image, image Formats, Resolution. Graphics – importance of graphics – types of graphics – vector graphics, raster graphics – vector file formats, raster graphic file formats, format conversion – crop and scale.				
Unit III	Developing hands on experience on Pixelite Software: Adobe Photoshop/GIMP Creating Graphics: Combining Photos, Text, & Graphics, Replacing Backgrounds, Blend Modes & Opacity, Clipping masks, gradients, retouch, layers, Saving as PSD, TIFF, JPEG, PDF, PNG				
Unit IV	Getting to know the workspace and fonts, Fonts downloading, Using the toolbox/Using color, RGB & CMYK colors, Drawing and editing objects, Linking and Embedding Objects, Layers and Symbols, Adding and Manipulating Text, Importing and Exporting Style Sheets.				
Unit V	Workspace, Drawing, Color, Painting, Selecting and arranging objects, Reshaping objects, Type and fonts, Creating special effects				

Reference and Text Books:

1. CAD and Rapid Prototyping for Product Design by Douglas Bryden.
2. Importance of Computer Aided Design in Fashion Industry by, Prachi Shah
3. Mckelvey,Kathryn., 2004. Illustrating Fashion. Blackwell Publishers.
4. Kiper, Anna., 2011. Fashion Illustration: Inspiration and Technique. avid & Charles Publisher
5. Tallon, Kevin ., 2008. Digital Fashion Illustration with Photoshop and Illustrator. Batsford Publisher.
6. Susan ,Lazear., 2011. Adobe Illustrator for Fashion Design. 2nd Edition: Prentice Hall
7. Narayan, K. Lalit (2008). Computer Aided Design and Manufacturing. New Delhi: Prentice Hall of India.
8. Duggal, Vijay (2000). Cadd Primer: A General Guide to Computer Aided Design and Drafting-Cadd, CAD. Mailmax Pub.
9. Madsen, David A. (2012). Engineering Drawing & Design. Clifton Park, NY: Delmar.
10. Farin, Gerald; Hoschek, Josef; Kim, Myung-Soo (2002). Handbook of computer aided geometric design. Elsevier.
11. The Big 6 in CAD/CAE/PLM software industry (2011), CAEWatch, 2011
12. Van Kooten, Michel (2011-08-23). "GLOBAL SOFTWARE TOP 100 – EDITION 2011". Software Top 100.
13. List of mechanical CAD softwares, BeyondMech

Web Resources:

<https://www.ndsu.edu/pubweb/~rcollins/242photojournalism/colortheory.html>
<https://thenounproject.com/>
<http://www.designhistory.org/index.html>
<https://edu.gcfglobal.org/en/beginning-graphic-design/fundamentals-of-design/1/>

Course Outcomes		Knowledge Level
CO1	Basic understanding of elements, line, shape, form, texture, balance and the rule of thirds. Knowledge to soft wares like coreldraw, illustrator and photo shop	K1
CO2	Zooming, copy pasting, Shape drawing, vector illustration, layout design, photo manipulation. Will learn to retouch and color correct photos, combine images.	K2
CO3	Ideas to create graphics designs using photo shop, to create mood boards, merge photos, create pixel-based designs	K3
CO4	Knowledge about Corel draw to create vector-based designs and how that can be implemented in various sectors.	K4
CO5	Knowledge on using illustrator for documentation, designing, creating tech packs, drawing vector-based designs and creating special effects.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	2	1	1	3	1	1	-	1	1
CO2	1	2	2	2	3	1	1	-	1	1
CO3	1	2	2	2	3	1	1	-	1	1
CO4	1	2	3	2	3	1	1	-	1	1
CO5	1	2	3	2	3	1	1	-	1	1
W. AV	1	2	2.2	1.8	3	1	1	-	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

CC	81137	FASHION ILLUSTRATION - I	P	Credits -2	Hours - 3
Objectives	1. Fashion women's Croqui with Various Views 2. Body Details 3. Face Details with Hair Styles 4. Rendering of different fabrics 5. Design Collection				
Unit I	Drawing of fashion croqui 8",10",12" Different views such as Front, Back, Side & 3/4th. Flesh figure				
Unit II	Drawing body details with different movements. Drawing arms, legs, feet, palm, & different positions.				
Unit III	Drawing different face positions such 3/4th, front, side. Facial details like eyes, nose, lips and hair style				
Unit IV	Different fabric texture rendering.				
Unit V	Choosing a theme' Moodboard Color board Design collection				

Reference and Text Books:

- Fashion Illustration Techniques: A Super Reference Book for Beginners by ZeshuTakamura .
- Fashion Illustration: Inspiration and Technique, Paperback -2011 by Anna Kiper
- Essentials Fashion Sketchbook by Peter Pauper Press

Web Resources

www.amikosimonetti.com
www.martelnyc.com › fashion-illustration
www.artistsnetwork.com
fashionillustrationtribe.com

Course Outcomes		Knowledge Level
CO1	Understanding the woman's anatomy and different poses. Maintaining proportions of the human body.	K1
CO2	Analyzing different poses through Fashion photography. Learning the details of the body with arms and feet	K2
CO3	Learning the detailed study of the human face with different perspectives. Learning the different facial details according to different poses and proportions.	K3
CO4	Learning the different fabric textures. And try the rendering effect in terms of fabric. To bring the feel of the fabric through illustrations.	K4
CO5	Developing a design collection through a theme, mood board, colour board. Understanding a development of a design collection through a category and a season of their own.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	1	1	1	-	-	-	-	1	1
CO2	2	2	2	2	-	-	-	-	1	1
CO3	2	2	2	2	-	1	-	-	1	1
CO4	1	2	2	2	-	1	-	-	1	1
CO5	2	2	2	2	-	1	-	-	1	1
W. AV	1.8	1.8	1.8	1.8	-	0.6	-	-	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	3	3	3	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2.2	2.2	2.2	2	2

CC	81138	INTRODUCTION TO DRAPING	P	Credits -2	Hours - 3
Objectives	1. To understand the fundamentals of draping. 2. Transforming a clothing design into three-dimensional form 3. To understand different types of darts and manipulation techniques. To understand the bodice variations 4. To understand the different types of cowls formation. To understand the different types of yokes				
Unit I	Method of draping - types of dress forms. Preparation of fabrics for draping. Tools required for draping, suggested fabric for draping – making and truing bodice variations – princess bodice and variation.				
Unit II	Basic bodice front & Back. Sleeves, skirt- front and back.				
Unit III	Dart manipulation – princess line and shoulder line dart. Bodice variations- surplice front halter. Princess Bodice and variation. Slash & spread method, pivot method. Preparing blouse pattern.				
Unit IV	Cowls – basic front and back cowl, butterfly twist. Yokes - bodices yoke, hip yoke, and midriff yoke.				
Unit V	Basic skirt and variations – flared skirt, circular skirt and wrap skirt				

Reference and Text Books:

- Abling, Bina and Maggio, Kathleen. 2008. Integrating draping, drafting and drawing, Fairchild Books, Inc.
- Patternmaking for Fashion Design, Helen Joseph-Armstrong, 4th Edition, Pearson Publication, 2012,
- Draping for Apparel Design, 2013, Helen Joseph-Armstrong
- Cutting & Sewing Theory, Gayatri Verma & Kapil Dev, Asian Publishers, 2015

Web Resources:

Principles of Pattern Making & Grading - http://buc.edu.in/sde_book/fashion_design.pdf

The Fashion Sketch Book

<https://www.google.co.in/search?q=historic+textiles+book+pdf&oq=historic+textiles+book+pdf&aqs=chrome..69i57.9805j0j8&sourceid=chrome&ie=UTF-8#3>

3 Indian Garments -

<http://www.ushainitiatives.com/wp-content/uploads/2014/08/IndianGarment-Design-Course-book.pdf>

Course Outcomes		Knowledge Level
CO1	To develop the structure of a garment design using draping techniques	K1
CO2	Introduction about custom fitted, basic patterns to prepare many different styles.	K2
CO3	To develop different style lines through dart manipulation techniques	K3
CO4	To understand the Lower torso foundation	K4
CO5	To create various types of skirt using draping	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	1	-	-	-	1	1	1
CO2	2	2	2	1	-	-	-	1	1	1
CO3	2	2	2	1	-	-	-	1	1	1
CO4	2	2	2	1	-	-	-	1	1	1
CO5	2	2	2	1	-	-	-	1	1	1
W. AV	2	2	2	1	-	-	-	1	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	3	3
CO2	2	2	2	3	3
CO3	2	2	2	2	2
CO4	2	2	2	3	3
CO5	2	2	2	3	3
W. AV	2	2	2	2.8	2.8

SEMESTER – IV

Allied	81143	TRADITIONAL INDIAN TEXTILES AND COSTUMES	P	Credits - 2	Hours - 4
Objectives	1. To impart knowledge regarding traditional textiles of India. 2. To impart knowledge about western region textiles 3. To impart knowledge about northern region textiles 4. To study costumes through the ages in relation to art, fabric, footwear, head dress & other accessories during different periods 5. To study costumes through the ages in relation to art, fabric, footwear, head dress & other accessories during different periods.				
Unit I	History of Indian textile production. Techniques of textile decoration- brief study on traditional woven fabrics, dyed fabrics, printed fabrics and embroidered fabrics.				
Unit II	Textiles of Western region- brocade weave, embroidery style, Mochi, Kutch work, appliqué, bead work, block Printing, screen Printing, Tie & Dye- bhandini, laharia and patola-Textiles of Southern region- Ikats, Kalamkari, Kancheepuram silk, fabrics of Kerala, Karnataka, Goa and Banjara Embroidery.				
Unit III	Textiles of Eastern region- Dacca sarees, Balucharbuttedar, and Kanthas- Textiles of Northern region- Brocades of Varanasi, phulkari, Kashmiri Embroidery, chemba Roomals, chikan work, block Printing, Himrus, Amrus, pithani, pitabar, carpet & shawl weaving. History of Indian Art & Costumes				
Unit IV	Costumes and accessories during-Indus valley, Vedic period, Mauryan & Sunga Period and Satavahan a period				
Unit V	Costumes and accessories during-Kushan period, Guptha period, Mugal Period and British Period				

Reference and Text Books:

1. Indian Tie-Dyed Fabrics. Volume IV of Historic Textiles of India.
2. Merchant: Celunion Shop Traditional Indian Textiles.
3. John Gillow/Nocholas Barnard, Thames & Hudson. Indian Costume, Coiffure and Ornament. Sachidhan and Sahay, Coronet Books.
4. Fashion Styles of Ancient India, R O Mohapatra, B.R.Publishing Corporation.

Web Resources

www.researchgate.net
indianculture.gov.in

Course Outcomes		Knowledge Level
CO1	Student can understand variety and techniques used in the historical time period	K1
CO2	Student will understand about resist textiles	K2
CO3	Students are able to understand varieties of textiles used in the northern region of India.	K3
CO4	Students can understand different drapes and clothing styles used in the different ages can apply in their collections	K4
CO5	Students can able to understand traditional costumes and western costumes used in different ages.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	1	1	1	-	3	2	3	2	2
CO2	2	1	1	1	-	3	2	3	2	2
CO3	1	1	1	1	-	3	2	3	2	2
CO4	2	1	1	1	-	3	2	3	2	2
CO5	2	1	1	1	-	3	2	3	2	2
W. AV	1.6	1	1	1	-	3	2	3	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	1	1
CO5	2	2	2	1	1
W. AV	2	2	2	1.6	1.6

CC	81144	APPAREL MANUFACTURING PROCESS	P	Credits -3	Hours - 3
Objectives	1. To import knowledge about the steps involved in the mass apparel production 2. To educate knowledge about the process and production sequence involved in the garments. 3. To understand the cutting room operations. 4. To give the knowledge about steps involved in the garment production process. 5. To understand the quality parameters followed by the apparel industry				
Unit I	Garment type and design analysis, Order brief and analysis, Tec pack analysis, style wise design wise analysis on production parameters, product development and duplication. Concepts of concurrent engineering, reverse engineering, production planning and time and action calendar, steps between prototypes to approved sample-production sample, product data management and understanding specification sheets and effective communication.				
Unit II	Operation breakdown and production sequence, identification of bottlenecks and critical area, operation wise machinery allocation, usage of special attachments and tools for operation simplifications, production grid and flow chart.				
Unit III	Cutting techniques, cutting room controls, lay lot planning, bundle distributions, modern methods in cut piece distribution and tracking different manufacturing systems, mass customisation and made to order manufacturing systems advantages disadvantages and control measures in sewing.				
Unit IV	Production planning -Production floor balancing, line balancing, allocation of manpower, production set up planning for a shirt factory, production set up planning for a bottoms and jacket factory, production set up planning for a fully integrated apparel manufacturing plant , conveyor system and control parameters.				
Unit V	Quality control in product development, quality control in printing, embroidery, washing and other accessories, quality planning, pre-production meetings and quality procedures, production meetings, in line inspection, final inspection, rescreening conditions and final inspections. Packing - Ratio packing, solid packing, short shipment, excess shipment, calculation of volumetric weight, carton dimension other requirements.				

Reference and Text Books:

1. Gerry, Cooklin., 2008. Introduction to Clothing Manufacture. 2nd Edition: Blackwell Publishing.
2. Chuter A. J., 1995. Introduction to Clothing Production Management. Wiley-Blackwell Publisher
3. Carr Harold, Latham Barbara., 1994. The Technology of Clothing Manufacture. Wiley-Blackwell Publisher
4. Gerry Cooklin's., 2012. Garment Technology for Fashion Designers. 2 Editions: Wiley-Blackwell Publisher

Web Resources:

1. <https://www.intouch-quality.com/blog/4-sewing-stitches-used-in-manufacturing-and-theirbenefits>
2. <https://garmentsmerchandising.com/types-of-stitch-used-in-garments/>
3. <https://sewguide.com/how-to-sew-seams/> 4. <https://ordnur.com/sewing/sewing-defects-solve-with-root-causes/>

Course Outcomes		Knowledge Level
CO1	Enable to understand the process of product making steps involved in the mass manufacturing process	K1
CO2	Enable the students to understand the manufacturing methods and process involved in the mass production company	K2
CO3	Enable the students to understand the operation sequence involved in the cutting room	K3

CO4	Enable the students to understand production line planning for different garment styles manufacturing	K4
CO5	Enable the students to understand the quality guidelines Enable the students to understand the whole process involved the mass production from the point of order receiving to shipment	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	3	3	2	-	1	1	2	2	1
CO2	1	2	2	2	-	1	1	2	2	1
CO3	1	2	2	2	-	1	1	2	2	1
CO4	1	2	2	2	-	1	1	2	2	1
CO5	1	2	2	2	-	1	1	2	2	1
W. AV	1	2.2	2.2	2	-	1	1	2	2	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	1	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	1.8	1.8	2	2	2

CC	81145	FASHION ILLUSTRATION - II	P	Credits - 3	Hours - 3
Objectives	1. Fashion figure of men with various views- 2. Body details 3. Face details with hair styles- 4. Flat Drawing 5. Developing a style look collection.				
Unit I	Drawing of fashion figure. 8",10",12" croqui				
Unit II	Drawing body details: face, eyes, ears, lips. Drawing arms, legs, feet, palm, & different positions.				
Unit III	Drawing different face positions such 3/4th, front, side.				
Unit IV	Flat drawing to form a garment such as, types of sleeves, necklines, pockets, cuffs, collars, yokes, waist bands, bows & ties, frills & flounces etc.				
Unit V	Choosing a theme. Developing color board, Developing mood board. Developing a collection on a category.				

Reference and Text Books:

1. Fashion Illustration Techniques: A Super Reference Book for Beginners by ZeshuTakamura .
2. Fashion Illustration: Inspiration and Technique, Paperback -2011 by Anna Kiper

Web Resources:

www.doinaalexci.com
blog.daisie.com › how-to-draw-detailed-human
www.designyourway.net › art › how-to-draw-heads
www.sanyamjain.co.in › blog › fashion-illustration

Course Outcomes		Knowledge Level
CO1	Understanding the men's anatomy according to different poses. Understanding towards the proportions of a men's body.	K1
CO2	Understanding the details of the human body features and to keep the proportions to the features according to different body poses.	K2
CO3	Understanding the face proportions with all facial features. Different perspectives of face	K3
CO4	Flat drawing to understand the garment of men's wear before making the illustrations with croqui.	K4
CO5	Should be able to come up with a design collection with a theme, mood board, color board. Choosing a particular category and particular season of their own.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	-	-	-	-	1	-	2	2	2
CO2	2	1	-	-	-	1	-	2	2	2
CO3	2	1	-	-	-	1	-	2	2	2
CO4	1	-	1	-	-	1	-	2	2	2
CO5	2	2	2	-	-	2	-	2	2	2
W. AV	1.6	0.8	0.6	-	-	1.2	-	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

CC	81146	FIBER TO FABRIC	P	Credits -3	Hours - 3
Objectives	1. Textile fibers, Yarn Formation 2. Weaving. 3. Woven Fabrics 4. Knitted Fabrics 5. Nonwoven				
Unit I	Introduction to textiles, Classification of textile fibres, source and properties - Natural and manmade; Primary and secondary properties of textile fibres; Identification of textile fibres; Fibre manufacturing concepts - Natural, regenerated and synthetic; Elastomeric fibres and its application, High performance fibres - types, properties. Definition, yarn count, twist - definition, direction, amount; Classification - staple, filament; Spinning Process - chemical and mechanical; Types and characteristics of yarn - simple, ply, cabled, doubled, novelty yarn; Spun yarn manufacturing process				
Unit II	Introduction to weaving; Preparatory processes - flow chart, objective, Loom - types, passage of material, Motion of loom - Primary, secondary and auxiliary; Advancements in loom; Geometrical properties of woven fabric - Grain, fabric count, balance, fabric width, fabric weight, selvages				
Unit III	Element of weave. Basic weaves and fancy weaves; Characteristics and types - Plain weave, twill, satin. Complex weaves - Dobby, jacquard, extra-yarn weaves, pile fabrics, double cloth; Commercial fabrics - Muslin, shirting suiting, georgette, chiffon, voile, organdy, organza, china silk, chambray, denim, drill, crepe, sateen; different types of stripes and checks; spotted designs				
Unit IV	Weft knitted fabrics, its characteristics and applications - Single Jersey, rib, interlock, purl, pique, terry, velour; Warp knitted fabrics its characteristics and applications - Plain tricot, brushed or napped tricot, raschel, lace; Narrow knitted fabrics and its end use				
Unit V	Nonwoven - introduction, fibers used, classification, fabrication techniques, characteristics and applications				

Reference and Text Books:

- Sara J. Kadholf, Sara B. Marcketti, Textiles, 2016, 12th Edition, Pearson Publisher, India
- E.P.G. Gohl, L.D. Vilensky, Textile Science: An Explanation of Fibre Properties, 2011, 3rd edition, CBS Publishers, India B. Sc (FD) Page 14
- Bernard P. Corbman, Textiles Fiber to Fabric, 2012, 6th edition, Tata McGraw - Hill Education, US

Web Resources:

courseware.cutm.ac.in
textilelearner.net › properties-of-textile-fibers
www.textileblog.com › basic-elements-of-weaving
textilestudycenter.com › types-warp-knitting-machines
textilelearner.net › types-of-weft-knitting
sewguide.com › non-woven-fabrics

Course Outcomes		Knowledge Level
CO1	Enable the students to understand the classification of textiles	K1
CO2	Enable the students to understand the fabric formation done through weaving process	K2
CO3	Students are able to understand the different types of fabric and weaves	K3
CO4	Enable the students to understand the knitted fabric formation and types	K4
CO5	Enable the students to understand about the varieties and formation techniques of nonwoven fabrics	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	1	1	1	-	2	2	2	2	2
CO2	1	1	1	1	-	2	2	2	2	2
CO3	1	1	1	1	-	2	2	2	2	2
CO4	1	1	1	1	-	2	2	2	2	2
CO5	1	1	1	1	-	2	2	2	2	2
W. AV	1	1	1	1	-	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	1	2	2
CO2	1	1	1	2	2
CO3	1	1	1	2	2
CO4	1	1	1	2	2
CO5	1	1	1	2	2
W. AV	1	1	1	2	2

CC	81147	PATTERNMAKING & GARMENT CONSTRUCTION- WOMEN'S WEAR	P	Credits - 3	Hours - 3
Objectives	1. Dart Manipulation 2. Sleeve variations 3. Skirt variations 4. Collar and its variation 5. Yokes, Shirt yoke and midriff yoke				
Unit I	Dart Manipulation by different method - styling through dart manipulation (Develop four design variations of dart manipulation and its patterns- test fits) - Dart manipulation - back bodice (NL & WL darts)) - single dart manipulations - front bodice - double dart manipulations				
Unit II	Sleeves and variations using Pleats and gathers (develop 2 designs. Sleeves variations using more volume (develop 2 design)				
Unit III	Skirt variations using pleats and gathers (develop 2 design) Skirt variations using circular pattern and panel (develop 2 design)				
Unit IV	Collar and its variations with Different Neck finishes				
Unit V	Yokes with Pleats, Yokes with flare				

Reference and Text Books:

Armstrong, Helen Joseph - Patternmaking for fashion design.

Designing apparel through the flat pattern by Kopp, E. Rolfo, V. and Zelin,

How to draft basic patterns by Kopp, E., Rolf, V., and Zelin

New fashion areas for designing apparel through the flat pattern by Ernestine Kopp and Vittorina Rolfo

Web Resources:

www.thecreativecurator.com › dart-manipulation

sewguide.com › sleeve

www.thecreativecurator.com ›

Course Outcomes				Knowledge Level
CO1	To enable students to critically analyze the formation of the three-dimensional shapes by manipulation the 2D form			K1
CO2	To develop the thinking in realizing various shapes and forms related to apparel and create the patterns and shapes			K2
CO3	To enable students to critically analyze the fall of the fabric.			K3
CO4	To develop the thinking in realizing various shapes and forms related to apparel and create the patterns and shapes			K4
CO5	To develop the thinking in realizing various shapes and forms related to apparel and create the patterns and shapes			K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	1	1	2	2	1	1	1	2	2
CO2	1	1	1	2	2	1	1	1	2	2
CO3	1	1	1	2	2	1	1	1	2	2
CO4	1	1	1	2	2	1	1	1	2	2
CO5	1	1	1	2	2	1	1	1	2	2
W. AV	1	1	1	2	2	1	1	1	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

DSE -I	81148A	DESIGN PROCESS-WOMEN'S WEAR A. Western Wear	P	Credits - 4	Hours - 6
Objectives	1. Understanding fashion Trends, colors and existing designs 2. Selecting inspirations based of their design experience & topics they like to learn/ research upon. 3. Creating a mood board and visually learning about the selected inspiration through it 4. Process book: Compilation of the research works and developing designs based on it. 5. Digital portfolio & Photo shoot of the final collection				
Unit I	Research on latest trends on women's wear fashion. Understand the typical usage of colors, silhouettes, fabrication, embellishments, prints & patterns and overall styling.				
Unit II	Selecting a source of inspiration to guide the fashion design journey & detailed research to derive its characteristics, mood, color and theme				
Unit III	Creating a mood board by assembling visual elements, textures, colors to encapsulate and convey the essence of the chosen inspiration				
Unit IV	A documented compilation that details the research in a structured manner, showcasing the steps and findings throughout your project or creative process.				
Unit V	Photo shoots, styling, digital portfolio of the design collection				

Reference and Text Books:

Bryan Lawson, How Designers Think: The Design Process Demystified, Om Books.
Tim Parsons, Thinking: Objects Contemporary Approaches to Product Design, Academic Press.
Adedeji B. Badiru, Christina F. Rusnock & Vhance V. Valencia, Project Management for Research: A Guide for Graduate Students, CRC Press.

Web Resources:

www.vogue.co.uk › article ›
theemergingdesigner.com › detailed-exploration
www.behance.net

Course Outcomes		Knowledge Level
CO1	Color trends – Silhouettes – Fabrication – Embellishments – Prints & Patterns – Overall Styling – Research on latest from latest fashion runways and global fashion trends & designers	K1
CO2	Develop a concept and design an outfit for Women for future seasons. Rationalizing the reason for selecting the inspiration. Mind Map – Visual research – Literature research – Market study	K2
CO3	Mood board with arranged visuals, colors and textures, reflected vision & pantone shades	K3
CO4	Sketchbook (minimum of 50 Designs, rendered and complete), Production Patterns, Toile, Final Garment, Critical Analysis report, Pecha Kucha Presentation, Presentation Board (A2 Size) Digital / Soft Copies of all the above works in a CD/DVD/any other reliable storage device.	K4
CO5	A professional photo shoot of the garment well styled, A digital made copy of the portfolio including tech pack of the design collection	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	2	2	2	2	1	2	2	1	1
CO2	1	2	2	2	2	1	2	2	1	1
CO3	1	2	2	2	2	1	2	2	1	1
CO4	1	2	2	2	2	1	2	2	1	1
CO5	1	2	2	2	2	1	2	2	1	1
W. AV	1	2	2	2	2	1	2	2	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	1	2	2
CO2	1	1	1	2	2
CO3	1	1	1	2	2
CO4	1	1	1	2	2
CO5	1	1	1	2	2
W. AV	1	1	1	2	2

DSE -I	81148B	B. Ethnic Wear	P	Credits - 4	Hours - 6
Objectives	1. Understanding fashion Trends, colors and existing designs 2. Selecting inspirations based of their design experience & topics they like to learn/ research upon. 3. Creating a mood board and visually learning about the selected inspiration through it 4. Process book: Compilation of the research works and developing designs based on it. 5. Digital portfolio & Photo shoot of the final collection				
Unit I	Research on latest trends on women's wear fashion. Understand the typical usage of colors, silhouettes, fabrication, embellishments, prints & patterns and overall styling.				
Unit II	Selecting a source of inspiration to guide the fashion design journey & detailed research to derive its characteristics, mood, color and theme				
Unit III	Creating a mood board by assembling visual elements, textures, colors to encapsulate and convey the essence of the chosen inspiration				
Unit IV	A documented compilation that details the research in a structured manner, showcasing the steps and findings throughout your project or creative process.				
Unit V	Photo shoots, styling, digital portfolio of the design collection				

Reference and Text Books:

Bryan Lawson, How Designers Think: The Design Process Demystified, Om Books.
Tim Parsons, Thinking: Objects Contemporary Approaches to Product Design, Academic Press.
Adedeji B. Badiru, Christina F. Rusnock & Vhance V. Valencia, Project Management for Research: A Guide for Graduate Students, CRC Press.

Web Resources:

www.vogue.co.uk › article ›
theemergingdesigner.com › detailed-exploration
www.behance.net

Course Outcomes		Knowledge Level
CO1	Color trends – Silhouettes – Fabrication – Embellishments – Prints & Patterns – Overall Styling – Research on latest from latest fashion runways and global fashion trends & designers	K1
CO2	Develop a concept and design an outfit for Women for future seasons. Rationalizing the reason for selecting the inspiration. Mind Map – Visual research – Literature research – Market study	K2
CO3	Mood board with arranged visuals, colors and textures, reflected vision & pantone shades	K3
CO4	Sketchbook (minimum of 50 Designs, rendered and complete), Production Patterns, Toile, Final Garment, Critical Analysis report, PechaKucha Presentation, Presentation Board (A2 Size) Digital / Soft Copies of all the above works in a CD/DVD/any other reliable storage device.	K4
CO5	A professional photo shoot of the garment well styled, A digital made copy of the portfolio including tech pack of the design collection	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	2	2	2	2	1	2	2	1	1
CO2	1	2	2	2	2	1	2	2	1	1
CO3	1	2	2	2	2	1	2	2	1	1
CO4	1	2	2	2	2	1	2	2	1	1
CO5	1	2	2	2	2	1	2	2	1	1
W. AV	1	2	2	2	2	1	2	2	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	1	2	2
CO2	1	1	1	2	2
CO3	1	1	1	2	2
CO4	2	2	2	2	2
CO5	1	1	1	2	2
W. AV	1.6	1.6	1.6	2	2

DSE -I	81148C	C. Indo Western Wear	P	Credits - 4	Hours - 6
Objectives	1. Understanding fashion Trends, colors and existing designs 2. Selecting inspirations based of their design experience & topics they like to learn/ research upon. 3. Creating a mood board and visually learning about the selected inspiration through it 4. Process book: Compilation of the research works and developing designs based on it. 5. Digital portfolio & Photo shoot of the final collection				
Unit I	Research on latest trends on women's wear fashion. Understand the typical usage of colors, silhouettes, fabrication, embellishments, prints & patterns and overall styling.				
Unit II	Selecting a source of inspiration to guide the fashion design journey & detailed research to derive its characteristics, mood, color and theme				
Unit III	Creating a mood board by assembling visual elements, textures, colors to encapsulate and convey the essence of the chosen inspiration				
Unit IV	A documented compilation that details the research in a structured manner, showcasing the steps and findings throughout your project or creative process.				
Unit V	Photo shoots, styling, digital portfolio of the design collection				

Reference and Text Books:

Bryan Lawson, How Designers Think: The Design Process Demystified, Om Books.
 Tim Parsons, Thinking: Objects Contemporary Approaches to Product Design, Academic Press.
 Adedeji B. Badiru, Christina F. Rusnock & Vhance V. Valencia, Project Management for Research: A Guide for Graduate Students, CRC Press.

Web Resources:

www.vogue.co.uk › article ›
theemergingdesigner.com › detailed-exploration
www.behance.net

Course Outcomes		Knowledge Level
CO1	Color trends – Silhouettes – Fabrication – Embellishments – Prints & Patterns – Overall Styling – Research on latest from latest fashion runways and global fashion trends & designers	K1
CO2	Develop a concept and design an outfit for Women for future seasons. Rationalizing the reason for selecting the inspiration. Mind Map – Visual research – Literature research – Market study	K2
CO3	Mood board with arranged visuals, colors and textures, reflected vision & pantone shades	K3
CO4	Sketchbook (minimum of 50 Designs, rendered and complete), Production Patterns, Toile, Final Garment, Critical Analysis report, PechaKucha Presentation, Presentation Board (A2 Size) Digital / Soft Copies of all the above works in a CD/DVD/any other reliable storage device.	K4
CO5	A professional photo shoot of the garment well styled, A digital made copy of the portfolio including tech pack of the design collection	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	1	2	2	2	2	1	2	2	1	1
CO2	1	2	2	2	2	1	2	2	1	1
CO3	1	2	2	2	2	1	2	2	1	1
CO4	1	2	2	2	2	1	2	2	1	1
CO5	1	2	2	2	2	1	2	2	1	1
W. AV	1	2	2	2	2	1	2	2	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	1	2	2
CO2	1	1	1	2	2
CO3	1	1	1	2	2
CO4	2	2	2	2	2
CO5	1	1	1	2	2
W. AV	1.6	1.6	1.6	2	2

SEMESTER – V

CC	81151	SUSTAINABLE DESIGN	P	Credits - 4	Hours - 4
Objectives	1. To develop student's awareness, understanding and knowledge in: Global & National environmental, Sustainable & Ethical issues & agendas facing the world today 2. Sustainable development goals with their targets and indicators 3. Sustainable materials & Technologies, Strategies & tools 4. Implementing & Practicing Sustainability 5. Prototyping Toil / Final output				
Unit I	Introduction to sustainability - Human population and growth consumption - Ecological footprint - Climate change and Human Alteration of Ecosystems - Climate Impacts, Mitigation & Adaptation - Global Energy Usage - Renewable Energy - Causes of environmental impact				
Unit II	Ethical issues – workers' rights, exploitation, sustainable wages, conditions & health & safety. Sustainable & Ethical focused Organizations, bodies and Agencies Greenpeace Earth day Network Ethical Fashion Forum United Nations Fair Trade World Wildlife Fund (WWF) Others				
Unit III	Sustainable materials study - Renewable resources and their application - Innovative sustainable technologies Principles for eco design - Tools for sustainable design				
Unit IV	Sustainable design in practice: Identifying Real world challenges & Solutions				
Unit V	Innovations in sustainable thinking for the future UN Sustainable Development Goals the Paris Climate Agreement Ocean Clean-Up				

Reference and Text Books:

1. Centre for Sustainable Fashion- www.sustainable-fashion.com
2. MISTRA Future Fashion- www.mistrafuturefashion.com
3. Sustainable Clothing Action Plan: Clothing Knowledge Hub- www.wrap.org.uk/node/19930
4. Textiles Environment Design- www.tedresearch.net
5. Textile Futures Research Centre -www.tfrc.org.uk
6. Sandy Black | The Sustainable Fashion Handbook 2012 Tamsin Blanchard | Green is the New Black: How to Change The World with Style 2008
7. Michael Braungart and William McDonough | Cradle to Cradle: Remaking the Way We Make Things 2009
8. Sass Brown | ReFashioned: Cutting Edge clothing from Recycled Materials 2013
9. Elisabeth Cline | Overdressed: The Shockingly High Cost of Cheap Fashion 2012
10. Kate Fletcher and Lynda Grose | Fashion and Sustainability: Design for Change 2012
11. M.P. Poonia & S.C. Sharma, Environmental Studies, Khanna Publishing House, 2018.
12. O.P. Gupta, Energy Technology, Khanna Publishing House, 2018.

Web Resources:

- Eco Design: The Sourcebook by Alastair Fuad-Luke, 2006
- Sustainable by design: Explorations in Theory and Practice by Stuart Walker, 2012

Course Outcomes		Knowledge Level
CO1	Understand the core principles of sustainability. Examine the interconnectedness of environmental, social, and economic systems. Explore global sustainability challenges and regional variations. Analyze sustainable development practices and policies. Develop critical thinking and problem-solving skills for addressing sustainability issues.	K1

CO2	Poverty - Zero Hunger - Health & Wellbeing - Quality education - Gender equality - Clean water & Sanitation - Clean energy - Employment & economic growth - Industry innovation and infrastructure - Reduce inequality - Sustainable cities and communities - Responsible consumption and production - Climate action - Life below water - Life on land - Peace justice and institutions - Partnership for the goals	K2
CO3	Exploration of various sustainable materials and implementing ideas	K3
CO4	Creating ideas using design thinking and preparing the solution in documented formats. Conducting surveys, interviews to find solution	K4
CO5	Using any medium creating live working solution miniatures, Ideas as documents, creating solutions based on communities, new product designs	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	3	3	3	-	2	3	2	2	2
CO2	2	2	2	2	-	3	3	2	2	2
CO3	2	2	2	2	1	3	3	2	2	2
CO4	2	3	3	3	1	3	3	2	2	2
CO5	2	3	3	3	1	3	3	2	2	2
W. AV	2	2.6	2.6	2.6	0.6	2.8	3	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

CC	81152	WOVEN AND KNITTED FABRIC STRUCTURE	P	Credits - 4	Hours - 4
Objectives	1. Types of weaves 2. Types of weaves 3. Types of weaves 4. Classification of woven textiles 5. Types of knitted fabrics				
Unit I	Analysis of different woven sample studied in theory for design, repeat, draft, peg plan and ends per inch, yarn count, yarn crimp, cover other details, on inch graph paper Create weaving samples wherever possible Plain weave and its derivatives, Twill weaves-2/1,3/1 and its derivatives, Satin(regular and irregular),Sateen(regular and irregular)Honeycomb, Huck-a-back-Crepe weaves, Extra warp and extra weft figuring, Pile fabrics (warp and weft),Backed fabrics, Gauze and Leno, Double cloth, Tapestry, Mock-leno ,Bedford cord.				
Unit II	Creating stripes, Checks and color and weave effects on inch graph paper. Creating suitable design repeat for dobby and jacquard looms on graph paper.				
Unit III	Setting of table loom/sample loom and weaving the following weave samples – plain, basket, rib, satin, twill and twill based, herringbone, diamond, honeycomb, mock leno. Color and weave effect designs, and any other fancy weaves.				
Unit IV	Classification of different types of wefts knitted structures. Classification of different types of warps knitted structures. Application of draft on graph paper for drafting and graphing of knitted structures				
Unit V	Create a Knitted fabric library of following fabrics and critically analyze the fabrics properties. Create hand knitting samples, wherever possible. Weft Knit-Single Jersey-Rib-Purl Knit-Interlock-Double knit fabric-High pile knit-Fully fashioned knit-Knitted Terry-Knitted velour - Knitted jacquard - Knitted intarsia - Pique fabric				

Reference and Text Books:

- 1.Sabit Adanur, Handbook of Weaving, Technomic Publishing Company, Inc, USA (2001).
- 2.Peter Schwartz, Trevor Rhodes, Mansour Mohamed, Fabric Forming Systems, Mahajan Book Distributors, Ahmedabad (1996).
- 3.Blinov.I, Belay.S, Design of Woven Fabrics, MIR Publishers, Moscow (1988).
- 4.Wilson J., “Handbook of Textile Design”, Textile Institute, Manchester, 2001, ISBN:1 85573 5733 53
- 5.Horne C.E., “Geometric Symmetry in Patterns and Tilings”, Textile Institute, Manchester, 2000, ISBN:1 85573 4923
- 5.Seyam A. M., “Structural Design of Woven Fabrics, Theory and Practice”, Textile Institute, Manchester, 2002, ISBN: 1 87037 2395
- 6.David Speneer, “ Knitting Technology”, Pergamen Press, Oxford 1982
7. “Warp Knit Machine Elements”, Wilkens 1997.
- 8.Georner D, “Woven Structure and Design, part 1: Single Cloth Construction”, WIRA, U.K., 1986
- 9.Georner D, “Woven Structure and Design, Part 2: Compound Structures”, WIRA, U.K.,1989

Web Resources:

textilelearner.net › types-of-fabric-weave-structure
www.textileschool.com
textilefashionstudy.com

Course Outcomes		Knowledge Level
CO1	To impart knowledge of the fiber to yarn and fabric conversion techniques.	K1
CO2	To learn the fundamentals of warp and weft	K2
CO3	To understand the different types of lool and their mechanism	K3

CO4	To understand the term textiles in context of knitting	K4
CO5	Collection of different kinds of knit fabric will give a knowledge about different knit fabrics and helps to use them in their design process during the selection of fabrics	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	-	-	-	-	1	-	2	2	2
CO2	2	-	-	-	-	1	-	2	2	2
CO3	2	-	-	-	-	1	-	2	2	2
CO4	2	-	-	-	-	1	-	2	2	2
CO5	2	-	-	-	-	1	-	2	2	2
W. AV	2	-	-	-	-	1	-	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

Allied	81153	TRADITIONAL TEXTILES & WORLD COSTUMES	P	Credits - 2	Hours - 4
Objectives	1. History of textiles and costumes 2. European & Eastern Textiles 3. Costumes of European countries 4. Costumes of Far Eastern Countries 5. American & African Costumes				
Unit I	Introduction: Pre-historic reference- development- adoption of fibrous apparel- initial manufacture of clothes. Earlier decoration of textiles- hand printing-screen printing- roller printing.				
Unit II	European Textiles French Textiles- Linen in France- the French Renaissance- Motifs- the Rococo Style-Toile de jouy. Far East Textiles Chinese Textiles-Silk- Motifs and designs- Animal motifs-The tiger-dragon, phoenix and unicorn Middle East Textiles Textiles of Egypt, African Textiles, and Motifs of Egyptian Fabrics-Coptic textiles- Tapestry weaving.				
Unit III	Costumes of European countries –Italy, France, Greece, Roman, Sweden & Germany				
Unit IV	Japan, Korea, Srilanka, Pakistan, Malaysia, China, Burma, Thailand & Philippines				
Unit V	North and South America –Men & Women costumes of different states of America. Popular African costumes				

Reference and Text Books:

1. The Chronicle of western Costume, John Peacock, Thamed & Hudson, 2010.
2. Stuart Robinson, 1969 "A History of Printed Textiles", Studio Vista Ltd., London.

Web Resources :

1. History of Costumes
<http://images.library.wisc.edu/HumanEcol/EFacs/MillineryBooks/MBellsworthTextiles/reference/humanecol.mbellsworthtextiles.i0010.pdf>
2. The Story of Textiles - https://www2.cs.arizona.edu/patterns/weaving/books/wp_1925-1.pdf
3. Conserving Textiles -
http://www.iccrom.org/ifredn/pdf/ICCROM_IC507_ConservingTextiles00_en.pdf
4. Fashion Studies –Text Book
http://cbseacademic.in/web_material/doc/fashion_studies/3_XII_Text_Book.pdf

Course Outcomes		Knowledge Level
CO1	To obtain basic knowledge on World Textiles	K1
CO2	To understand the techniques used for different World Textiles	K2
CO3	Understanding the regional variation on Costumes in Africa, America, Europe and Far eastern countries	K3
CO4	Recreating knowledge gained by developing period costumes using drapes	K4
CO5	Using skill creating miniature prototypes of period costumes	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	-	-	-	-	3	2	2	2	2
CO2	3	-	-	-	-	3	2	2	2	2
CO3	3	-	-	-	-	3	2	2	2	2
CO4	3	-	-	-	-	3	2	2	2	2
CO5	3	-	-	-	-	3	2	2	2	2
W. AV	3	-	-	-	-	3	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	1	1	1
CO2	1	1	1	1	1
CO3	1	1	1	1	1
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	1.8	1.8	1.8	1.4	1.4

CC	81154	APPAREL MERCHANDISING	P	Credits -3	Hours - 4
Objectives	1. Types of merchandisers 2. Introduction about apparel industry and buyers. Types of garment sampling. Raw Materials in house action plans. 3. Quality check points. 4. Different types of documents followed in the apparel industry in different point of level. 5. To understand about the fashion business and promotion selling methods, trades and support government bodice				
Unit I	Merchandising: Introduction, Meaning- Apparel Merchandising – Concepts of „Six Rights“ – Organisation structure of the apparel industry – Classification of Exporters - Rating or Grading of export houses – Classification of buyers – Export merchandising and retail merchandising – Company profile and its contents. Types of merchandisers - Functions of a merchandiser – Essential requisites of a good merchandiser – Vendor sourcing, evaluation and development – Global sourcing – Vendor nomination by buyers – Reasons for vendor nomination.				
Unit II	Process flow in the apparel industry – Buyer sourcing & communication – Enquiry – Order confirmation – order review and its importance – Planning & programming: Master planning, Scheduling or route card – Factors for route card - programming for yarn, knitting, dyeing, stitching, sampling, accessories – Samples: Meaning & importance – Types of samples – expedition of samples				
Unit III	Inspection and its types – Testing – Checkpoints before cutting - Pilot run or trial run and its importance – Approvals - Types of approvals – Shipping marks – Final inspection procedures – Self, Second- and Third-party inspection - Effective expedition procedures.				
Unit IV	Order sheet and its contents – Packing list and its contents – Document formats: order sheet, packing list, invoice, inspection and testing reports etc., - Assortment and its types. Documents recording and maintenance – Claims and reasons for claims - Factory audits – Buyer’s code of conduct.				
Unit V	Advertising- scope, importance, types, merits & demerits; sales promotion, personal selling. Retail management. Export associations – Apparel Export Promotion Council – Journals and magazines related to apparel and textiles –Trade shows and Fairs – Participation in trade shows – Advantages of trade shows and fairs - Apparel & Textile Trade shows and fairs in India.				

Reference and Text Books:

- Building Buyer Relationships, Daragho' Reilly, Jullian J. Gibbs
- Inside the Fashion Business, Mc Millan Publishing Co.,.
- Fashion Merchandising, Elian Stone,
- Apparel Merchandising, An integrated Approach, Krishnakumar, M, 2010, Abishek Publications
- Apparel Merchandising, Robin Mathew, Book Enclave Publishers, Jaipur
- Apparel Merchandising, Jerry A & Rosenau, Fairchild Publications, London

Web Resources:

www.britannica.com › art › fashion-industry
textilefashionstudy.com › apparel-manufacturing
textilelearner.net › quality-assurance-in-garment
fashion2apparel.com
importexportfederation.com › documents-required
www.aepcindia.com › about-aepc

Course Outcomes		Knowledge Level
CO1	Enable the students to understand the merchandisers roles and responsibility	K1
CO2	Enable to understand the apparel industry and byers	K2

CO3	Enable the students to understand the quality level maintenance in different points of manufacturing level	K3
CO4	Enable the students to understand different types documents used in the mass production	K4
CO5	To enable the student having the knowledge of key fashion business process with respect the product study and its development through manufacturing	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	1	1	1	-	1	1	2	2	2
CO2	2	1	1	1	-	1	1	2	2	2
CO3	2	1	1	1	-	1	1	2	2	2
CO4	2	1	1	1	-	1	1	2	2	2
CO5	2	1	1	1	-	1	1	2	2	2
W. AV	2	1	1	1	-	1	1	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

CC	81155	PATTERN MAKING & GARMENT CONSTRUCTION-MEN'S WEAR	P	Credits - 3	Hours - 4
Objectives	1.Shirt front &Back pattern drafting. 2. Shirt parts and Types of plackets 3. Trousers front & back drafting 4. Trousers Variation 5. Trousers pocket variation				
Unit I	Men's Shirt front and back pattern block				
Unit II	Collar, cuff, and Pocket variations, Hidden, half hidden, box, self				
Unit III	Trousers front and back Block				
Unit IV	Flare bottom, Pleated, straight				
Unit V	Slant, straight, single welt, double welt				

Reference and Text Books:

Pattern Making for Menswear – Gareth Kershaw
Pattern Making for Menswear – Myoungok Kim
Making Trousers for Man & Women – David Page Coffin
Armstrong, Helen Joseph - Patternmaking for fashion design

Web Resources:

archive.org › details › patternmakingfor0000kers
sewguide.com
textilelearner.net › garment-construction-in

Course Outcomes			Knowledge Level
CO1	To introduce pattern drafting method for fashion in product development		K1
CO2	To impart skills on developing a pattern and construction of basic components in the development of a garment		K2
CO3	To introduce pattern drafting method for fashion in product development		K3
CO4	To impart skills on developing a pattern and construction of basic components in the development of a garment.		K4
CO5	To impart skills on developing a pattern and construction of basic components in the development of a garment.		K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	-	2	2	2	2	2
CO2	3	2	2	2	-	2	2	2	2	2
CO3	3	2	2	2	-	2	2	2	2	2
CO4	3	2	2	2	-	2	2	2	2	2
CO5	3	2	2	2	-	2	2	2	2	2
W. AV	3	2	2	2	-	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

CC	81156	DESIGN PROCESS- MEN'S WEAR	P	Credits - 3	Hours - 4
Objectives	1. Understanding fashion Trends, colors and existing designs 2. Selecting inspirations based of their design experience & topics they like to learn/ research upon. 3. Creating a mood board and visually learning about the selected inspiration through it 4. Process book: Compilation of the research works and developing designs based on it. 5. Digital portfolio & Photo shoot of the final collection				
Unit I	Trend forecasting - Men's wear. Trend research - Colour, Print & Pattern trend, Silhouette trend, Fabric trend, Designer or Brand collection.				
Unit II	Inspiration - Mind map - Concept map - Literature research - Visual research - Market research				
Unit III	Material exploration - Samples, Digital Mood board, Fabric board, Client board				
Unit IV	Design development - 50 Illustration, Range balance, Colour balance, Final range board.				
Unit V	Toile. Final garments. Digital portfolio.				

Reference and Text Books:

Helen Joseph and Armstrong, "Patternmaking for Fashion Designing", Prentice Hall, Newyork, 2004

- Marie Clayton, "Ultimate Sewing Bible – A Complete Reference with Step-by-Step Techniques", Collins

& Brown, London, 2008

- Helen Joseph and Armstrong, "Patternmaking for Fashion Designing", Prentice Hall, Newyork, 2004

- Marie Clayton, "Ultimate Sewing Bible – A Complete Reference with Step-by-Step Techniques", Collins

& Brown, London, 2008

- Huxley, Susan (1999). Sewing Secrets from the Fashion Industry: Proven Methods to Help You Sew Like the Pros. New York: Rodale Publishing

- Singer: The New Sewing Essentials by The Editors of Creative Publishing International

Web Resources:

www.vogue.co.uk › article ›

theemergingdesigner.com › detailed-exploration

www.behance.net

Course Outcomes		Knowledge Level
CO1	Understanding the men's wear, history and categories. Understanding the trend market research.	K1
CO2	Understanding the design process and developing the collection through selection of three-color board, mood board.	K2
CO3	Understanding the process of material expiration using different fabrics.	K3
CO4	Understanding the design development and creating the final look of the collection	K4
CO5	Understand the production process. Making muslin fit through pattern making and construction. Creating product based on muslin fit. Understanding the finishes and quality of the product	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	1	1	1	1	2	2	2	2	2
CO2	2	1	1	1	1	2	2	2	2	2
CO3	2	1	1	1	1	2	2	2	2	2
CO4	2	1	1	1	1	2	2	2	2	2
CO5	2	1	1	1	1	2	2	2	2	2
W.AV	2	1	1	1	1	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

DSE - II	81157A	A. DIGITAL MARKETING FOR FASHION	P	Credits - 4	Hours - 6
Objectives	In this module you will learn what digital marketing is, and the importance of digital marketing. And you will also learn what is a web site and levels of web site, Difference between blog, portal & website In this module you will learn about tools for more useful to SEO, these tools used for analysis on website traffic, keyword analysis and also you can learn Email marketing and all.				
Unit I	What is digital marketing? -How is it different from traditional marketing? - ROI between Digital and traditional marketing? -Discussion on Ecommerce - Discussion on new trends and current scenario of the world? -Digital marketing a boon or a Bane? -How can digital marketing be a tool of success for companies? - Video on importance of digital marketing - Analysis of recent info graphics released by companies about digital marketing? -How did digital marketing help the small companies and top inc - Categorization of digital marketing for the business - Diagnosis of the present website and business. -Swot analysis of business, present website and media or promotion plan. - Setting up vision, mission, and goals of digital marketing - Understanding a website - What is a website? -Levels of websites? - Diff b/w Blog, Portal and Website? - Diff b/w websites either static or dynamic				
Unit II	Search Engine Optimization (SEO)-On page optimization techniques - Off page Optimization techniques -Reports				
Unit III	Introduction to social Media Marketing - Advanced Facebook Marketing - Word Press blog creation Ø Twitter marketing - LinkedIn Marketing - Google plus marketing -Social Media Analytical Tools In this module you will learn how to do SMO (Social Media Optimization) like Facebook, Twitter, LinkedIn, Tumblur, Pinterest and more social media services optimization.				
Unit IV	Search Engine Marketing-Introduction to Search Engine Marketing - Tools used for Search engine Marketing - PPC /Google Adwords Tool -Display advertising techniques - Report generation				
Unit V	Additional Module - Google Analytics - Online Reputation Management - EMail Marketing - Affiliate Marketing - Social Media Analytics -Ad designing				
Course Outcomes					Knowledge Level
CO1	At the end of the course participants will be able to understand online & offline search engine optimization & Competitive Analysis for Smarter Marketing Participants will learn how to use dozens of proven digital marketing strategies & how to use all of the most popular social media platforms to grow your business Participants will increase conversions and sales with real world techniques & improve their brand identity and grow their brand's audience				K1
CO2	In this module you will learn completely about SEO (Search engine Optimization, what is on page optimization, off page optimization, and you also learn how to prepare reports like- Keywords, titles, meta tags etc..				K2
CO3	In this module you will learn how to do SMO (Social Media Optimization) like Facebook, Twitter, LinkedIn, Tumblur, Pinterest and more social media services optimization.				K3
CO4	In this module you will learn that SME (Search Engine Marketing) is a paid tool like Google Adwords, nowadays we have so many paid tools we discuss briefly and display advertising techniques and all.				K4
CO5	At the end of the course participants will be able to understand online & offline search engine optimization & Competitive Analysis For Smarter Marketing Participants will learn how to use dozens of proven digital marketing strategies & how to use all of the most popular social media platforms to grow your business Participants will increase conversions and sales with real				K5

world techniques & improve their brand identity and grow their brand's audience	
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Reference and Text Books:

1. Digital Marketing Strategy: An Integrated Approach to Online Marketing Book by Simon Kingsnorth
2. Understanding Digital Marketing: Marketing Strategies for Engaging the Digital Generation Book by Calvin Jones and Damian Ryan

Web Resources:

blog.hubspot.com › marketing › what-is-digital-marketing

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	1	3	1	1	2	2	1
CO2	2	2	2	1	3	1	1	2	2	1
CO3	2	2	2	1	3	1	1	2	2	1
CO4	2	2	2	1	3	1	1	2	2	1
CO5	2	2	2	1	3	1	1	2	2	1
W. AV	2	2	2	1	3	1	1	2	2	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	3	3
CO2	2	2	2	3	3
CO3	2	2	2	3	3
CO4	2	2	2	3	3
CO5	2	2	2	3	3
W. AV	2	2	2	3	3

DSE - II	81157B	B. FASHION STYLING	P	Credits - 4	Hours - 6
Objectives	1.Styling Introduction 2.Basic Makeup ideas 3.To inculcate the basic aptitude in a design aspirant to showcase a fashion product. 4.To learn tools & Techniques for Visual communication and to use the technique for effective visual display product photography 5.Fashion Styling				
Unit I	Individual style of the 12 ½ head figure croquet along with the style and details of the ensemble. Introduction to basic make up techniques – wearing Foundation / Compaq &; highlighting the cheek bones / jaw, Eye shadow &; detailing of eye makeup, Lip &; wearing of lip makeup. Touching up the visible neck portions. Touching up the hand &; feet as per the need.				
Unit II	Hair styling &; its significance with various looks for different garment styles like Formal, Casual, Ethnic / Bridal, Sports etc. Styling elements: model, accessories, background theme. Styling of garments with makeup look, hair style, fashion accessories, background / foreground properties etc.				
Unit III	Catalogue Design: Use of high end camera (DSLR) . Importance of lighting (Indoor and outdoor), use of various light sources inside a studio, Use of live properties like Flowers, Fruits, Leaves / branches, animals etc. Creation of artificial situations & indirect simulation like sunshine, rain, snowfall etc				
Unit IV	Product photography and Fashion Photography Posing & staging of models / characters & properties.				
Unit V	Fashion Styling: Styling & the final Visual display for the final photo shoot. Styling for Magazine, Styling for Advertising (electronic advertising), Styling for Fashion Photography 10. Final photo shoot & computer aided after effects / touch ups.				

Reference and Text Books:

- Style wise: A practical guide to Becoming a Fashion Stylist, Shannon Burns, Fairchild Books, 2013
- The Book of Styling: Somer Flaherty, Zest Books, 2012
- Fashion Photography: A Complete Guide to the Tools and Techniques of the Trade. Bruce Smith. Crown Publishing Group. 2008
- The Hair and Make-Up Artist's Handbook: A Complete Guide to Professional Qualifications. Beverley Braisdell, Jennifer Lenard. Hodder Education 2011
- Understanding Close-Up Photography. Bryan Peterson. Ten Speed Press. 2009
- The New Art of Photographing Nature. Art wolfe. Random house India, 2013
- The Hair and Make-Up Artist's Handbook: A Complete Guide to Professional Qualifications. by Beverley Braisdell, Jennifer Lenard, Hodder Education, 2011

Web Resources:

www.helenkatharine.com › what-is-fashion-styling
 www.vogue.in › fashion

Course Outcomes		Knowledge Level
CO1	Understanding the fashion styling.Importance of fashion styling and how its importance for the fashion designers	K1
CO2	Difference between the personal styling and commercial styling.Wardrobe importance for personal styling	K2

CO3	Understanding what is commercial styling that would allow the students to understand the styling in commercial markets	K3
CO4	Do the hair styling & its significance with various looks for different garment styles • Design a fashion catalogue • Shoot high quality Product photography and Fashion Photography and also able to give computer aided after effects / touch ups to them	K4
CO5	On completion of this unit of study, students should be able to: • Prepare the model for presentation by applying required makeover and styling required to showcase	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	1	1	1	3	2	2	2	2	2
CO2	2	1	1	1	3	2	2	2	2	2
CO3	2	1	1	1	3	2	2	2	2	2
CO4	2	1	1	1	3	2	2	2	2	2
CO5	2	1	1	1	3	2	2	2	2	2
W. AV	2	1	1	1	3	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	3	3
CO2	2	2	2	3	3
CO3	2	2	2	3	3
CO4	2	2	2	3	3
CO5	2	2	2	3	3
W. AV	2	2	2	3	3

DSE - II	81157C	C. ENTREPRENEURSHIP	P	Credits - 4	Hours - 6
Objectives	1.Introduction about entrepreneurship 2.To enhance entrepreneurial skills 3.To develop an understanding of governments role in entrepreneurship 4.Bussiness estimation & Risk factors 5.Fashion Business channels				
Unit I	Introduction of Entrepreneur - Types of Entrepreneurs - Difference between Entrepreneur and intrapreneur - Qualities of good Entrepreneur - Problems of Entrepreneurs - 6 M's of an Entrepreneurship: Management, Money, Manpower, Materials, Machines, & marketing - Factors influencing entrepreneurial development: Environment - Psychological - Socioeconomically - Legal				
Unit II	Entrepreneurship Skills & Development - Setting up enterprises - feasibility & project report - Estimating expenses - risk management, pricing, Profit & scale of economic Management				
Unit III	Retail Formats and Channels in Fashion Business - Fundamentals of fashion brand, Label and Boutique models - e-business in Fashion				
Unit IV	National and Brands and Labels in Fashion - international and Brands and Labels in Fashion - How to build a brand or Label				
Unit V	Fashion brand management-the organization and development of brand-related activities, with a focus on fashion brands within different segments, from fast fashion to luxury brands. The role of the brand in the development of the fashion company and in relation to the company's business concept. The communication and positioning of the brand.				

Reference and Text Books:

- 1.Hisrich R.D. & peters, M.P. (1995) Entrepreneurship – starting developing & managing a new enterprise, Inc.
- 2.Fashion entrepreneurship by Michel Granger
- 3.Fashion entrepreneurship by Sandara Burke, Burke publishing

Web Resources:

textilelearner.net > fashion-entrepreneurship
www.fibre2fashion.com > industry-article > 9245

Course Outcomes		Knowledge Level
CO1	Able to understand what fashion entrepreneurship is and its differences. The problems and factors that would affect entrepreneurship. And the quality standards to be followed.	K1
CO2	Able to understand the entrepreneurship skills and development that can be helpful for a start business by the students.	K2
CO3	Retail Formats and Channels in Fashion Business - Fundamentals of fashion brand, Label and Boutique models - e-business in Fashion	K3
CO4	To be able to understand the importance of branding and labelling. Designing, how it helps to improve the marketing.	K4
CO5	To help the students to develop entrepreneurship skills, business strategy and leverages the unique aspects of the business, the opportunity and business position in the market.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	2	-	2	1	2	2	2
CO2	2	2	2	2	-	2	1	2	2	2
CO3	2	2	2	2	-	2	1	2	2	2
CO4	2	2	2	2	-	2	1	2	2	2
CO5	2	2	2	2	-	2	1	2	2	2
W. AV	2	2	2	2	-	2	1	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

SEMESTER – VI

CC	81161	FASHION PROMOTION & MARKETING	P	Credits - 4	Hours - 4
Objectives	STRUCTURE OF THE FASHION MARKET: Fashion Market sectors - Fashion Market Levels, Brand pyramid - Fashion cities and trade fairs - THE MARKETING TOOLKIT: Introduction to marketing - Marketing Mix - Marketing Strategy - RESEARCH AND PLANNING: Marketing research - Marketing environment - Micro and macro marketing environment, Trends in marketing environment, market research - methods, monitoring, market size, market trends - forecasting - Product cycle - identifying competitors				
Unit I	STRUCTURE OF THE FASHION MARKET: Fashion Market sectors - Fashion Market Levels, Brand pyramid - Fashion cities and trade fairs - THE MARKETING TOOLKIT: Introduction to marketing - Marketing Mix - Marketing Strategy - RESEARCH AND PLANNING: Marketing research - Marketing environment - Micro and macro marketing environment, Trends in marketing environment, market research - methods, monitoring, market size, market trends - forecasting - Product cycle - identifying competitors				
Unit II	Marketing Function - Assembling, standardization and Grading and packaging, product planning and development, the importance of fashion products, Nature of fashion products. The fashion industry and new product development, product mix and range planning, Fashion and related cycles.				
Unit III	Fashion Advertising and preparation of advertising for apparel market, Advertising media used in apparel market – Advantages and limitations, Advertising department – structure and functions, advertising agencies – structure and functions- Advertising - Budget.				
Unit IV	Fashion sales promotional programme for apparel marketing, communication in promotion, Personal selling, point of purchase, sales promotion - Objectives and methods, Marketing Research – Definition, Scope and Process - Areas of research.				
Unit V	Pricing policies and strategies for apparel products, importance of price policies, Functions and factors Influencing pricing- internal and external, pricing strategies for new products, methods of setting prices.				

Reference and Text Books:

1. Marketing- RSN Pillai and Bhagavathi, S Chand and Company Ltd, New Delhi, 1987.
2. Marketing management – Dr B K Chatterjee Jaico, Juice publishing house, Bombay 1982.
3. Marketing Principles and methods – Philip C F and Duncon, Irwin Publications.
4. Principles of marketing – back Man T N, Munard H H and Davidson W R, Ronald Press Company Newyork 1970.
5. Fashion marketing – Mike Easey, Black well Science Ltd, 1995.
6. Advertising – C N Sonatakki, Klyani Publishers New Delhi, 1989.
7. Mary F. Drake, Harrison Spoone Janice & Greenwald Herbert, 2010. Retail Fashion Promotion & Advertising. Wiley-blackwell publisher
8. Bickle C. Marianne. , 2010. Fashion Marketing: Theory, Principles & Practice. Fairchild Books & Visuals
9. Diamond Jay & Diamond Ellen., 1996. Fashion Advertising And Promotion. Fairchild Books & Visuals
10. Mckelvey, Kathryn., 2003. Fashion Design: Process, Innovation and Practice.
11. Tim Jackson & Shaw David. , 2009. Mastering Fashion Marketing. Palgrave Macmillan
12. Mary Wolfe., 2009. Fashion Marketing And Merchandising, 3rd Edition, Goodheart Willcox Co
13. Davis Burn Leslie s, Mullet Kathy K. & O. Bryant Nancy 2011. The Business Of Fashion: Designing, Manufacturing, And Marketing. 4th Edition: Fairchild Pubns
14. Iverson Annemarie., 2010. In Fashion: From Runway To Retail, Everything You Need To Know To Break Into The Fashion Industry. Clarkson Potter Publisher

Web Resources:

<https://textilelearner.net/fashion-marketing-strategy/>

<https://www.westminster.ac.uk/art-design-and-visual-culture-fashion-courses/2024-25/september/full-time/fashion-marketing-and-promotion-ba-honours>

Course Outcomes		Knowledge Level
CO1	Analyze the market and range planning	K1
CO2	Develop a range of strategic marketing options using the best practices.	K2
CO3	Develop independently selected strategies to promote the range.	K3
CO4	Understand the sales and marketing, strategies that can be used for marketing	K4
CO5	Understand the costing and the price range strategies can be followed for the target audience	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	1	1	-	2	2	2	1	2
CO2	2	2	2	2	-	2	2	2	1	2
CO3	2	2	2	2	-	2	2	2	1	2
CO4	2	2	2	2	-	2	2	2	1	2
CO5	2	2	2	2	-	2	2	2	1	2
W. AV	2	2	2.8	2.8	-	2	2	2	1	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

CC	81162	ADVANCED ILLUSTRATION & STYLISATION	P	Credits -4	Hours - 4
Objectives	1. Rendering Techniques women, men 2. Fabric texture and rendering 3. Conceptual Illustrations 4. Indian bridal wear an introduction 5. Design collection based on a theme and category				
Unit I	Rendering techniques with different medium Men. Women croqui				
Unit II	Trying different fabric textures using different fabrics linen, georgette, satin, velvet, brocade, etc				
Unit III	Using different medium to create illustration without using croqui Visualizing illustration through different medium and developing.				
Unit IV	Ethnic wear introduction surface embellishment bridal wear garments both men and women				
Unit V	Design collection by choosing a category, season Design development through research, choosing a theme Mood boards, color boards, fabric selection Collection with both men's and women's wear				

Reference and Text Books:

Fashion Design Illustration of Children- P. J. Ireland
Advanced Fashion Sketchbook - Bina Abbing
Fashion Illustration – Colin Barnes
Fashion Illustration Now – Lairad Borrelli
Fashion Illustration – Steven Stipelman

Web Resources:

<https://fashinza.com/fashion-designs/design-tips/an-advanced-guide-to-fashion-illustration/>
<https://www.amikosimonetti.com/life/drawing-the-fashion-figure-with-9-heads-proportion-part-1>

Course Outcomes		Knowledge Level
CO1	Understanding the importance of rendering of croqui. Practising different color mediums to bring the understanding of colors.	K1
CO2	Understanding the fabric drape and understanding the changes happens to the fabric to the light. Gives a better understanding towards the garment drapes and construction	K2
CO3	Understanding the illustration and its purpose. How to communicate through illustrations and taking illustrations in more creative way	K3
CO4	Understanding the Indian wear and Indian bridal wear. Developing more intricate designs through illustrations. Combining the silhouette with fabric texture and surface embellishments.	K4
CO5	Understanding the design process and making a collection of both men's and women's wear using different medium of choice. Applying both rendering and fabric texture, surface embellishments. Conceptual illustrations can also be done	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	-	1	2	-	2	1	2
CO2	3	2	2	-	1	2	-	2	1	2
CO3	3	2	2	-	1	2	-	2	1	2
CO4	3	2	2	-	1	2	-	2	1	2
CO5	3	2	2	-	1	2	-	2	1	2
W. AV	3	2	2	-	1	2	-	2	1	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

Allied	81163	TECHNICAL DESIGN FOR FASHION	P	Credits - 2	Hours - 4
Objectives	Analyze the industry standard tech packs of various brands Understand the core requirement in a tech pack as far as design is concerned for product development.				
Unit I	Analyze the industry standard tech packs of various brands. Understand the core requirement in a tech pack as far as design is concerned for product development				
Unit II	Technical package format in general for easy reference and the product development team.				
Unit III	Use appropriate format for the technical Package and enough detailed pitch sheets wherever required.				
Unit IV	Generate an order summary sheet with a quantity of 10000 pcs across 2 colorways and the size ratio is S:M:L:XL :: 1:2:2:1				
Unit V	Costing sheet for Chosen Garment - FOB price				

Reference and Text Books:

Paula J. Myers-McDevitt, 2010. Apparel Production Management and the Technical Package, Bloomsbury publishing.

Bhoomaiah Bandi, 2019. Hacking Design. India. Notion Press publisher.

Paula J. Myers-McDevitt, 2016. Complete Guide to Size Specification and Technical Design, 3 rd Edition. Bloomsbury publishing.

Michele Wesen Bryant, Diane DeMers, 2005, The Spec Manual 2nd edition. Bloomsbury publishing. Jaeil Lee, Camille Steen, 2009. Technical Sourcebook for Designers. Bloomsbury publishing.

Jacob Solinger-Apparel Manufacturing Handbook - Boblorn Media Copn Columbia

Herold Carr & B Latham-Technology Of Clothing Manufacture-Blackwell Publishing Ltd, 2 nd Edition

T Bracken Berry - Knitted Clothing Technology – Blackwell Publishing Ltd ,2 nd Edition

Web Resources:

<https://www.technical-designer.com/what-is-a-technical-designer-in-the-fashion-industry/>

<https://successfulfashiondesigner.com/technical-designer/>

<https://successfulfashiondesigner.com/technical-sketch/>

Course Outcomes		Knowledge Level
CO1	Understanding the industry standards in creating the tech packs of various brands.	K1
CO2	Understanding the technical package format and the product development	K2
CO3	Understanding the format for the technical package	K3
CO4	Understanding the summary sheet	K4
CO5	Understanding the cost sheet for the products	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	1	3	1	1	2	2	2
CO2	2	2	2	1	3	1	1	2	2	2
CO3	2	2	2	1	3	1	1	2	2	2
CO4	2	2	2	1	3	1	1	2	2	2
CO5	2	2	2	1	3	1	1	2	2	2
W. AV	2	2	2	1	3	1	1	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	3	3
CO2	2	2	2	3	3
CO3	2	2	2	3	3
CO4	2	2	2	3	3
CO5	2	2	2	3	3
W. AV	2	2	2	3	3

CC	81164	ADVANCED DRAPING	P	Credits -4	Hours - 4
Objectives	To learn the advance techniques of draping To learn the creative part of draping To develop garment according to the concepts Understanding the fabric draping capability to create different variation garments				
Unit I	Introduction to creative and contemporary fashion draping Fashion draping with fabric manipulation				
Unit II	Draping a garment using Ruching technique Draping a garment using Pleating technique Draping a garment using Fluting technique				
Unit III	Draping Cowls Creative drapes Draping a Bra & Bustier with cups				
Unit IV	Zero waste draping				
Unit V	Draping Men's garment Transferring the drape on paper to create paper pattern				

Reference and Text Books:

The Complete guide to clothing construction by Christine Haynes •
 Garment Construction by Kannik's Korner
 Garment Construction by Kannika's Karner •
 Illustrated Guide to Sewing by Barnes & Noble

Web Resources:

<https://www.indiandesignleague.com/draping>
<https://textilelearner.net/fashion-draping-techniques/>
<https://fashion-premier-academy.teachable.com/p/pattern-making-and-advanced-draping-part-5>

Course Outcomes		Knowledge Level
CO1	To be able to understand the difference between basic and creative contemporary draping. The tendency of each fabric to create drapes	K1
CO2	To be able to understand the different approach to draping. Gives an insight how the different techniques could help different advance design to give the proper fit to the garment	K2
CO3	To be able to understand the bias draping and the different grains purpose for draping a fabric. To be able to understand the body fitted garments by exploring the bustier points in the garments. That would emphasis the design in a better way.	K3
CO4	To be able to understand the concept of no wastage of fabrics while draping. To bring sustainability in the production process	K4
CO5	To be able to understand the concept of draping in the men's wear garment. Creating men's wear pattern through draping	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	1	1	-	-	1	1	2	2	1
CO2	3	1	1	-	-	1	1	2	2	1
CO3	3	1	1	-	-	1	1	2	2	1
CO4	3	3	3	3	-	2	3	3	2	1
CO5	3	1	1	-	-	1	1	2	2	1
W. AV	3	1.4	1.4	0.6	-	1.2	1.4	2.2	2	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

CC	81165	PATTERN MAKING & GARMENT CONSTRUCTION - EVENING WEAR	P	Credits -4	Hours - 4
Objectives	1.Introduction to Corset 2. Create the patterns & Construct the Corset Foundation 3. Corset Contouring 4. Corset style line variation 5. Personalize corset				
Unit I	Corset details Fit, Functions, Fabrics, trims				
Unit II	Create patterns for Corset				
Unit III	Contouring techniques				
Unit IV	Style line variation in corset.				
Unit V	Doing corset for different size				

Reference and Text Books:

Helen Joseph and Armstrong, "Patternmaking for Fashion Designing"

The basics of Corset Building - A Handbook For Beginners by Linda Sparks

Web Resources:

<https://fashive.org/courses/basics-of-garment-construction-and-pattern-making/>

<https://techpacker.com/blog/design/apparel-pattern-making/>

<https://sewport.com/learn/pattern-making>

Course Outcomes			Knowledge Level
CO1	To enable the student having the knowledge of Making Corset foundation		K1
CO2	Students would get the opportunity to extend and apply knowledge and skills to Evening Haute couture Garments		K2
CO3	To enable the student having the knowledge of Corset fitting		K3
CO4	To enable the student having the knowledge of Making different style Corset		K4
CO5	Based on the corset foundation students creating the different size corsets		K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	1	1	1	-	1	1	2	1	1
CO2	2	1	1	1	-	1	1	2	1	1
CO3	2	1	1	1	-	1	1	2	1	1
CO4	2	1	1	1	-	1	1	2	1	1
CO5	2	1	1	1	-	1	1	2	1	1
W. AV	2	1	1	1	-	1	1	2	1	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

Allied	81166	PORTFOLIO SKILLS	P	Credits -2	Hours - 4
Objectives	1.To display the various projects and assignments undertaken by the student 2.To understand the importance of portfolio 3.To learnt the communication skills through portfolio 4.Software knowledge 5.Understanding the layout and the colors.				
Unit I	To display the various projects and assignments undertaken by the student				
Unit II	To develop a portfolio which is the reflection of own design philosophy				
Unit III	To reflect various inputs received both creative and technical inputs so far				
Unit IV	To create the record the appropriate creativity and ideas of the field, where the student is interested.				
Unit V	Acquire knowledge of innovative ways of presenting fashion ideas. Use the knowledge acquired in an appropriate manner to develop a professional fashion portfolio.				

Reference and Text Books:

Thinking with Type Ellen Lupton

Drawing Type: An Introduction to Illustrating Letterforms by Alex Fowkes

Kassia St. Clair's The Secret Lives of Color

Web Resources:

<https://www.toptal.com/designers/product-design/how-to-make-a-portfolio>

<https://www.scienceofpeople.com/make-a-portfolio/>

<https://resumehead.com/blog/professional-portfolio>

Course Outcomes		Knowledge Level
CO1	The students will refer to their work/projects/assignments undertaken during earlier semesters. This work should be digitized and edited for preparation of final portfolio.	K1
CO2	In addition, different projects, surveys and documents etc. too would be available for reference. The industry internship experience too has to be included in the portfolio	K2
CO3	The design philosophy or preferences must be manifested in the form of an initial write up.	K3
CO4	All design projects undertaken by the student must be included in a very brief and comprehensive presentation.	K4
CO5	Effective presentation techniques must be employed along with suitable graphics and visual references.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	-	-	-	3	-	1	2	2	1
CO2	2	-	-	-	3	-	1	2	2	1
CO3	2	-	-	-	3	-	1	2	2	1
CO4	2	-	-	-	3	-	1	2	2	1
CO5	2	-	-	-	3	-	1	2	2	1
W. AV	2	-	-	-	3	-	1	2	2	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

DSE - III	81167 A	DESIGN PROCESS A. EVENING WEAR	P	Credits - 4	Hours - 6
Objectives	1. Understanding the evening wear category-both western and ethnic 2. Understanding the occasion and the need of the customer 3. Understanding the fabrics and styling techniques used for the category 4. Form development and surface texture that can be used for the category				
Unit I	Introduction to evening wear category. Market and trend study of evening wear of different brands both Indian and International				
Unit II	Understanding the economic class and taking the customer survey for the particular audience to understand the product needs for the coming market.				
Unit III	Research process, Brainstorming, Theme selection, Mood board, Color board, Form development if required, Silhouette development, Illustrations exploration, Final look collection				
Unit IV	Teck pack, Fabric exploration, Production process, Muslin fit, Product prototype				
Unit V	Photoshoot Documentation of the design process-Softcopy				

Reference and Text Books:

Couture Sewing Techniques, By Shaeffer Claire B Shaeffer, Publisher: Paizo Pub Llc
 Bridal Couture by Susan Khalije Reference Books :
 Haute Couture Ateliers :The Artisans of Fashion by Helen Farnault&Alexis Lecomte
 Creating Couture Embellishments by Ellen W Miller ,
 Vogue &the Metropolitan Museum of Art Costume Institute by Hamish Bowels & Cloe Malle

Web Resources:

<https://www.net-a-porter.com/en-us/porter/article-374bb052eb330477/fashion/art-of-style/eveningwear>
<https://www.encyclopedia.com/fashion/encyclopedias-almanacs-transcripts-and-maps/evening-dress>
<https://www.tandfonline.com/doi/full/10.1080/17543266.2020.1817573>
<https://www.ateliermarinatopalo.com/post/designing-formal-wear>

Course Outcomes		Knowledge Level
CO1	To be able to understand the evening wear category both men's and women's wear	K1
CO2	To be able to understand the market study in terms of economic, quality and the needs of audience.	K2
CO3	To be able to understand the design process, theme selection, mood board, and developing the collection with the category choice and for the audience meeting the needs of the consumer	K3
CO4	To be able to understand the production process. The importance of muslin fit. Different types of seams and finished required for the garment to give the quality	K4
CO5	Understanding the importance of photography. How to use the DSLR camera and the ways of commercial photography that required for a product that would help for the product marketing. Importance of documentation process.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	-	1	1	1	2	1	1
CO2	2	2	2	-	1	1	1	2	1	1
CO3	2	2	2	-	1	1	1	2	1	1
CO4	2	2	2	-	-	1	1	2	2	1
CO5	2	2	2	-	-	1	1	2	2	1
W. AV	2	2	2	-	0.6	1	1	2	1.4	1

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

DSE - III	81167 B	B. ZERO WASTE GARMENT	P	Credits - 4	Hours - 6
Objectives	Understanding the zero-waste garment Understanding the consumption of fabric through pattern making or draping technique Understanding the garment development through design process Developing the garment with form development and surface texture through zero waste Concept Following the design process to create a collection				
Unit I	Introduction to Zero waste garment. Different types. Trend and market study				
Unit II	Understanding the economic class and taking the customer survey for the particular audience to understand the product needs for the coming market.				
Unit III	Research process, Brainstorming, Theme selection, Mood board, Color board, Form development if required, Silhouette development, Illustrations exploration, Final look collection				
Unit IV	Teck pack., Fabric exploration, Production process, Muslin fit, Product prototype				
Unit V	Photoshoot Documentation of the design process-Softcopy				

Reference and Text Books:

Bryan Lawson, How Designers Think: The Design Process Demystified, Om Books.
 Tim Parsons, Thinking: Objects Contemporary Approaches to Product Design, Academic Press.
 Adedeji B. Badiru, Christina F. Rusnock & Vhance V. Valencia, Project Management for Research: A Guide for Graduate Students, CRC Press.

Web Resources:

<https://www.consciouslifeandstyle.com/zero-waste-fashion/>
www.sustainablejungle.com
<https://paulinaontheroad.com/zero-waste-fashion/>

Course Outcomes		Knowledge Level
CO1	To be able to understand the zero waste category garments. Different type of the production. Understanding the sustainability in garment making	K1
CO2	To be able to understand the market study in terms of economic, quality and the needs of audience.	K2
CO3	To be able to understand the design process, theme selection, mood board, and developing the collection with the category choice and for the audience meeting the needs of the consumer	K3
CO4	To be able to understand the production process. The importance of muslin fit. Different types of seams and finished required for the garment to give the quality	K4
CO5	Understanding the importance of photography. How to use the DSLR camera and the ways of commercial photography that required for a product that would help for the product marketing. Importance of documentation process.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	2	2	2	3	2	2	2
CO2	2	2	2	2	2	2	3	2	2	2
CO3	2	2	2	2	2	2	3	2	2	2
CO4	2	2	2	2	2	2	3	2	2	2
CO5	2	2	2	2	2	2	3	2	2	2
W. AV	2	2	2	2	2	2	3	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	3	3
CO2	2	2	2	3	3
CO3	2	2	2	3	3
CO4	2	2	2	3	3
CO5	2	2	2	3	3
W. AV	2	2	2	3	3

DSE - III	81167C	C. AVANT GARDE	P	Credits - 4	Hours - 6
Objectives	Understanding avantgarde category Learning the technology and textiles Learning the fashion towards avantgarde category Developing the garment to the level that cannot be achieved with basics of garment construction				
Unit I	Introduction to Avant Garde. Understanding the creation fashion in different perspectives				
Unit II	Understanding customer profiles using Avant grade. Celebrityfashion. Market study of the category				
Unit III	Research process, Brainstorming, Theme selection, Mood board, Color board, Form development if required, Silhouette development, Illustrations exploration, Final look collection				
Unit IV	Teck pack., Fabric exploration, Production process, Muslin fit, Product prototype				
Unit V	Photoshoot, Documentation of the design process-Softcopy				

Reference and Text Books:

Bryan Lawson, How Designers Think: The Design Process Demystified, Om Books.
 Tim Parsons, Thinking: Objects Contemporary Approaches to Product Design, Academic Press.
 Adedeji B. Badiru, Christina F. Rusnock & Vhance V. Valencia, Project Management for Research: A Guide for Graduate Students, CRC Press.

Web Resources:

<https://www.studiobinder.com/blog/what-is-avant-garde-definition/>
<https://www.theartstory.org/definition/avant-garde/>
https://clothesshowlondon.com/avant-garde-fashion/#google_vignette
<https://www.grailed.com/drycleanonly/what-is-avant-garde>

Course Outcomes		Knowledge Level
CO1	To be able to understand the category and different mediums that can be used in the fabric apart from fabric	K1
CO2	To be able to under market study of the category and the target audience who use the category	K2
CO3	To be able to understand the design process, theme selection, mood board, and developing the collection with the category choice and for the audience meeting the needs of the consumer	K3
CO4	To be able to understand the production process. The importance of muslin fit. Different types of seams and finished required for the garment to give the quality	K4
CO5	Understanding the importance of photography. How to use the DSLR camera and the ways of commercial photography that required for a product that would help for the product marketing. Importance of documentation process.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	2	2	2	1	-	2	2
CO2	2	2	2	2	2	2	1	-	2	2
CO3	2	2	2	2	2	2	1	-	2	2
CO4	2	2	2	2	2	2	1	-	2	2
CO5	2	2	2	2	2	2	1	-	2	2
W. AV	2	2	2	2	2	2	1	-	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

SEMESTER – VII

Internship Training between VI and VII semester Break

CC	81171	INTERNSHIP	I	Credits -4	Hours - 4
Objectives	Developing and learning the industry procedures in apparel Learning about the company and all the process followed in the company Insight about running a company from start to surveying, growth and sustaining Understanding the market and customer needs towards the brand Sustainability and technology influence in the firm Documenting everyday work progress and procedures				
Unit I	Students have to undergo an internship at any design house / buying house / export house / retail brand house / boutique / or any other fashion design related business entity.				
Unit II	Students have to understand the complete business process and design criteria at industry and their markets.				
Unit III	An internship document has to be submitted in prescribed format in addition to Internship certificate.				
Unit IV	A team consisting of Internal & External Experts will evaluate the Report.				
Unit V	PechaKucha Presentation followed by Viva-Voce.				

Reference and Text Books:

Making most of your Internship by A strategic Approach by Rayon K Gower & Michael A. Mulvaney
 Retail Internship by Samuel Moore.
 Summer Intern by Carrie Karasova & Jill Kargman
 The Internship Manual : A Step by Step Guide to Getting the Internship of your dreams by Sharise S. Kent

Web Resources:

<https://successfulfashiondesigner.com/what-do-you-do-in-a-fashion-internship/>
<https://www.businessoffashion.com/articles/workplace-talent/how-to-excel-in-an-internship-application/>

Course Outcomes		Knowledge Level
CO1	Deal with external parties appropriately and professionally (e.g. client, users) and to use the input gathered from them in a useful way.	K1
CO2	Make trade-offs during design and development process (including understanding of various parameters such as technical quality, aesthetic quality, conceptual quality, quality of media assets, quality in terms of content and interface design etc.	K2
CO3	At the end of Internship students will be able to understand the Garment /Textile Manufacturing Function & Process in an Apparel Producing Organizations	K3
CO4	Students able to take leadership Responsibilities and Sense of Taking decision making authority for smooth function of team works	K4
CO5	Students will be able to work with all departments in a garment Manufacturing Organizations. • Internship students will know how Design Process works in the process till finished garment produced in a Garment Manufacturing Organization	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	2	2	2	2	2	2	2
CO2	2	2	2	2	2	2	2	2	2	2
CO3	2	2	2	2	2	2	2	2	2	2
CO4	2	2	2	2	2	2	2	2	2	2
CO5	2	2	2	2	2	2	2	2	2	2
W. AV	2	2	2	2	2	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

CC	81172	NEW MEDIA DESIGN - FASHION CAD	P	Credits - 4	Hours - 4
Objectives	Learning the software patternmaking method Introducing the technology towards the pattern making techniques Learning the grading in pattern making Understanding the layout and planning of the pattern				
Unit I	Gain knowledge of software tools and techniques used for digital illustration product development				
Unit II	Learning advanced techniques for creating patterns and products for display in 3D				
Unit III	Understand the usage of software in design, development, management of the fashion product from concept to delivery (focus on design and product development)				
Unit IV	Using Design software, illustrate a line sheet and tech pack with appropriate flat sketch drawings				
Unit V	Illustrating Fabric using appropriate design Software & Building patterns using computer aided software's				

Reference and Text Books:

Computer Fundamentals: Concepts, Systems & Applications, Sixty Edition, Sinha P.K and Priti Sinha , BPB Publication

Web Resources:

<https://techpacker.com/blog/design/the-beginners-guide-to-cad-sketches-in-fashion/>
<https://axisdesignindia.com/cad-fashion-design-software/>

Course Outcomes		Knowledge Level
CO1	Using Design software, Developing the designs as professional flat sketch drawings. Creating print design as illustrations to incorporate in garments	K1
CO2	Using Design software, Developing the designs as professional 3d drawings. Learns to incorporate illustrated designs into 3D	K2
CO3	Using Design software, developing the designs for advanced presentation layouts. Understanding the flow of conceptualization to the end product.	K3
CO4	Organizing the layout - Descriptions of elements - Flat sketches - Annotations & Measurements - Bill of materials - Construction details	K4
CO5	Texture Creation - Adjusting refining - Color adjustments - Opacity & Blending mode Pattern Draft a Front Basic Block, Draft a Back Basic Block, Marker Planning / Lay Planning, Grading	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	-	-	-	3	1	2	2	2	2
CO2	2	-	-	-	3	1	2	2	2	2
CO3	2	-	-	-	3	1	2	2	2	2
CO4	2	-	-	-	3	1	2	2	2	2
CO5	2	-	-	-	3	1	2	2	2	2
W. AV	2	-	-	-	3	1	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	3	3	2
CO2	3	2	3	3	2
CO3	3	2	3	3	2
CO4	3	2	3	3	2
CO5	3	2	3	3	2
W. AV	3	2	3	3	2

CC	81173	PATTERN MAKING & GARMENT CONSTRUCTION – KNITWEAR	P	Credits -4	Hours - 4
Objectives	1.Introduction to Knitted fabrics and special sewing Machines 2. Drafting pattern for a garment with knitted fabrics 3. Drafting pattern for a garment with knitted fabrics 4. Drafting pattern for a garment with knitted fabrics. 5. Drafting pattern for a garment with knitted fabrics				
Unit I	Handling the knit fabric and special sewing machine functions and parts. Drafting pattern for a garment with knitted fabrics (Sportswear). Drafting pattern for Kids Wear				
Unit II	Polo T.Shirt pattern drafting and construction, Garment construction: Kids Wear for the following, A Line Frock, Waist line frock Garment construction: Knit Wear for the following				
Unit III	Raglan T.Shirt pattern drafting and construction				
Unit IV	Unitard pattern drafting and construction				
Unit V	Sweatshirts pattern drafting and construction				

Reference and Text Books:

Sewing with knits and Stretch Fabrics - Sharon Czachor

Sewing with Knits: Classic, Stylish Garments from Swimsuits to Eveningwear – Connie Long

Web Resources:

<https://fashive.org/courses/basics-of-garment-construction-and-pattern-making/>

<https://techpacker.com/blog/design/apparel-pattern-making/>

<https://sewport.com/learn/pattern-making>

Course Outcomes					Knowledge Level
CO1	To be able to understand the knit fabric, machine techniques and parts of the machine				K1
CO2	To be able to understand the Polo T-shirt pattern making and construction of the garment				K2
CO3	Understanding the pattern making and construction of the reglan T-shirt garment				K3
CO4	Understanding the pattern making and construction ways for Unitard garments				K4
CO5	Understanding the pattern making and construction of sweatshirt garments.				K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	2	1	1	2	2	2	2
CO2	2	2	2	2	1	1	2	2	2	2
CO3	2	2	2	2	1	1	2	2	2	2
CO4	2	2	2	2	1	1	2	2	2	2
CO5	2	2	2	2	1	1	2	2	2	2
W. AV	2	2	2	2	1	1	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	2
CO2	3	3	3	2	2
CO3	3	3	3	2	2
CO4	3	3	3	2	2
CO5	3	3	3	2	2
W. AV	3	3	3	2	2

Allied	81174	DESIGN MANAGEMENT & PROFESSIONAL PRACTICE	P	Credits - 2	Hours - 4
Objectives	1. Develop management skills enabling them to engage in innovative projects based on design as a strategic asset. 2. Managing the design research and steps to be taken to be for the process 3. Understanding the different process and the departments involved. 4. Laws and regulations to be followed through the process				
Unit I	Designer attributes. Setting up a design office. Finding clients				
Unit II	Business correspondence. Brief and briefing. Letter of contract. Professionalism and ethics. Costing design and fee estimation.				
Unit III	Management of design Process, Human factor in managing design / team work. Design as a Management tool. Design evaluation				
Unit IV	Patent and design registration laws / procedure.				
Unit V	Contemporary discussion with the artists and designers.				

Reference and Text Books:

Brustein David and Frank Stasiowski, 'Project Management for the Design Professional', Whitney Library of Design, New York, 1982
Oakley, Mark (Ed.), 'Design Management – A Handbook of Issues and Methods', Basil Blackwell Ltd., 1990. Case studies by Design Management Institute, USA.

Web Resources:

<https://cgscholar.com/bookstore/cgrn/200/205/about>
<https://bimcorner.com/what-is-design-management-managing-design-in-practice/>

Course Outcomes		Knowledge Level
CO1	Students will learn Design Management and Professional Practice and understanding the challenges of running a studio/company and how to overcome them.	K1
CO2	To be able to understand process for a for a design proposal and the importance of the design proposal, contract	K2
CO3	To be able to understand the role of Human resources in the design management process	K3
CO4	Importance of patent and the procedure to follow for the design registration and patent	K4
CO5	The students will be able to, 1. Demonstrate a high degree of professionalism characterized by initiative and creativity. 2. Express ideas effectively and communicate information appropriately and accurately using a range of media including ICT. 3. Develop working relationships using teamwork and leadership skills 4. Critically reflect on experience of significant managerial responsibility on setting up a design firm 5. Having an ability to design a component or a product applying all the relevant standards and with realistic constraints 6. Having a clear understanding of professional and ethical responsibility 7. Having a good cognitive load management skill	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	2	1	1	2	2	2	2
CO2	2	2	2	2	1	1	2	2	2	2
CO3	2	2	2	2	1	1	2	2	2	2
CO4	2	2	2	2	1	1	2	2	2	2
CO5	2	2	2	2	1	1	2	2	2	2
W. AV	2	2	2	2	1	1	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

CC	81175	VISUAL MERCHANDISING AND BRANDING	P	Credits -4	Hours - 4
Objectives	Understanding the importance of visual merchandising Understanding the changing trends and the market Learning the ways of marketing and the communicating through visually Learning the different ways of store arrangements and display Learning the different materials used for visual merchandising				
Unit I	Meaning of Visual Merchandising, scope of VM . Impulse of VM,Course Objective ,Types of VM, art of VM ,Visual Merchandising strategies				
Unit II	Purpose of VM, Important of VM, VM Success factors, Principle of VM, Error to avoid VM				
Unit III	Course Objective Good Store Design & Store Environments, Merchandise Presentation. Methods of display. Element of Merchandise. Promotional signs, Floor Signages Types of Entrance. Types of Window display				
Unit IV	Store Interior. Lighting &Colours, Types of Store Fixtures, Store layout Variations, Types of Space. Types of Props, Types of Mannequins. Alternative to Mannequins.				
Unit V	Merchandise Displays types, Point of Purchases, Interior display Types, Drapers &Hangers. Type of 6. Types of Pinup Techniques, Visual Communication,				
Reference and Text Books: Visual Merchandising 2nd edition Paperback–2011by Tony Morgan Contemporary Visual Merchandising and Environmental Design 2006 by Jay Diamond Professor Emeritus & Ellen Diamond Ajunct Faculty Visual Merchandising by Swati Bhalla, Anuraag S.2010 2. Visual Merchandising, Third edition: Windows and in-store displays for retail, Tony Morgan					
Web Resources: https://www.resonai.com/blog/visual-merchandising https://fitsmallbusiness.com/visual-merchandising-guide/?_cf_chl_tk=9m6_5yJXtA18sKO79iBrbVBaI_XdLVsDDfC.7_OoWLY-1706865236-0-gaNycGzND6U					
Course Outcomes					Knowledge Level
CO1	At the end of the course students will understand, define and grasp key terms and principals involved in the components of visual merchandising				K1
CO2	Students will obtain a broad understanding of display and be able to employ strategies for making timely and attractive, profitable display decisions within retailing.				K2
CO3	Students acquired knowledge about the role of VM in a retail store and the influence of VM on behavior of shoppers				K3
CO4	Students get knowledge about all the requirement that would be necessary to put the store display that would make the customers to see that				K4
CO5	Would be able to design and plan with proper requirements that would be necessary for the space given				K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	2	3	2	2	2	2	2
CO2	2	2	2	2	3	2	2	2	2	2
CO3	2	2	2	2	3	2	2	2	2	2
CO4	2	2	2	2	3	2	2	2	2	2
CO5	2	2	2	2	3	2	2	2	2	2
W. AV	2	2	2	2	3	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

Allied	81176	DESIGN RESEARCH SEMINAR	P	Credits -2	Hours - 4
Objectives	Introduction to design research Developing the proposal and developing the thesis Learning the main factors to be followed in research Developing the insights of design research				
Unit I	Introduction to design research: What and Why; Current issues with design research and the need for a design research methodology; Major facts of design and design research Introduction to DRM - a design research methodology - its main components, and examples to explain the components				
Unit II	Types of design research, determining type of research to be persuaded Starting design research: Clarification of requirements: Identifying research topics, carrying out literature search, consolidating the topic into research questions and hypotheses, and developing a research plan				
Unit III	Starting design research: Clarification of requirements: Identifying research topics, carrying out literature search, consolidating the topic into research questions and hypotheses, and developing a research plan Types of descriptive study; Processes for carrying out descriptive studies for developing an understanding a facet of design and its influences; Introduction to associated descriptive study real-time and retrospective research methods for data collection such as protocol analysis, questionnaire surveys, interviews etc; Introduction to quantitative and qualitative data analysis methods				
Unit IV	Types of prescriptive study; Processes for developing design support and associated prescriptive study research methods Types of support evaluation; Processes for evaluating a design support, and associated Evaluation study research methods				
Unit V	Types and structures of research documentation; Approaches and guidelines for documenting and reporting research process and outcomes				

Reference and Text Books:

1. Blessing, L.T.M., and Chakrabarti, A. DRM, a Design Research Methodology, Springer, 2009.
2. Blessing, L.T.M., and Chakrabarti, A. DRM: A Design Research Methodology, in International Conference on The Science of Design - The Scientific Challenge for the 21st Century, INSA, Lyon, France, 15-16, 2002.
3. Blessing, L.T.M., Chakrabarti A. and Wallace, K.M. An Overview of Design Studies in Relation to a Design Research Methodology, Designers: the Key to Successful Product Development, Frankenberger & Badke-Schaub (Eds.), Springer-Verlag, 1998

Web Resources:

<https://researchmethod.net/research-design/>
<https://www.qualtrics.com/blog/design-research/>
<https://www.interaction-design.org/literature/topics/design-research>

Course Outcomes		Knowledge Level
CO1	Design research ideas and concepts	K1
CO2	Design proposal writing and thesis writing	K2
CO3	Factors to be followed in design research	K3
CO4	Understanding the insights of research	K4
CO5	Following the procedure of the research	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	2	1	2	2	2	2	2
CO2	2	2	2	2	1	2	2	2	2	2
CO3	2	2	2	2	1	2	2	2	2	2
CO4	2	2	2	2	1	2	2	2	2	2
CO5	2	2	2	2	1	2	2	2	2	2
W. AV	2	2	2	2	1	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

DSE - IV	81177 A	DESIGN PROCESS A. KNITWEAR	P	Credits -4	Hours - 6
Objectives	Understanding the knit wear category Learning a sport and the physical activity involved in that Understanding the technology based and sustainable garment used Understanding the technologies used in the knit wear				
Unit I	Classification of knitted garments - fully cut, stitch shape cut, fully-fashioned, and integral- whole garment knitting techniques - circular garment length machines, seamless body wear.				
Unit II	Styles - fabric quality specifications. Operation sequence, cutting, and production techniques, machineries used. Special attachments for briefs - Y front briefs and trapeze front briefs, cross over front briefs - vests and lingerie				
Unit III	Prototype ,Product production. Knowing the right fabric and right finishes				
Unit IV	Research process to make a collection in knit wear, Theme, Mood board, Color board, Form development, Silhouette development, Illustration exploration, Final collection board				
Unit V	Cutting techniques, cutting machines- operating difficulties and remedies. Sewing of sweater strips- types of stitches and seams used in sweaters, common sewing defects and its remedies- pressing of sweaters- open buck, steam press, body form steam press.				

Reference and Text Books:

Terry Blackenbury, "Knitted Clothing Technology", Blackwell Science, 1996.
 David Spencer, "Knitting Technology", Pergamon Press, Oxford 2001.
 Charles Richman, "Guide to Manufacture of Sweater, Knit Shirts and Swim Wear", National Knitted Outer Wear Association, New York, 1992. 2. George A Tay, "Fundamentals of weFP knitted fabrics", National Knitwear and Sportswear Association, 1996

Web Resources:

<https://www.technosport.in/>
<https://aastey.com/blogs/liveaastey/15-activewear-brands-in-india-to-add-style-and-comfort-to-your-workouts>

Course Outcomes		Knowledge Level
CO1	At the end of the course participants will be able understand all the aspects of knitting process.	K1
CO2	Participants will learn about principle of knitting, formation of knitter fabric, properties, quality, processing and application to develop same samples and product for end use.	K2
CO3	Students will be able to understand the Production techniques for a knit wear fabric. The difference of production and quality in product making	K3
CO4	Students will be able to do their collection based on knit wear collection. The trends and market study will be done apart from the learning knit techniques.	K4
CO5	Students will be able to understand the knit wear market and create a collection based on the knit wear production techniques.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	-	-	-	1	1	2	2	2	2
CO2	3	-	-	-	1	1	2	2	2	2
CO3	3	3	3	3	1	1	2	2	2	2
CO4	3	3	3	3	1	1	2	2	2	2
CO5	3	3	3	3	1	1	2	2	2	2
W. AV	3	1.8	1.8	1.8	1	1	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

DSE - IV	81177 B	B. SPORTSWEAR	P	Credits -4	Hours –6
Objectives	Understanding the sportswear category Learning a sport and the physical activity involved in that Understanding the technology based and sustainable garment used Understanding the technologies used in the sports wear				
Unit I	Trend research, market study, customer study. Knowing about the market trends in terms of technology				
Unit II	Taking a particular sport and knowing the clothing needs for the physical activity. Technology requirement for the chosen sport				
Unit III	Research procedure, Theme selection, Mood board, Color board, Silhouette development, Illustrations exploration, Collection look				
Unit IV	Cutting techniques, cutting machines- operating difficulties and remedies. Sewing of sweater strips- types of stitches and seams used in sweaters, common sewing defects and its remedies- pressing of sweaters- open buck, steam press, body form steam press.				
Unit V	Product analysis, Photography, Design process documentation				

Reference and Text Books:

Terry Blackenbury, "Knitted Clothing Technology", Blackwell Science, 1996.
 David Spencer, "Knitting Technology", Pergamon Press, Oxford 2001.
 Charles Richman, "Guide to Manufacture of Sweater, Knit Shirts and Swim Wear", National Knitted Outer Wear Association, New York, 1992. 2. George A Tay, "Fundamentals of weFP knitted fabrics", National Knitwear and Sportswear Association, 1996.

Web Resources:

<https://www.technosport.in/>
<https://aastey.com/blogs/liveaastey/15-activewear-brands-in-india-to-add-style-and-comfort-to-your-workouts>

Course Outcomes		Knowledge Level
CO1	Would be able to understand the present market and customer needs. New technology required a new technology development. Sustainability requirement	K1
CO2	Able to understand a particular sport and under the physical activity required and the understanding the anatomy of the body. Technology needs for the particular sport	K2
CO3	Students will be able to do their collection based on knit wear collection. The trends and market study will be done apart from the learning knit techniques.	K3
CO4	Students will be able to understand the Production techniques for a Sports wear fabric. The difference of production and quality in product making	K4
CO5	Students will be able to understand the Production techniques for a knit wear fabric. The difference of production and quality in product making	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	-	-	-	1	1	2	2	2	2
CO2	3	-	-	-	1	1	2	2	2	2
CO3	3	3	3	3	1	1	2	2	2	2
CO4	3	3	3	3	1	1	2	2	2	2
CO5	3	3	3	3	1	1	2	2	2	2
W. AV	3	1.8	1.8	1.8	1	1	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

DSE - IV	81177 C	C. KIDS WEAR	P	Credits -4	Hours - 6
Objectives	Introduction to the kids wear category Understanding the kids wear garments and the concepts to be involved Understanding the market and the customer needs Developing the collection through design process				
Unit I	Trend research, market study, customer study. Knowing about the market trends in terms of technology				
Unit II	Research procedure, Theme selection, Mood board, Color board, Silhouette development, Illustrations exploration, Collection look				
Unit III	Prototype, Product production. Knowing the right fabric and right finishes				
Unit IV	Product analysis. Changes if any required. Photography				
Unit V	Documentation of the process. Softcopy				

Reference and Text Books:

Bryan Lawson, How Designers Think: The Design Process Demystified, Om Books.
 Tim Parsons, Thinking: Objects Contemporary Approaches to Product Design, Academic Press.
 Adedeji B. Badiru, Christina F. Rusnock & Vhance V. Valencia, Project Management for Research: A Guide for Graduate Students, CRC Press.

Web Resources:

https://www.researchgate.net/publication/353023171_Multifunctional_Children_Clothing_Design_Process

Based_on_the_Eco-Fashion_Design_Model

https://fashion-incubator.com/childrens_wear_design/

Course Outcomes		Knowledge Level
CO1	Would be able to understand the present market and customer needs. New technology required a new technology development. Sustainability requirement	K1
CO2	Students will be able to do their collection based on knit wear collection. The trends and market study will be done apart from the learning knit techniques.	K2
CO3	Students will be able to understand the Production techniques for a kids wear fabric. The difference of production and quality in product making	K3
CO4	Students will be able to understand the Production techniques for a kids wear fabric. The difference of production and quality in product making	K4
CO5	Students will be able to understand the Production techniques for a kids wear fabric. The difference of production and quality in product making	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	1	1	1	1	2	2	2	2	2
CO2	2	1	1	1	1	2	2	2	2	2
CO3	2	1	1	1	1	2	2	2	2	2
CO4	2	1	1	1	1	2	2	2	2	2
CO5	2	1	1	1	1	2	2	2	2	2
W. AV	2	1	1	1	1	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

SEMESTER – VIII

CC	81181	DEGREE PROJECT	PR	Credits -8	Hours -18
	Objectives	To be able to understand the importance of project working with a company Developing a collection working with a brand Documenting the procedure Understanding the design process followed in industry Maintaining the timeline for the completion of the collection			
	Unit I	Students have to carry out a range of ensembles incorporating the detailed design methodology, research & process.			
	Unit II	The student can do it either at the School or at any industrial organization depending upon the sponsorship or mutual agreement of the organization, student and the School.			
	Unit III	Students have to give their presentation in front of external jury members in form of Show casing the collection as per guide by Subject Faculty for presentation.			
	Unit IV	Also students advised to prepare printed documents of Fashion Project Collection replica of portfolio in printed well finished documents form			
	Unit V	Theme selection 2. Research on theme 3. Garment construction & detailing 4. Jury Presentation 5. Display & Presentation through fashion show • Each student has to closely work with the faculty members or any other members assigned to him/her & submit the following- - Market Survey Report – Target Market / Target Client Segment. This can be done by studying a identified brand label, store visit (market place store & virtual online store) & consumer survey for this brand. - Fabric & Trim Research Report. - Forecast Research Report. - Identification of particular Trends to be used in the styling & design development. - Theme / Inspiration Board & it write up. - Mood Board & it write up. - Client / Market Board & it write up. - Inspirational Key Words – Minimum of 5 words. Colour Board with 2” x 2” colour chips. Pantone number & Pantone Name. Fabric Swatch Board with EPI, PPI, Count, Construction, GSM, Rate & Sourced Destination. - Trim Board with Technical particulars, Rate & Sourced Destination. - Design Development Sheets. - Final Illustration with Rendered garments. Any one collection consist of five to seven ensembles of any of below i.e.: Men’s wear, Women’s wear, Kid’s wears, corporate wear, bridal wear - Flats & Specification sheet. - Costing. • Styles & stitch development. • INTERNAL & EXTERNAL JURY PRESENTATION AND VIVA • Photo shoot • Fashion Design Collection Show Casing.			

Reference and Text Books:

Schutt, R. K. (2012). Investigating the Social World: The Process and Practice of Research (7th edition). Los Angeles: Sage.

Poindexter, P. M., & McCombs, M. E. (2000). Research in Mass Communication: A Practical Guide. Bedford/St.Martin’s.

Web Resources:

<https://www.interaction-design.org/literature/topics/design-research>

<https://researchmethod.net/research-design/>

<https://www.researchprospect.com/how-to-write-a-research-design/>

Course Outcomes		Knowledge Level
CO1	Student will be able apply their knowledge, Skills & Industry Experience so for	K1

	gained from Semester -I till Semester -VIII to Create Innovative Ensembles a Range of Design Collection for Showcasing in a public platform	
CO2	Students will able to develop design & development fashion outfits as per research study of Market Trends for commercially viable.	K2
CO3	Students will gain confident own self for Trend Research & Development.	K3
CO4	Students would be able to document the graduation project and show them in the future reference for their career needs.	K4
CO5	Students will able to develop design & development fashion outfits as per research study of Market Trends for commercially viable.	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	2	3	2	2	2	2	2
CO2	3	2	2	2	3	2	2	2	2	2
CO3	3	2	2	2	3	2	2	2	2	2
CO4	3	2	2	2	3	2	2	2	2	2
CO5	3	2	2	2	3	2	2	2	2	2
W. AV	3	2	2	2	3	2	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3
CO2	3	3	3	3	3
CO3	3	3	3	3	3
CO4	3	3	3	3	3
CO5	3	3	3	3	3
W. AV	3	3	3	3	3

	81182	DESIGN RESEARCH REPORT WRITING	PR	Credits - 6	Hours - 12
Objectives	Define research: explain and apply research terms; describe the research process and the principle activities, skills and ethics associated with the research process Explain the relationship between theory and research. Describe and compare the major quantitative and qualitative research methods in mass communication research.				
Unit I	Define research; explain and apply research terms; describe the research process and the principle activities, skills and ethics associated with the research process				
Unit II	Explain the relationship between theory and research. Describe and compare the major quantitative and qualitative research methods in mass communication research.				
Unit III	Propose a research study and justify the theory as well as the methodological decisions, including sampling and measurement. Understand the importance of research ethics and integrate research ethics into the research process.				
Unit IV	Be able to assess and critique a published journal article that uses one of the primary research methods in the field. 7. Be able to construct an effective questionnaire that employs several types of survey questions.				
Unit V	Construct an effective research proposal that will serve as the launching point for the study you conduct next semester.				

Reference and Text Books:

Schutt, R. K. (2012). Investigating the Social World: The Process and Practice of Research (7th edition). Los Angeles: Sage.

Poindexter, P. M., & McCombs, M. E. (2000). Research in Mass Communication: A Practical Guide. Bedford/St. Martin's.

Web Resources:

<https://www.interaction-design.org/literature/topics/design-research>

<https://researchmethod.net/research-design/>

<https://www.researchprospect.com/how-to-write-a-research-design/>

Course Outcomes		Knowledge Level
CO1	Students will be able to select appropriate quantitative methodologies for use in a study to be performed in the spring. These methodologies include, but are not limited to, experimental, survey and content analysis.	K1
CO2	Students will be able to describe basic approaches to qualitative research. These methodologies include, but are not limited to, case studies, in-depth interviews and focus groups.	K2
CO3	Students will be able to identify and critique articles based on different research methods	K3
CO4	Students will be able to construct a questionnaire relying on several types of questions	K4
CO5	Students will be able to write an effect research proposal that spells out a project they will conduct spring semester	K5

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	3	3	3	2	3	2	2	2	2
CO2	2	3	3	3	2	3	2	2	2	2
CO3	2	3	3	3	2	3	2	2	2	2
CO4	2	3	3	3	2	3	2	2	2	2
CO5	2	3	3	3	2	3	2	2	2	2
W.A V	2	3	3	3	2	3	2	2	2	2

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	2	2	2
CO2	2	2	2	2	2
CO3	2	2	2	2	2
CO4	2	2	2	2	2
CO5	2	2	2	2	2
W. AV	2	2	2	2	2

UG Programme

Passing minimum

- A candidate shall be declared to have passed in each course if he/she secures not less than 40% marks in the End Semester Examinations and 40% marks in the Internal Assessment and not less than 40% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.
- The passing minimum for CIA shall be 40% out of 25 marks (i.e.10 marks) in Theory/ Practical Examinations.
- The passing minimum for University Examinations shall be 40% out of 75 marks (i.e. 30 marks) for Theory /Practical papers.
- The candidates not obtain 40% in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters (2 chances will be given) by writing the CIA tests or by submitting assignments.
- Candidates, who have secured the pass marks in the End-Semester Examination and in the CIA but failed to secure the aggregate minimum pass mark (E.S.E + C I.A), are permitted to improve their Internal Assessment mark in the following semester and/or in University examinations.
- A candidate shall be declared to have passed in the Dissertation/Project report/Internship report if he/she gets not less than 40% marks in the Internal Assessment and End Semester Examinations and not less than 40% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.
- A candidate who gets less than 40% in the Dissertation / Internship/ Project Report must resubmit the thesis. Such candidates need to take again the Viva-Voce on the resubmitted report/thesis.

18.2 Grading of the Courses

The following table gives the marks, Grade points, Letter Grades, and classifications meant to indicate the overall academic performance of the candidate.

Conversion of Marks to Grade Points and Letter Grade (Performance in Course / Paper)

RANGE OF MARKS	GRADE POINTS	LETTER GRADE	DESCRIPTION
- 100	9.0 – 10.0	O	Outstanding
- 89	8.0 – 8.9	D+	Excellent
- 79	7.5 – 7.9	D	Distinction
- 74	7.0 – 7.4	A+	Very Good
- 69	6.0 – 6.9	A	Good
- 59	5.0 – 5.9	B	Average
- 49	4.0 – 4.9	C	Satisfactory

- 39	0.0	U	appear
SENT	0.0	AAA	SENT

- a) Successful candidates passing the examinations and earning a GPA between 9.0 and 10.0 and marks from 90 – 100 shall be declared to have Outstanding (O).
- b) Successful candidates passing the examinations and earning GPA between 8.0 and 8.9 and marks from 80 - 89 shall be declared to have Excellent (D+).
- c) Successful candidates passing the examinations and earning GPA between 7.5 – 7.9 and marks from 75 - 79 shall be declared to have Distinction (D).
- d) Successful candidates passing the examinations and earning GPA between 7.0 – 7.4 and marks from 70 - 74 shall be declared to have Very Good (A+).
- e) Successful candidates passing the examinations and earning GPA between 6.0 – 6.9 and marks from 60 - 69 shall be declared to have Good (A).
- f) Successful candidates passing the examinations and earning GPA between 5.0 – 5.9 and marks from 50 - 59 shall be declared to have Average (B).
- g) Successful candidates passing the examinations and earning GPA between 4.0 – 4.9 and marks from 40 - 49 shall be declared to have Satisfactory (C).
- h) Candidates earning GPA between 0.0 and marks from 00 - 39 shall be declared to have Re-appear (U).
- i) Absence from an examination shall not be taken as an attempt.

From the second semester onwards the total performance within a semester and continuous performance starting from the first semester are indicated respectively by Grade Point Average (GPA) and Cumulative Grade Point Average (CGPA).

These two are calculated by the following formulae

$$\text{GRADE POINT AVERAGE (GPA)} = \frac{\sum C_i G_i}{\sum C_i}$$

GPA = Sum of the multiplication of grade points by the credits of the courses

Sum of the credits of the courses in a Semester

18.3 Classification of the final result

The final result of the candidate shall be based only on the CGPA earned by the candidate.

- a) Successful candidates passing the examinations and earning CGPA between 9.5 and 10.0 shall be given Letter Grade (O+) and those who earned CGPA between 9.0 and 9.4 shall be given Letter Grade (O) and declared to have First Class –Exemplary*.
- b) Successful candidates passing the examinations and earning CGPA between 7.5 and 7.9 shall be given Letter Grade (D), those who earned CGPA between 8.0 and 8.4 shall be given Letter Grade (D+) and those who earned CGPA between 8.5 and 8.9 shall be given Letter Grade (D++) and declared to have First Class with Distinction*.

- c) Successful candidates passing the examinations and earning CGPA between 6.0 and 6.4 shall be given Letter Grade (A), those who earned CGPA between 6.5 and 6.9 shall be given Letter Grade (A+), and those who earned CGPA between 7.0 and 7.4 shall be given Letter Grade (A++) and declared to have First Class.
- d) Successful candidates passing the examinations and earning CGPA between 5.0 and 5.4 shall be given Letter Grade (B) and those who earned CGPA between 5.5 and 5.9 shall be given Letter Grade (B+) and declared to have passed in the Second Class.
- e) Successful candidates passing the examinations and earning CGPA between 4.0 and 4.4 shall be given Letter Grade (C) and those who earned CGPA between 4.5 and 4.9 shall be given Letter Grade (C+) and declared to have passed in the Third Class.
- f) Absence from an examination shall not be taken as an attempt.

Final Result

CGPA	Grade	Classification of Final Result
9.5 – 10.0 9.0 and above but below 9.5	O+ O	First Class – Exemplary*
8.5 and above but below 9.0 8.0 and above but below 8.5 7.5 and above but below 8.0	D++ D+ D	First Class with Distinction*
7.0 and above but below 7.5 6.5 and above but below 7.0 6.0 and above but below 6.5	A++ A+ A	First Class
5.5 and above but below 6.0 5.0 and above but below 5.5	B+ B	Second Class
4.5 and above but below 5.0 4.0 and above but below 4.5	C+ C	Third Class
0.0 and above but below 4.0	U	Re-appear

$$\text{CUMULATIVE GRADE POINT AVERAGE (CGPA)} = \frac{\sum_n \sum_i C_{ni} \quad G_{ni}}{\sum_n \sum_i C_{ni}}$$

CGPA = Sum of the multiplication of grade points by the credits of the entire programme

Sum of the credits of the course for the entire Programme

Where ‘Ci’ is the Credit earned for Course i in any semester; ‘Gi’ is the Grade Point obtained by the student for Course i and ‘n’ refers to the semester in which such courses were credited.

CGPA (Cumulative Grade Point Average) = Average Grade Point of all the Courses passed starting

from the first semester to the current semester.

Note: * The candidates who have passed in the first appearance and within the prescribed Semesters of the UG Programme (Major, Allied, and Elective courses alone) are eligible for this classification.