

**ST. TERESA'S COLLEGE (AUTONOMOUS)  
ERNAKULAM**

**Affiliated to Mahatma Gandhi University, Kottayam**



**CURRICULUM FOR  
M.Sc. FASHION DESIGNING**

**Under Credit & Semester System  
(2025 Admissions Onwards)**

**ST. TERESA'S COLLEGE (AUTONOMOUS), ERNAKULAM**

**BOARD OF STUDIES IN FASHION DESIGNING**

**LIST OF MEMBERS**

1. Dr. C. S. Jayaraman, Professor, Dept. of English, and Dept. of Visual Media & Communication, School of Arts and Sciences, Amrita Vishwa Vidyapeetham, Kochi. (Subject Expert).
2. Dr. Jayalakshmi I, Associate Professor, Department of Costume Design and Fashion, Chikkanna Government Arts College, Tiruppur, Tamil Nadu. (Subject Expert).
3. Ms. Rajani Devi T R, Assistant Professor, Department of Home Science, Morning Star Home Science College, Angamaly South P.O, Ernakulam (University Nominee).
4. Mr. Jobin Joy, Head Designer, Seematti, Kochi (Industry Expert)
5. Ms. Anusha Augustine, Vice President, Trivandrum Sarvodaya Sangh, Ooruttukala, Neyyantinkara (Industry Expert)
6. Ms. Dhanya K. B., Costume Designer in South Indian Film Industry and Advertisement Industry (Alumni Representative).
7. Dr. Lekha Sreenivas, Associate Professor, Centre Co-ordinator, Department of Fashion Designing, St. Teresa's College (Autonomous) Ernakulam, Kerala. (Centre Coordinator and Member)
8. Ms. Nair Supriya Damodaran, Assistant Professor, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam (Member)
9. Dr. Vinitha Paulose, Chairperson and Head of the Department, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam
10. Ms. Dhanya P, Assistant Professor, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam (Member)
11. Ms. Jeshy Varghese, Assistant Professor, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam (Member)
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13. Ms. Dayana Simon, Assistant Professor, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam (Member)

14. Ms. Aneeta V. J., Assistant Professor, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam (Member)
15. Ms. Alphy M John., Assistant Professor, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam (Member)
16. Ms. Jesna John, Assistant Professor, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam (Member)
17. Ms. Aswathi K, Assistant Professor, Department of Fashion Designing, St. Teresa's College (Autonomous), Ernakulam (Member)

**MINUTES OF THE BOARD OF STUDIES MEETING OF THE  
DEPARTMENT OF FASHION DESIGNING HELD ON 13.03.2025**

This is to certify that the revised syllabus of the M.Sc. Fashion Designing for 2025 admissions onwards has been scrutinized and approved at the Board of Studies Meeting which was held on 13.03.2025. The complete revised syllabus of M.Sc. Fashion Designing was presented before the Board of Studies and discussed in detail. The revised syllabus was approved by the Board of Studies.

The following members attended the meeting:-

1. Dr. C. S. Jayaraman, Professor, Dept. of English, and Dept. of Visual Media & Communication, School of Arts and Sciences, Amrita Vishwa Vidyapeetham, Kochi. (Subject Expert).
2. Ms. Rajani Devi T R, Assistant Professor, Department of Home Science, Morning Star Home Science College, Angamaly South P.O, Ernakulam. (University Nominee).
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**FACULTY OF THE DEPARTMENT WHO HAVE CONTRIBUTED  
TOWARDS CURRICULUM AND SYLLABUS IN M.Sc. FASHION  
DESIGNING**

1. Dr. Lekha Sreenivas, Associate Professor, Centre Co-ordinator, Department of Fashion Designing, St. Teresa's College (Autonomous) Ernakulam, Kerala. (Centre Coordinator and Member)
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## **ACKNOWLEDGEMENT**

I acknowledge with gratitude all the guidance and help given by our Directors, Rev. Sr. Tessa CSST and Rev. Sr. Francis Ann CSST and Principal, Prof. Dr. Alphonsa Vijaya Joseph during the course of restructuring the syllabus of M.Sc. Fashion Designing. I also remember and acknowledge with gratitude all the members of the Board of Studies for their constructive suggestions and contributions in restructuring of all the courses of this Masters Programme. I thank all the faculty members of the Department, for taking great effort to prepare this syllabus. I am also grateful to all the members of the Curriculum Committee of the college for their guidance during the syllabus framing process. Above all, I bow my head before God Almighty for all the guidance he has continuously given to us in all our endeavours.

**Dr. VINITHA PAULOSE**

**CHAIRMAN**

**BOARD OF STUDIES OF FASHION DESIGNING**

## **PREFACE**

As an autonomous institution under Mahatma Gandhi University, St. Teresa's College is committed to enhancing its curriculum while adhering to the essential guidelines set by the University and Higher Education Council. Our aim is to cultivate a well-rounded educational experience. Within the framework of the prescribed syllabi, we have unified our efforts to foster an inspiring academic environment that empowers both teachers and students to delve deeper into knowledge and contribute to its dissemination and growth. It is crucial to emphasize that the generation and sharing of Quality Knowledge—which is vital for the growth and development of students and society as a whole—constitute the core mission of any educational institution. The revised syllabi of our programs are designed in such a way to offer students innumerable opportunities for authentic, real-world learning experiences that will enhance their reasoning, creativity, intelligence and problem-solving abilities. This approach will enable them to attain knowledge of universal significance and relevance, fostering personal growth, civic responsibility, economic proficiency and the overall welfare of community, society and world at large.

We would like to acknowledge the dedication of our teachers in restructuring the syllabi and defining course outcomes that prioritize the cognitive and intellectual development of our learners. This initiative instils the confidence necessary for them to conduct independent and scholarly research in their areas of professional interest, positioning them as effective global cross-cultural educators.

We extend our congratulations to the Prof. Dr. Alphonsa Vijaya Joseph, Principal, Dr. Kala M.S., Dean of Self Financing, Dr. Mary Liya C.A, Faculty Coordinator for syllabus revision, who have effectively coordinated the syllabus restructuring across all programs. We strive to transform lives and make a meaningful impact both locally and globally through the creation, sharing, and application of knowledge. We look forward to sharing the outcomes of our curriculum restructuring and hope that these resources will inspire reflection on the advancements in learning within our institution, as well as contribute to the global educational landscape.

**Sr. Tessa CSST & Sr. Francis Ann CSST**

Directors, St. Teresa's College

## **FOREWORD**

Autonomy in higher education signifies a commitment to responsibility and accountability, which ultimately fosters excellence in academics and proactive governance. St. Teresa's College was granted autonomous status in 2014, and since then, we have made concerted efforts to uphold a high standard of quality in the education we provide. In 2019, the college achieved re-accreditation by NAAC with an A++ grade (CGPA 3.57).

This academic autonomy has empowered us to refine our syllabus to meet the evolving needs of today's students. The current educational landscape presents numerous challenges, and it is essential that our curricula and syllabi reflect the significant shifts occurring across various disciplines. To this end, we have gathered structured feedback from students, alumni and industry experts, incorporating their suggestions into our syllabi.

Our Board of Studies, established for each department, meets regularly within the designated timeframe to engage in thorough discussions regarding various aspects of the curricula and syllabi. The IQAC team has facilitated numerous workshops and conferences to equip our faculty with the necessary skills to design syllabi and formulate question papers for internal assessments, ensuring that the learning outcomes outlined in the syllabus are met and that examinations are conducted fairly and transparently.

The responsibilities that come with our autonomy are indeed substantial, but we have united in our efforts to tackle the challenges that arise. Our focus has been on shaping young women into responsible citizens who will contribute to nation-building in exemplary ways. To enhance industry-academia linkage and ensure students are placement-ready, the curriculum will emphasize the importance of internships and application-oriented research projects, fostering a sense of social responsibility and equipping students with practical skills to facilitate entrepreneurship. We are dedicated to nurturing their academic aspirations alongside their skills in co-curricular activities. To align with the needs of the new generation of students, we plan to restructure our postgraduate programs in the upcoming academic year.

I extend my heartfelt gratitude for the unwavering support and guidance provided by Rev. Sr. Tessa CSST and Rev. Sr. Francis Ann CSST, the Directors of the College. I would also like to express my special thanks to the team led by Dr. Kala M.S and Dr. Mary Liya C.A. for coordinating the syllabus restructuring of our programs, as well as to the Heads of Departments and all faculty members for their dedication, commitment and exceptional contributions to this important initiative.

**PROF. ALPHONSA VIJAYA JOSEPH**  
**PRINCIPAL**

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## **PREAMBLE**

The aim of the Postgraduate education is to provide high quality education as well as a supportive learning environment for the students to reach their full academic potential. The higher education has to inculcate in students the spirit of hard work and research aptitude to pursue further studies in the nationally/internationally reputed institutions as well as prepare them for a wider range of career opportunities in interdisciplinary fields.

The Board of Studies in Fashion Designing has restructured the syllabi for M.Sc. Fashion Designing so as to monitor, review and enhance educational experience which ensures that the Post Graduate Education remains intellectually demanding and relevant to current needs of Fashion Designing graduates. The thrust is given in fostering a friendly and stimulating learning environment which will motivate the students to reach high standards, enable them to acquire real insight into Fashion Designing and become self-confident, committed and adaptable graduates. With this in mind, we aim to provide a firm foundation in every aspect of Fashion Designing and to develop analytical, experimental, computational, logical and reasoning skills of students.

The Board of Studies acknowledges and appreciates the good effort put in by the faculty members of the Department of Fashion Designing to restructure the syllabus for M.Sc. Fashion Designing in the institution which will be implemented for the admissions from 2025 onwards.

## **PROGRAMME OUTCOMES (POs) OF POSTGRADUATE**

### **PROGRAMMES:**

The integration of Outcome-Based Education (OBE) stands as a cornerstone of the postgraduate programmes at St. Teresa's College (Autonomous), Ernakulam, with the Programme Outcomes (POs) intricately aligned to the vision and mission of the college. By adopting OBE, the institution meticulously cultivates graduates who are not only equipped with advanced knowledge and critical skills but are also adept in addressing professional challenges, contributing to society, and embracing lifelong learning, thereby fostering well-rounded, responsible individuals committed to excellence in their fields. The POs for the post graduates of St. Teresa's college are listed below:

#### **PO1: Advanced Knowledge and Application**

Graduates will demonstrate an advanced and integrated understanding of their discipline, to effectively apply this knowledge to solve complex, real-world challenges, showing originality in developing innovative solutions that contribute to their field and to society.

#### **PO2: Critical Thinking and Analytical Skills**

Graduates will critically evaluate complex problems, synthesize information from diverse sources, and employ advanced analytical reasoning to formulate evidence-based solutions in line with contemporary needs.

#### **PO3: Research and Innovation**

Graduates will be able to conduct independent, original research using appropriate scientific or creative methodologies, thereby contributing new knowledge or insights to implement innovative practices and provide solutions to the issues of contemporary world.

#### **PO4: Interdisciplinary and Collaborative Skills**

Graduates will collaborate effectively in interdisciplinary and multicultural teams, leveraging the strengths of various disciplines to address multifaceted problems, reflecting the global best practice of professionals who can operate in diverse group settings.

**PO5: Communication Skills**

Graduates will be skilled in articulating their ideas, research findings, and solutions clearly and effectively in both oral and written formats, ensuring engagement and understanding across diverse audiences.

**PO6: Technological Proficiency and Innovation**

Graduates will be proficient in using modern technologies and digital tools relevant to their field, applying technological innovations to enhance research, professional practice, and societal well-being, and ensuring they remain at the cutting edge of their discipline.

**PO7: Global Awareness and Societal Engagement**

Graduates will integrate knowledge of global trends, cultural diversity, and sustainable development principles into their work, actively engaging with society to promote inclusivity, equity, and environmental stewardship in line with global citizenship values.

**PO8: Ethical and Professional Responsibility**

Graduates will uphold the highest standards of ethics and professionalism in all their academic and professional endeavours and will make informed decisions that reflect integrity and ethical consideration, including respect for diverse perspectives and awareness of the social and environmental implications of their actions.

**PO9: Advocacy for Social Justice and Inclusive Development**

Graduates will leverage their knowledge, skills, and experiences to advocate for social justice, equality, and the empowerment of marginalized communities, engaging in initiatives that promote inclusive and sustainable development, thereby contributing to the well-being of society.

**PO10: Lifelong Learning and Professional Development**

Graduates will embrace a mindset of lifelong learning, continually adapting to new technologies and societal needs by proactively seeking new learning opportunities and adapt to emerging technologies and evolving industry trends, engaging in ongoing professional development to remain at the forefront of their field.

### **PROGRAMME EDUCATIONAL OBJECTIVES (PEOs)**

The M.Sc. Fashion Designing prepares graduates to achieve key objectives within a few years of completion, focusing on professional success, societal contributions, and lifelong learning. The Programme Educational Objectives (PEOs) of M.Sc. Fashion Designing, outlined below, are designed to equip graduates with the skills and knowledge for continued growth and advancement in the field of Fashion Designing.

**PEO1:** - Graduates will have designing and technical skills which will enable them to find innovative solutions in the fashion industry.

**PEO2:** - Graduates will effectively teach and mentor students in the principles, techniques, and trends of fashion designing and will engage in scholarly research to contribute to the academic and research areas in fashion and disseminate their findings through publications and workshops.

**PEO3:** - Graduates will integrate sustainable practices and ethical considerations into their design processes, promoting social and environmental responsibility in the fashion industry.

## **PROGRAMME SPECIFIC OUTCOMES**

The Department of Fashion Designing is committed to provide an enriched educational experience to develop the knowledge, skills and attributes of students to equip them for life in a complex and rapidly changing world.

On completion of the M.Sc. Fashion Designing our students should be able to demonstrate the programme specific outcomes listed below:

At the end of the programme, the student will be able to

**PSO1:** Develop innovative and quality fashion designs, integrating advanced technical, artistic, and conceptual skills (Apply)

**PSO2:** Explain about the concepts and theories related to fashion design, clothing, and textiles. (Understand)

**PSO3:** Apply advanced research methodologies to explore trends, consumer behaviour, materials, and techniques within the fashion industry. (Apply)

**PSO4:** Create a thematic collection of five to six garments and a designer portfolio. (Create)

**PSO5:** Develop entrepreneurial skills to set up their own venture. (Apply)

### **Job Opportunities**

The students who complete M.Sc. Fashion Designing can work as Fashion Designers, Fashion Stylist, and Costume Designers in advertisement and movie field, Fashion Illustrators, Textile Designers, Merchandisers, Quality Controllers, Pattern Masters, Store Managers, Sourcing Managers, Fashion Consultants, Fashion Choreographers, Visual Merchandisers, and Event Managers.

**Eligibility for admission**

Graduation in

- Design,
- Fashion Designing,
- Fashion Technology,
- Costume Designing,
- Costume Design and Fashion,
- Costume and Fashion Designing,
- Fashion Design and Technology,
- Apparel Designing,
- Apparel and Fashion Design,
- Fashion and Design,
- Fashion and Apparel Designing,
- Fashion and Apparel Design,
- Fashion and Textile Design,
- Textile and Apparel Design,
- Garment Designing and Production,
- Fashion Apparel Management,
- Apparel Production Technology,
- Apparel Manufacturing and Merchandising,
- B.Sc. Home Science (All Branches)
- Bachelor of Fine Arts,
- Home Science with specialisation in Clothing and Textiles.
- Graduation with illustration, pattern making and garment construction as core paper.

OR

- Any Graduation with P.G. Diploma in Fashion Designing.

Students who have completed B.Sc. Home Science (All Branches except Clothing and Textiles) and Bachelor of Fine Arts shall be admitted to M.Sc. Fashion Designing on

condition that these students have to complete the Bridge Course (“Fundamentals of Fashion”) in the first semester itself.

Weightage of 45 marks will be given to those who have passed the degree examination with fashion designing or allied courses as specified above

**Duration of the Programme:** Four Semesters

**Examination:** Credit and Semester system (CSS)

Direct Grading system with 7-point scale

**Medium of instruction and assessment:** English

**Faculty under which the Degree is awarded:** Faculty of Science

## **PROGRAMME STRUCTURE**

### **STRUCTURE OF M.Sc. FASHION DESIGNING**

The M.Sc. Fashion Designing shall include two types of courses, Core courses and Elective courses. There shall also be an internship, dissertation, and comprehensive viva-voce as core courses. The programme also includes assignment/seminar/practical etc. The total credit for the programme is fixed at 80.

#### **THEORY COURSES:**

There are seven theory courses spread through the four semesters of the M.Sc. Programme. Distribution of theory courses is as follows - Semester I has three core courses and Semester II has two core courses. In Semester III, there is one core course and in Semester IV one elective course can be chosen from the choices of Elective courses given. One Elective course can be chosen as per the interest of the students, availability of faculty and academic infrastructure.

#### **PRACTICAL**

All four semesters will have courses on laboratory practical. The practical examinations will be conducted at the respective examination centres by one external and one internal examiner appointed by the controller of examinations at the end of each semester. The programme provides all the necessary practical skills and knowledge required to become a skilled entrepreneur.

#### **I. INTERNSHIP**

After the second semester, the students are required to undergo an internship for a period of one month in a garment industry or Boutique/Film Industry/ Advertisement Industry under the guidance of a recognised fashion designer or a stylist for gaining practical experience in the field. A viva for their internship will be conducted at the end of the IV semester by an external examiner and an internal examiner.

#### **II. SUSTAINABLE COLLECTION**

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

### **III. FASHION STYLING**

The students will have to try a wide range of styling skills while designing a collection which will improve their organisational and communication skills. They will develop a creative flair and eye for design. This course will help them to stay up to date with the current fashion trends. A viva based on their presentation will be conducted at the end of the IV semester by an external examiner and an internal examiner.

### **IV. CREATIVE FASHION CHOREOGRAPHY AND FASHION MODELLING**

The students will have to create or select a music track and stage settings for a theme that they will select for the design presentation. This will help them to be unique in their design presentation in future endeavours. The Fashion model Grooming and Fashion Choreography are also very important part of this which will equip them with the creative Ramp Presentation of their Thematic Design Collection. A viva based on their presentation will be conducted at the end of the IV semester by an external examiner and an internal examiner.

### **V. DESIGN PORTFOLIO**

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

### **VI. PROJECT**

The project of the PG programme should be relevant and innovative in nature. The type of project can be decided by the student and the guide (a faculty of the department or other department/college/university/institution). The project work should be taken up seriously by the student and the guide. The project should be aimed to motivate the inquisitiveness and research aptitude of the students. The students may be encouraged to present the results of the project in seminars/symposia. The conduct of the project may be started at the beginning of Semester III, with its evaluation scheduled at the end of Semester IV along with the practical examination as being practiced in the present syllabus. The project is evaluated by external and internal examiners.

## **VII. COMPREHENSIVE VIVA VOCE**

A viva voce examination will be conducted by internal and external examiners at the time of evaluation of the project. The components of viva consist of subject of special interest, fundamental concepts, topics covering all semesters and awareness of current or advanced topics.

### **COURSE CODE**

The courses in the programme are coded according to the following criteria. The first two letters of the code indicate the name of programme, i.e. FD stands for Fashion Designing. Next digit is to indicate the semester. i.e., FD1 (Fashion Designing, 1st semester). This is followed by the letter C or E indicating whether the course is a core course or elective course as the case may be. (However, in the case of Project/Comprehensive viva voce this letter is omitted.) Next two digits indicate the course number (avoided in the case of Project/Comprehensive viva voce). The letter/letters T/P/ PR/V follows it and is used to indicate theory/ practical/ project/ viva. The next letter will be M which indicates that the programme is for masters. The last two digits 25 represent the year in which restructuring is done.

**DISTRIBUTION OF COURSES AND CREDITS**

<b>Sem</b>	<b>Course Code</b>	<b>Course Title</b>	<b>Teaching hours per week</b>	<b>Credit</b>	<b>Total credit</b>
I	FD1C01TM25	Research Methodology and Statistics	4	4	<b>20</b>
	FD1C01PM25	Artistic Fashion Illustration	6	4	
	FD1C02PM25	Design Draping	7	4	
	FD1C02TM25	Fashion Advertising and Visual Merchandising	4	4	
	FD1C03TM25	Ethnic Textiles	4	4	
II	FD2C03PM25	Fashion Accessory Designing	6	4	<b>20</b>
	FD2C04PM25	Fabric Manipulation and Adornment	5	4	
	FD2C04TM25	Fashion Retailing	4	4	
	FD2C05PM25	Textile Designing for Home Furnishing	6	4	
	FD2C05TM25	Introduction to E-Marketing	4	4	
III	FD3C06PM25	Computer Aided Fashion Designing	5	4	<b>20</b>
	FD3C07PM25	Sustainable Collection	4	4	
	FD3C08PM25	Advanced Pattern Making	6	4	
	FD3C09PM25	Advanced Garment Construction	6	4	
	FD3C06TM25	Environmental Fashion Design	4	4	
IV	FD4E01TM25	Fashion Communication	3	3	<b>20</b>
		OR			
	FD4E02TM25	Socio-Psycho Aspects of Clothing	3	3	
	FD4C10PM25	Fashion Styling	6	3	
	FD4C11PM25	Creative Fashion Choreography and Fashion Modelling	6	3	
	FD4C12PM25	Design Portfolio	5	3	
	FD4IM25	Internship	-	2	
	FD4PRM25	Project	5	4	
	FD4VM25	Comprehensive Viva Voce	-	2	
	<b>TOTAL</b>				<b>80</b>

**ELECTIVE COURSES:**

Sem	Course code	Course Title	Teaching hours/ week	Credit
IV	FD4E01TM25	Fashion Communication	3	3
		OR		
	FD4E02TM25	Socio-Psycho Aspects of Clothing	3	3

**Distribution of credits:**

The total credit for the programme is fixed at 80. The distribution of credit points in each semester and allocation of the number of credits for theory courses, practical, project and viva is as follows- The credit of theory courses is 4 per course in the first, second and third semesters. The credit for practical courses is 4 credits in the first, second and third semester and 3 credits in the fourth semester. The elective courses in the fourth semester will have 3 credits. The internship will have 2 credits, project 4 credits and comprehensive viva voce will have 2 credits. The distribution of credit is shown below:

Semester	Course	Credits	Total Credits
I	3 Theory Core Courses	3x4=12	20
	2 Practical Core Courses	2x4=8	
II	2 Theory Core Courses	2x4=8	20
	3 Practical Core Courses	3x4=12	
III	1 Theory Core Course	1x4=4	20
	4 Practical Core Courses	4x4=16	
IV	1 Theory Elective Course	1x3=3	20
	3 Practical Core Courses	3x3=9	
	Internship	1x2=2	
	Project	1x4=4	
	Comprehensive Viva Voce	1x2=2	
<b>TOTAL</b>			<b>80</b>

## **EVALUATION AND GRADING**

The evaluation for each course shall contain two parts such as In-Semester Assessment (ISA) and End Semester Assessment (ESA). The ratio between ISA and ESA shall be 1:3 and 25% weightage shall be given to ISA and 75% to ESA. Both ISA and ESA shall be carried out using direct grading system.

Evaluation (Both ISA and ESA) to be done by the teacher is based on a Six-point scales shown in the table below:

<b>GRADE</b>	<b>GRADE POINT</b>	<b>RANGE</b>
A <sup>+</sup>	5	4.50 to 5.00
A	4	4.00 to 4.49
B	3	3.00 to 3.99
C	2	2.00 to 2.99
D	1	0.01 to 1.99
E	0	0.00

Direct Grading System based on a 7 – point scale is used to evaluate the performance of students in both ISA and ESA.

For all courses (theory & practical), semester/ overall programme, the letter grades for **GPA/SGPA/CGPA** and its indicators are given in the following table.

<b>RANGE</b>	<b>GRADE</b>	<b>INDICATOR</b>
4.50 to 5.00	A+	Outstanding
4.00 to 4.49	A	Excellent
3.50 to 3.99	B+	Very good
3.00 to 3.49	B	Good
2.50 to 2.99	C+	Fair
2.00 to 2.49	C	Marginal
0.00 to 1.99	D	Deficient (Fail)

### **IN-SEMESTER ASSESSMENT (ISA)**

The In Semester Assessment is to be done by continuous assessments of the components given below. The components of ISA for theory and practical and their weightage are as in the following tables.

<b>THEORY</b>		<b>PRACTICALS</b>	
<b>COMPONENTS</b>	<b>WEIGHTAGE</b>	<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Assignment	2	Written / Lab test	3
Seminar	4	Lab involvement and record	1
Test Papers (Average of 2)	4	Viva	1
<b>TOTAL</b>	<b>10</b>	<b>TOTAL</b>	<b>5</b>

The two test papers in the Theory component should be in the same model as the ESA question paper. For test papers, questions shall be set in such a way that the answers can be awarded A<sup>+</sup>, A, B, C, D or E grade.

The performance of students in the seminar and assignment should also be documented in terms of grades.

The components for assignments and seminars are as in the following table:

<b>ASSIGNMENT COMPONENTS</b>	<b>SEMINAR COMPONENTS</b>
Punctuality	Content
Content	Presentation

The components of ISA for project and their weightage are as in the following table.

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Relevance of the topic and analysis	2
Project content and presentation	2
Project viva	1
<b>TOTAL</b>	<b>5</b>

The ISA of the project is done by the supervising guide of the department or the member of the faculty decided by the head of the department. The project work may be started at the end of Semester II. The supervising guide should keenly and sincerely observe the performance of the student during the course of project work. The supervising guide is expected to inculcate in students, the research aptitude and aspiration to learn and aim high in the realm of research and development. A maximum of two students may be allowed to perform one project work if the volume of the work demands it. Project evaluation begins with (i) The selection of problem, (ii) Literature survey, (iii) Work plan, (iv) Experimental / theoretical setup/data collection, (v) Characterization techniques/ computation/ analysis (vi) Use of modern software for data analysis/experiments (SPSS) and (vi) Preparation of project report. The project internal grades are to be submitted at the end of Semester IV.

The components of ISA for comprehensive viva voce and their weightage are as in the following table.

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Fundamental concepts	3
Awareness of current /advanced topics	2
<b>TOTAL</b>	<b>5</b>

#### **SUSTAINABLE COLLECTION**

<b>COMPONENT</b>	<b>WEIGHTAGE</b>
Designing	2
Pattern Making	2
Garment Construction	1
<b>TOTAL</b>	<b>5</b>

#### **FASHION STYLING**

<b>COMPONENT</b>	<b>WEIGHTAGE</b>
Presentation	3
Punctuality	2
<b>TOTAL</b>	<b>5</b>

**CREATIVE FASHION CHOREOGRAPHY AND FASHION MODELLING**

<b>COMPONENT</b>	<b>WEIGHTAGE</b>
Presentation	3
Punctuality	2
<b>TOTAL</b>	<b>5</b>

**DESIGN PORTFOLIO**

<b>COMPONENT</b>	<b>WEIGHTAGE</b>
Punctuality	2
Design Assignment	3
<b>TOTAL</b>	<b>5</b>

**PROJECT**

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Relevance of the topic and analysis	2
Project content and presentation	2
Project viva	1
<b>TOTAL</b>	<b>5</b>

**INTERNSHIP**

<b>COMPONENT</b>	<b>WEIGHTAGE</b>
Depth of research	5
<b>TOTAL</b>	<b>5</b>

### **GENERAL INSTRUCTIONS FOR ISA**

- The In-Semester assessment should be fair and transparent. The responsibility of evaluating the ISA is vested on the teacher(s) who teach the course. The evaluation of the components should be published and acknowledged by students.
- The assignments/ seminars / test papers are to be conducted at regular intervals. These should be marked and promptly returned to the students.
- One teacher appointed by the Head of the Department will act as a coordinator for consolidating grade sheet for ISA in the department in the format provided by the Controller of the examinations. The consolidated grade sheets are to be published in the department notice board, one week before the closing of the classes for ISA. The grade sheet should be signed by the coordinator and counter signed by the Head of the Department and the Principal.
- There shall be no separate minimum grade point for ISA of theory, practical, project and comprehensive viva voce. Though no separate minimum is required for internal evaluation for a pass, a minimum C grade is required for a pass in an external evaluation. And a minimum C grade is required for pass in a course.
- The consolidated grades in specific format are to be kept in the college for future references for 2 years. The consolidated grades in each course should be uploaded to the Institution Portal at the end of each semester as directed by the Controller of Examinations.
- There shall not be any chance for the improvement of ISA grade points.

### **Grievance Redressal Mechanism for ISA**

There will be provision for grievance redressal at three levels, viz,

1. At the level of teacher concerned,
2. At the level of departmental committee consisting of Head of the Department, Coordinator and teacher concerned,
3. At the level of college committee consisting of the Principal, Controller of Examinations and Head of the Department.

### **END SEMESTER ASSESSMENT (ESA)**

The End Semester Assessment of all semesters shall be conducted by the institution on the close of each semester. A minimum C grade is required for a pass in ESA. Also in aggregate, a minimum C grade is required for a pass in a course.

Students with less than 73% aggregate attendance during a semester are not eligible to attend ESA of any course.

If a student represents her Institution/ University / State/ Nation in Sports /NCC/ NSS or Cultural or any other officially sponsored activities such as college union/university union etc, she shall be eligible to claim the attendance for the actual number of days participated subject to a maximum of 15 days in a semester based on the specific recommendations of the Head of the Department or teacher concerned.

For reappearance/ improvement, students may appear along with the next batch.

However, the students who fail in Semester 3 will have the opportunity to appear for a special supplementary (SAVE AN YEAR-SAY) exam conducted at the end of Semester 3.

### **QUESTION PAPER PATTERN FOR THEORY COURSES.**

All the theory question papers are of three hour duration. All question papers will have three parts. The question shall be prepared in such a way that the answers can be awarded the grades A+, A, B, C, D or E.

The questions in each section will be grouped according to the Course Outcomes (COs), with the selection of questions to be answered falling under a single CO. Thus, the mandatory attempt of all COs can be ensured for the calculation of course outcome attainment.

**Part A:** Questions in Part A are very short answer type. A total of eight questions need to be answered, each carrying a weightage of 1, contributing to a cumulative weightage of 8 for the section.

For courses with 4 COs, there will be 4 bunches of 3 questions each, assigned to each CO, and students must answer 2 questions from each bunch.

For courses with 5 COs, there will be 2 bunches of 2 questions each, assigned to the COs assessed in Part C, from which 1 question must be answered. Additionally, 3 bunches containing 3 questions each will be allotted to the remaining COs, from which 2 questions must be answered

**Part B:** Part B consists of problem solving and short essay type questions related to the course. A total of six questions need to be answered, each carrying a weightage of 2, contributing to a cumulative weightage of 12 for the section.

For courses with 4 COs, there will be 2 bunches of 4 questions each, assigned to those COs not assessed in Part C, and students must answer 3 questions from each bunch.

For courses with 5 COs, there will be 3 bunches of 3 questions each, assigned to the COs not assessed in Part C, from which students must answer 2 questions from each bunch.

**Part C:** Part C will have four questions, grouped into two bunches, with each bunch containing two questions related to the same CO. Students must answer one question from each set. Each question will carry a weightage of 5, contributing to a total weightage of 10 for Part C.

Maximum weightage for End-Semester Assessment is 30. Therefore, Maximum Weighted Grade Point (WGP) is 150.

**DIRECTIONS FOR QUESTION SETTERS:**

- 1) Questions shall be set to assess knowledge acquired, standard and application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge.
- 2) Due weightage shall be given to each module on content/teaching hours allotted to each module.
- 3) The question setter shall ensure that questions are set as per the course outcomes.
- 4) A question paper shall be a judicious mix of short answer type, short essay type/problem solving type and long essay type questions.
- 5) The questions shall be set in such a way that the answers can be awarded A<sup>+</sup>, A, B, C, D or E grade.
- 6) Different types of questions shall be given different weightage to quantify their range as shown below:

<b>Sections</b>	<b>Type of Questions</b>	<b>Weightage</b>	<b>No. of COs</b>	<b>Number of questions to be answered (CO*- COs assessed in Part C)</b>
<b>Part A</b>	Short Answer type	1	4	2 out of 3 from each CO bunch
			5	1 out of 2 from each CO* bunch 2 out of 3 from each CO bunch
<b>Part B</b>	Short essay/ problem solving type	2	4	3 out of 4 from each CO bunch
			5	2 out of 3 from each CO bunch
<b>Part C</b>	Long Essay type	5	4	1 out of 2 from each CO* bunch
			5	

**BLUEPRINT (For Courses with 4 COs or 72 hours)**

CO	Part A Weight 1 each (Total weights=8)	Part B Weight 2 each (Total weights =12)	Part C Weight 5 each (Total weights = 10)	Total Weights (30 out of 48)
	Part Ai (2 out of 3 questions of each CO)	Part Bi (3 out of 4 questions of a given CO)	Part Ci (1 out of 2 questions of a given CO)	
CO1	3	0/0/0/4/4/4	2/2/2/0/0/0	13/13/13/11/11/11
CO2	3	0/4/4/0/0/4	2/0/0/2/2/0	13/11/11/13/13/11
CO3	3	4/0/4/0/4/0	0/2/0/2/0/2	11/13/11/13/11/13
CO4	3	4/4/0/4/0/0	0/0/2/0/2/2	11/11/13/11/13/13

- Part A will contain section Ai (A1 to A4)
- Part B will contain Bi sections (B1 to B2)
- Part C will contain Ci sections (C1 to C2)
- COs assessed in Part C (Essay) will not appear in Part B section.
- The blue print models are numbered as 4BP<sub>1</sub> to 4BP<sub>6</sub> denoted by each slash in the table

**BLUEPRINT (For Courses with 5 COs or 90 hours)**

CO	Part A Weight 1 each (Total weights=8)		Part B Weight 2 each (Total weights =12)	Part C Weight 5 each (Total weights = 10)	Total Weights (30 out of 51)
	Part Ai * [1 out of 2 questions of each CO*]	Part Ai [2 out of 3 questions of each CO]	Part Bi [2 out of 3 questions of a given CO]	Part Ci [1 out of 2 questions of a given CO*]	
CO1	2/2/2/2/0/0/ 0/0/0/0	0/0/0/0/3/3/ 3/3/3/3	0/0/0/0/3/3/3/ 3/3/3	2/2/2/2/0/0/0/0 /0/0	12/12/12/12/9/ 9/9/9/9/9
CO2	2/0/0/0/2/2/ 2/0/0/0	0/3/3/3/0/0/ 0/3/3/3	0/3/3/3/0/0/0/ 3/3/3	2/0/0/0/2/2/2/0 /0/0	12/9/9/9/12/12 /12/9/9/9
CO3	0/2/0/0/2/0/ 0/2/2/0	3/0/3/3/0/3/ 3/0/0/3	3/0/3/3/0/3/3/ 0/0/3	0/2/0/0/2/0/0/2 /2/0	9/12/9/9/12/9/ 9/12/12/9
CO4	0/0/2/0/0/2/ 0/2/0/2	3/3/0/3/3/0/ 3/0/3/0	3/3/0/3/3/0/3/ 0/3/0	0/0/2/0/0/2/0/2 /0/2	9/9/12/9/9/12/ 9/12/9/12
CO5	0/0/0/2/0/0/ 2/0/2/2	3/3/3/0/3/3/ 0/3/0/0	3/3/3/0/3/3/0/ 3/0/0	0/0/0/2/0/0/2/0 /2/2	9/9/9/12/9/9/1 2/9/12/12

- Part A will contain Ai sections (A1 to A5)
- Part B will contain Bi sections (B1 to B3)
- Part C will contain Ci sections (C1 to C2)
- Asterisk \* denotes the COs which are assessed in Part C section as Essay questions. CO\* will be absent in Part B section. Only 2 questions of CO\* each will be given in Part A section.
- While COs which are not assessed in Part C section will be allotted 3 questions each in Part A and Part B sections.
- The blue print models are numbered as 5BP<sub>1</sub> to 5BP<sub>10</sub> denoted by each slash in the table.

## **PRACTICAL, PROJECT AND VIVA VOCE EXAMINATIONS**

### **PRACTICAL EXAMINATION**

All four semesters will have courses on laboratory practical. The practical examinations will be conducted at the respective examination centres. One external examiner will be selected from the panel of examiners and one internal examiner will be selected by the department.

### **EVALUATION OF PRACTICAL EXAMINATIONS:**

The scheme of evaluation of the practical examination will be decided by the board of examiners. The different weights for assessment of different components are shown in the following table -

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Written/Lab test	10
Record	3
Viva	2
<b>Total</b>	<b>15</b>

### **SUSTAINABLE COLLECTION**

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Theme	2
Interpretation	4
Choice of Fabric	2
Garment Construction	4
Presentation	3
<b>TOTAL</b>	<b>15</b>

### **FASHION STYLING**

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Styling	8
Accessorizing	4

Overall presentation	3
<b>TOTAL</b>	<b>15</b>

### **CREATIVE FASHION CHOREOGRAPHY AND FASHION MODELLING**

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Creative choreography	6
Theme music	4
Space Design/ Stage setting	2
Overall presentation	3
<b>TOTAL</b>	<b>15</b>

### **DESIGN PORTFOLIO**

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Theme Interpretation	4
Creative research	3
Portfolio layout design	4
Neatness	4
<b>TOTAL</b>	<b>15</b>

### **PROJECT EVALUATION**

The project is evaluated by one external and one internal examiner. The project is examined along with the oral presentation of the project by the candidate. The examiners should ascertain that the project and report are genuine. Innovative projects or the results/ findings of the project presented in national seminars may be given maximum advantage. The supervising guide or the faculty appointed by the head of the department may be allowed to be present at the time of project evaluation. This is only to facilitate proper evaluation of the project. The different weightage for assessment of different components is shown in the following table.

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Relevance of the topic and analysis	2
Project content and presentation	10
Project viva	3
<b>TOTAL</b>	<b>15</b>

### **COMPREHENSIVE VIVA- VOCE EXAMINATION**

Viva-voce shall be conducted by one external examiner and one internal examiner of the board of examiners. The viva-voce shall cover questions from all courses in the programme.

The components of the ESA for comprehensive viva- voce and their weightage are as in the following table.

<b>COMPONENTS</b>	<b>WEIGHTAGE</b>
Fundamental concepts	9
Awareness of current topic/advanced topic	6
<b>TOTAL</b>	<b>15</b>

Both project evaluation and viva voce are to be conducted in batches of students formed for practical examinations.

### **REAPPEARANCE / IMPROVEMENT**

- A student who fails to secure a minimum grade (Grade C) for a pass in a course will be permitted to write the examination along with the next batch.
- The candidate who wishes to improve the grade/grade point of the End-Semester Assessment of a course / courses she has passed can do the same by appearing in the End-Semester Assessment of the semester concerned along with the immediate junior batch. This facility is restricted to first and second semesters of the programme.
- There shall be supplementary examinations (no improvement) for third semester.

### **PROMOTION**

- A student who registers for a particular semester examination shall be promoted to the next semester.

- A student having 73% attendance and fails to register for examination of a particular semester will be allowed to register notionally and is promoted to the next semester, provided application for notional registration shall be submitted within 15 days of the commencement of the next semester.

### **COMPUTATION OF GPA/SGPA/CGPA**

**Grade Point Average (GPA):** ISA and ESA are separately graded using a six point scale and the combined grade point with weightage 1 for ISA and 3 for ESA shall be applied to calculate the grade point average (GPA) of each course.

**The Semester Grade Point Average (SGPA):** After the successful completion of a semester SGPA of a student in that semester is calculated using the formula given below. **Semester Grade**

**Point Average (SGPA) =  $\frac{\sum(C_i \times GPA_i)}{\sum C_i}$**  where  $C_i$  and  $GPA_i$  are the credit point and GPA

of each course respectively.

**Cumulative Grade Point Average (CGPA)** for the programme is calculated as follows:

**CGPA =  $\frac{\sum(C_i \times SGPA_i)}{\sum C_i}$**  where  $C_i$  and  $SGPA_i$  are the total credit point and SGPA of

each semester respectively.

**Note:** A minimum of C Grade for ESA (for both theory and practical) is required for pass for a course. For a pass in a programme, a separate minimum of Grade C is required for all the individual courses. If a candidate secures D Grade for any one of the courses offered in a Semester/Programme, only D grade will be awarded for that Semester/Programme until she improves this to C grade or above within the permitted period.

**Note: On compliance with the UGC minimum standards for the conduct and award of postgraduate degrees:** Credit and semester system is followed in this program. The program has 4 semesters with eighteen weeks in each semester. In each semester there are 450 hours including both lecture and practical hours which is in compliance with the minimum 390 hours stipulated by the UGC.

**All rules and regulations are subject to change as and when modified by MG University to which St Teresa's College (Autonomous) is affiliated.**

**SYLLABI FOR THE COURSES OF**  
**M.Sc. FASHION DESIGNING**

## **SYLLABI FOR CORE COURSES**

### **SEMESTER I**

**SEMESTER I  
CORE COURSE**

**FD1C01TM25 - RESEARCH METHODOLOGY AND STATISTICS**

**Credits: 4**

**Total Lecture Hours: 72**

**Course Outcomes:**

**CO1:** Explain the various types of research, objectives of doing research, research design and sampling. (Understand)

**CO2:** Explain the different methods of data collection to be adopted in the research study. (Understand)

**CO3:** Describe data analysis and hypothesis testing procedures. (Understand)

**CO4:** Explain the components of scholarly writing and review its quality. (Understand)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	3	2	2	2
<b>CO2</b>	2	3	2	2	2
<b>CO3</b>	2	3	2	2	2
<b>CO4</b>	2	3	2	2	2

**COURSE CONTENT**

**MODULE I (CO1)**

**(18 Hours)**

Research – Meaning and objectives of research. Types of Research - Descriptive, Applied, Quantitative, Qualitative, Conceptual, Empirical. Research methods versus research methodology

Research Process- Procedural guideline for a research process Criteria for good research

Defining research problem. Research Designs: Meaning, need for research design, Concepts relating to research design.

Sampling Design: Steps in Sampling Design, Characteristics of Good Sample Design Sampling- Meaning, importance and types; random (simple, stratified, cluster), non-random sampling (incidental, purposive, quota).

**MODULE II (CO2)**

**(18 Hours)**

Methods of Data collection: Interview, observation, questionnaire, Schedules

Other methods of Data collection, Collection of Secondary Data,

Selection of appropriate method for Data collection

**MODULE III (CO3)**

**(18 Hours)**

Processing and Analysis of Data—Editing, Coding, Classification, Tabulation Principles of Tabulation, Problems in Processing-DK responses, use of percentages.

Statistics: Measures of central tendency: Mean, Median, Mode; Measures of dispersion: range, mean deviation, standard deviation, root mean square deviation, variance, Skewness and Kurtosis.

Parameter & Statistics: Fundamental sampling Definitions-Universe /population, Sampling frame, Sampling design, Statistics and Parameters, Sampling Error.

Sampling Distributions-The chi square test, t test, f test and z test Null hypothesis and tests of significance

**MODULE IV (CO4)**

**(18 Hours)**

Research Report Writing – Meaning, techniques and precautions of interpretation, Steps in writing a report, basic components of research report, lay out of research report.

Precautions of writing a report, Types of Report, Mechanics of writing a research report

Citation, Types of Citation Styles, how to write a research proposal.

*The course consists of only problem questions from measures of central tendency for external evaluation*

**REFERENCES**

1. Gupta. S, P., (2009), An Introduction to Statistical Methods, Vikas Publishing House, New Delhi.
2. Kothari. C.R., (2004), Research Methodology. K. Gupta for New Age International (P) Ltd, New Delhi
3. Kothari. L., (2007), Research Methodology, Tools and Techniques. ABD Publishers, New Delhi.

**QUESTION PAPER BLUE PRINT**

**FD1C01TM25 - RESEARCH METHODOLOGY AND STATISTICS**

**Blueprint Model 2**

Module	CO	Part A Weight 1 each (Total weights=8)				Part B Weight 2 each (Total weights =12)		Part C Weight 5 each (Total weights = 10)		Total Weights (30 out of 48)
		Part Ai (2 out of 3 questions of each CO)				Part Bi (3 out of 4 questions of a given CO)		Part Ci (1 out of 2 questions of a given CO)		
		CO1	CO2	CO3	CO4	CO2	CO4	CO1	CO3	
Module I 18 hrs	CO1	3	0	0	0	0	0	2	0	13
Module II 18 hrs	CO2	0	3	0	0	4	0	0	0	11
Module III 18 hrs	CO3	0	0	3	0	0	0	0	2	13
Module IV 18 hrs	CO4	0	0	0	3	0	4	0	0	11

**Model Question Paper**  
**Question Paper format as per Blueprint model 2**

**ST. TERESA'S COLLEGE, ERNAKULAM**  
**(Autonomous)**  
**M.Sc. FASHION DESIGNING**  
**FACULTY OF SCIENCE SEMESTER I**  
**FD1C01TM25 - RESEARCH METHODOLOGY AND STATISTICS**

**Time:3 Hours**

**Max Weightage: 30**

**Part A**

**Part A1. Answer any 2 questions from the bunch for CO1. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
1.	Define Research. Enumerate its objectives.	CO1	R
2.	Define Research Hypothesis.	CO1	R
3.	Describe research design.	CO1	U

**(2x 1= 2 weights)**

**Part A2. Answer any 2 questions from the bunch for CO2. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
4.	Describe the two methods of data collection.	CO2	U
5.	Explain the role of an enumerator.	CO2	U
6.	Cite on warranty cards.	CO2	U

**(2x 1= 2 weights)**

**Part A3. Answer any 2 questions from the bunch for CO3. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
7.	Describe skewness and kurtosis.	CO3	U
8.	Explain the types of editing.	CO3	U
9.	Define Sampling frame.	CO3	R

**(2x 1= 2 weights)**

**Part A4. Answer any 2 questions from the bunch for CO4. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
10.	Define citation.	CO4	R
11.	What is plagiarism?	CO4	R
12.	Describe APA format with an example	CO4	U

(2x 1= 2 weights)

**Part B**

**Part B1. Answer any 3 questions from the bunch for CO2. Each question carries 2 weights**

Q. No	Questions	CO	Level of Question
13.	Describe observation method of data collection.	CO2	U
14.	Explain the different types of Interviews.	CO2	U
15.	Discuss briefly on secondary data collection.	CO2	U
16.	Explain the role of an enumerator.	CO2	U

(3x 2= 6 weights)

**Part B2. Answer any 3 questions from the bunch for CO4. Each question carries 2 weights**

Q. No	Questions	CO	Level of Question
17.	Describe the steps in writing the research report.	CO4	U
18.	Explain the layout for writing a research report.	CO4	U
19.	Discuss on the points to be considered while writing a research proposal.	CO4	U
20.	Explain the different types of research report.	CO4	U

(3x 2= 6 weights)

**Part C**

**Part C1. Answer any 1 question from the bunch for CO1. Each question carries 5 weights**

Q. No	Questions	CO	Level of Question
21.	Describe the types of research and the steps involved in a research process.	CO1	U
22.	Explain in detail the different types of research	CO1	U

(1x 5= 5 weights)

**Part C2. Answer any 1 question from the bunch for CO3. Each question carries 5 weights**

Q. No	Questions	CO	Level of Question
23.	Briefly explain the steps involved in the processing of data.	CO3	U
24.	Explain the measures of central tendency. Describe the important measures of central tendency in statistical calculations	CO3	U

(1x 5= 5 weights)

**SEMESTER I**

**CORE COURSE**

**FD1C01PM25 - ARTISTIC FASHION ILLUSTRATION**

**Credits: 4**

**Total Lecture Hours: 108**

**Course Outcomes:**

**CO1:** Apply artistic and signature style fashion illustrations on to different postures of fashion models. (Apply)

**CO2:** Experiment original and expressive fashion collages, exploring various mediums and novelty techniques to produce stylish and visually appealing art presentations. (Apply)

**CO3:** Apply various techniques to render different flesh tones, fabrics, and textures. (Apply)

**CO4:** Apply surface ornamentation techniques to render garments, combining creativity and technical skills to produce intricate and detailed designs. (Apply)

**CO5:** Develop thematic garments inspired by a specified theme (Create)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	1	1	2
<b>CO2</b>	3	2	2	1	1
<b>CO3</b>	3	2	1	1	1
<b>CO4</b>	2	1	3	1	1
<b>CO5</b>	3	2	2	2	1

**COURSE CONTENT**

**MODULE I (CO1)**

**(18 Hours)**

Basic fashion figure proportions with Elongation and Stylization. Artistic Signature Style body development

(Each student has to develop their own signature style in sketching fashion)

Different shapes and styles of signature facial features- Head, eyes, nose, lips and hairs

(Students are to refer the works of different fashion artists& illustrators and their individual style of fashion sketching)

**MODULE II (CO2)**

**(20 Hours)**

Usage of Art Brushes-flat and round (with different sizes) Exploring Mediums-Pencils Art pens, Water colour pencils, Water colors, Indian ink, acrylic colours, colouring inks, photo inks, oil pastels, dry pastels,

Different kinds of textured papers are to be used for fashion sketching.

**MODULE III (CO3)**

**(20 Hours)**

Rendering Flesh tones on signature style croquis- Light, medium, tan, brown, dark, very dark Fashion analysis and rendering on different body shapes

**MODULE IV (CO3, CO4)**

**(30 Hours)**

High-end Fabric Rendering Techniques-Wools, Furs and skins, Denim/ Twill, Shine &Iridescence , sheerness and transparency, lacy and layered, beads and sequins, prints and patterns.

Surface Ornamentation Renderings.

**MODULE V (CO5)**

**(20 Hours)**

Creative Art Presentation-Fashion Collages, Stylish and expressive collages by exploring mediums and novelty techniques

(Students can use colour and handmade craft paper, magazine cut-outs, fabrics, skins and furs which can create dimensional, rich and vibrant artwork)

**Related Experience: -**

Students are required to submit a record of all the work. Assignment on garment creation for live models.

**REFERENCES**

1. Ireland. P. J., (1992), Introduction to Fashion Design, B.T. Batsford Ltd., London.
2. McKelvey. K, Munslow., (1997), Illustrating Fashion, Blackwell Science, Australia
3. Seaman. J., (1996), Fashion Illustration, B T Batsford Ltd., London
4. Kiper. A., (2011), Fashion Illustration, Inspiration and technique, David &Charles Company, UK

**Model question paper**  
**ST. TERESA'S COLLEGE (AUTONOMOUS), ERNAKULAM**  
**M.Sc. FASHION DESIGNING**  
**FACULTY OF SCIENCE- SEMESTER I**  
**PRACTICAL EXAMINATION**  
**FD1C01PM25 - ARTISTIC FASHION ILLUSTRATION**

**Time: 3 Hours**

**Max Weightage: 15**

(Answer **any one** question. Each question carries **Weightage 10**)

Q. No. I	Question	Course Outcome	Level of Question
1.	<b>Design and render a garment based on the given theme</b>  <b>CRAZY DAYS.... COZY NIGHTS</b>  a. Illustrate on a Stylized Fashion Figure b. Use Appropriate mediums for the Art work c. Usage of Proper Fabric and Surface Ornamentation Rendering Techniques d. Create and present the Fashion Art with novelty Techniques	CO1 (a)	A
		CO2 (b)	A
		CO3, CO4 (c)	A
		CO5 (d)	C
2.	<b>Design and render a garment inspired by the specified theme</b>  <b>STAY CLOSE TO NATURE AND BREATHE THE WILD AIR</b>  a. Illustrate on a Stylized Fashion Figure b. Use Appropriate mediums for the Art work c. Usage of Proper Fabric and Surface Ornamentation Rendering Techniques d. Create and present the Fashion Art with novelty Techniques	CO1 (a)	A
		CO2 ( b)	A
		CO3, CO4 (c)	A
		CO5 (d)	C

**Record (Max Weightage 3)**

	Course Outcome	Level of CO
<b>Record</b>	CO1	A
	CO2	A
	CO3	A
	CO4	A
	CO5	C

**Viva (Max Weightage 2)**

	<b>Course Outcome</b>	<b>Level of Question</b>
<b>Viva</b>	CO1	U
	CO2	U
	CO3	U
	CO4	U
	CO5	U

**SEMESTER I  
CORE COURSE**

**FD1C02PM25 –DESIGN DRAPING**

**Credits: 4**

**Total Lecture Hours: 126**

**Course Outcomes:**

**CO1:** Prepare fabrics for draping. (Apply)

**CO2:** Develop a basic bodice, skirt, and torso with variations using dart manipulation. (Apply)

**CO3:** Develop princess bodice, asymmetric bodice, and cowl variations. (Apply)

**CO4:** Design skirts and tops with details like ruffles, yokes, and pleats. (Create)

**CO5:** Create a dress with design details using advanced draping techniques. (Create)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	3	1	1	2
<b>CO2</b>	3	1	1	2	3
<b>CO3</b>	3	1	1	2	3
<b>CO4</b>	3	1	3	2	3
<b>CO5</b>	3	1	3	3	3

**COURSE CONTENT**

**MODULE I (CO1)**

**(10 Hours)**

Introduction to draping, dress forms, and preparation of fabric

**MODULE II (CO2)**

**(45 Hours)**

Basic front and back bodice

Bodice variations- dart manipulation – French dart/straight side dart/shoulder dart Basic front and back skirt

Basic front and back torso

**MODULE III (CO3), (CO4)**

**(50 Hours)**

Princess bodice, asymmetric bodice, cowl(variation)

Collars- mandarin, Peter pan

Twist

Skirts – Peg skirt, Box pleated Skirt

Variation of skirt and top with any of the design details (Ruffles, Yoke, pleats, gathers)

**MODULE IV (CO5)**

**(21 Hours)**

Design and draping of a dress with any of the design details (Ruffles, Yoke, pleats, gathers)

**RELATED EXPERIENCE**

Students have to maintain a record of all the samples—assignment in the form of a case study on famous designers who apply drapes in their collection.

**REFERENCES**

1. Armstrong. H. J., (2013, Draping for Apparel Design, Fairchild Publication, New York.
2. Crawford. C.A., (2005), The Art of Fashion Draping. Fairchild Publication, New York

**Model Question paper**  
**ST. TERESA'S COLLEGE (AUTONOMOUS), ERNAKULAM**  
**M.Sc. FASHION DESIGNING**  
**FACULTY OF SCIENCE SEMESTER –I**  
**PRACTICAL EXAMINATION**  
**FD1C01PM25 - DESIGN DRAPING**

Time: 3 Hours

Max Weightage: 15

(Answer any one question. Weightage 10)

Q. No. I	Question	Course Outcome	Level of Question
	Design and drape a cowl top by considering the following theme: <ul style="list-style-type: none"><li>• Evening wear</li><li>• Consider factors such as comfort.</li></ul> OR Design and drape a pleated skirt by considering the following theme: <ul style="list-style-type: none"><li>• Party wear</li><li>• Stylish and comfortable</li></ul>	CO5	C

**Record (Max Weightage 3)**

	Course Outcome	Level of CO
Record	CO1	A
	CO2	A
	CO3	A
	CO4	C
	CO5	C

**Viva (Max Weightage 2)**

	Course Outcome	Level of Question
Viva	CO1	U
	CO2	U
	CO3	U
	CO4	U
	CO5	U

**SEMESTER I  
CORE COURSE**

**FD1C02TM25 – FASHION ADVERTISING AND VISUAL MERCHANDISING**

**Credits: 4**

**Total Lecture Hours: 72**

**Course Outcomes:**

**CO1:** Describe the benefits of advertising promotion and types of advertising models. (Understand)

**CO2:** Explain the techniques of advertising appropriation and about various advertising agencies. (Understand)

**CO3:** Explain the terminologies used in visual merchandising. (Understand)

**CO4:** Analyse the importance of lights, displays, mannequins, props and fixtures in visual merchandising. (Analyse)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	1	3	2	1	1
CO2	2	3	2	1	1
CO3	2	3	1	1	1
CO4	1	2	2	1	3

**COURSE CONTENT**

**MODULE I (CO1)**

**(15 Hours)**

Advertising promotion – definition of advertising, benefits of advertising, ethical issues in advertising, Fashion advertising

Advertising models - AIDA model, Lavidge and Steiner model, Innovation adoption model, Information processing model, Operation model

Advertising media - its types, characteristics, media selections and media scheduling

**MODULE II (CO2)**

**(12 Hours)**

Advertising appropriation – Definition, Methods – affordable, percentage of sales, percentage of profit, competitive parity, returns on investment, objectives and tasks

Production creative strategy and execution – Advertising appeal – Rational appeal (Feature appeal, Competitive appeal, Favorable price appeal, News appeal, Product popularity appeal) and Emotional appeal (Transformational advertisement)

Advertising agency- Definition, its functions, selection and co ordination Advertising effectiveness, evaluation

**MODULE III (CO3)**

**(13 Hours)**

Visual Merchandising - Role of visual merchandiser, Visual Merchandising as career, Visual merchandising in departmental stores, multiple chain stores, small, retail outlets, Store design - Floor layout

**MODULE IV (CO4)**

**(17 Hours)**

Visual merchandising elements and techniques –

Display - Themes and schemes, designing a window display and types of window display, Wall display and options, other types of display.

Fixture – Wall Fixtures and types, floor fixtures and types Mannequins and Props – Types and Functions

**MODULE V (CO4)**

**(15 Hours)**

Lighting and Signage - types, and materials used

Point of purchase, add on sales, clearance

**REFERENCES**

- 1.Morgan. T., (2011), Fashion advertising and promotion. Fairchild publication.
- 2.Pegler. M. M., (2011), Silent selling: Best Practices and Effective. Fair Child Publishing.

**QUESTION PAPER BLUEPRINT**  
**FD1C02TM25 – FASHION ADVERTISING AND VISUAL MERCHANDISING**  
**Blueprint model 2**

Module	CO	Part A Weight 1 each (Total weights=8)				Part B Weight 2 each (Total weights =12)		Part C Weight 5 each (Total weights = 10)		Total Weights (30 out of 48)
		Part Ai (2 out of 3 questions of each CO)				Part Bi (3 out of 4 questions of a given CO)		Part Ci (1 out of 2 questions of a given CO)		
		CO1	CO2	CO3	CO4	CO2	CO4	CO1	CO3	
Module I 15 hrs	CO1	3	0	0	0	0	0	2	0	13
Module II 12 hrs	CO2	0	3	0	0	4	0	0	0	11
Module III 13 hrs	CO3	0	0	3	0	0	0	0	2	13
Module IV 17 hrs	CO4	0	0	0	3	0	4	0	0	11
Module V 15 hrs										

**Model Question Paper**  
**Question Paper format as per the Blueprint model 2**  
**ST. TERESA'S COLLEGE, ERNAKULAM**  
**(Autonomous)**

**M.Sc. FASHION DESIGNING**  
**FACULTY OF SCIENCE SEMESTER I**  
**FD1C02TM25 – FASHION ADVERTISING AND VISUAL MERCHANDISING**  
**Time: 3 Hours** **Max Weightage: 30**

**Part A**

**Part A1. Answer any 2 questions from the bunch for CO1. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
1.	Define advertising.	CO1	R
2.	State the full form of the AIDA model.	CO1	R
3.	List any two types of advertising media	CO1	R

(2x 1= 2 weights)

**Part A2. Answer any 2 questions from the bunch for CO2. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
4.	Describe an advertising agency.	CO2	U
5.	What is a competitive parity method?	CO2	U
6.	Discuss transformational advertisement?	CO2	U

(2x 1= 2 weights)

**Part A3. Answer any 2 questions from the bunch for CO3. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
7.	Give details on the techniques of visual merchandising.	CO3	U
8.	Explain the concept of a retail outlet and provide an example.	CO3	U
9.	Explain the characteristics of a good floor layout.	CO3	U

(2x 1= 2 weights)

**Part A4. Answer any 2 questions from the bunch for CO 4. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
10.	What are props? Give examples.	CO4	U
11.	Describe Fixtures and its types.	CO4	U
12.	Write a note about the point of purchase.	CO4	A

(2x 1= 2 weights)

**Part B**

**Part B1. Answer any 3 questions from the bunch for CO2. Each question carries 2 weights**

Q. No	Questions	CO	Level of Question
13.	Discuss in detail on the selection of an advertising agency.	CO2	U
14.	Explain any five methods used for advertising appropriation.	CO2	U
15.	Describe Rational and Emotional appeal strategy in advertising.	CO2	U
16.	Explain the techniques to measure advertising effectiveness.	CO2	U

(3x 2= 6 weights)

**Part B2. Answer any 3 questions from the bunch for CO4. Each question carries 2 weights**

Q. No	Questions	CO	Level of Question
17.	Describe in detail about the types of display.	CO4	U
18.	Discuss about fixtures used in retail stores.	CO4	U
19.	What are the important points to be kept in mind while installing signage.	CO4	U
20.	Differentiate realistic and abstract mannequins.	CO4	An

(3x 2= 6 weights)

**Part C**

**Part C1. Answer any 1 question from the bunch for CO1. Each question carries 5 weights**

Q. No	Questions	CO	Level of Question
21.	Explain the various models of advertising.	CO1	U
22.	Describe any seven types of advertising media.	CO1	U

(1x 5= 5 weights)

**Part C2. Answer any 1 question from the bunch for CO3. Each question carries 5 weights**

Q. No	Questions	CO	Level of Question
23.	Explain the responsibilities and tasks of a visual merchandiser in detail.	CO3	U
24.	Discuss the common types of retail store window displays and their functions in detail.	CO3	U

(1x 5= 5 weights)

**SEMESTER I**

**CORE COURSE**

**FD1C03TM25 – ETHNIC TEXTILES**

**Credits: 4**

**Total Lecture Hours: 72**

**Course Outcomes:**

**CO1:** Explain the history of clothing and textiles and the techniques of textile decoration.  
(Understand)

**CO2:** Describe about the textiles of Africa and Oriental Textiles (Understand)

**CO3:** Explain about the Persian textiles. (Understand)

**CO4:** Describe the woven, resist dyed, printed and painted textiles of India. (Understand)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	3	2	1	1
<b>CO2</b>	1	3	2	1	1
<b>CO3</b>	1	3	2	1	1
<b>CO4</b>	1	3	2	1	1

**COURSE CONTENT**

**MODULE I (CO1) (8 Hours)**

Textile –A Historical Perspective - History of Clothing and textiles, Techniques of Textile Decoration

**MODULE II (CO2) (14 Hours)**

African Textiles -Akwete cloth, Ukara dyed indigo cloth, Asooke fabric, Adire cloth, Kente cloth, Shweshwe, Bark Cloth, Kuba Textiles

**MODULE III (CO2) (15 Hours)**

Oriental Textiles - Textiles from China – Miao Textiles, Chinese Silk and brocades

Textiles from Japan -Katazome, Shibori, Zanshi weaving, Sakiori weaving, Kasuri, Sarasa, Tsuzure,

Textiles from Indonesia- Indonesian Ikat, Batik, Malaysia Songket, Iban Textiles

**MODULE IV (CO3)**

**(15 Hours)**

Islamic Textiles -lampas, velvet, seraser, and ikat, Persian Rugs and Carpets

Textiles from Iran – Termeh, Tabriz Rugs, Qalamkar

Textiles from Egypt –Coptic textiles, Tiraz Tapestry, Khayamiya, Egyptian Tapestries

Textiles from Turkey – Ottoman Textiles, Kilim Rugs and carpets

**MODULE V (CO4)**

**(20 Hours)**

Indian Textiles - Printed and Painted Textiles- Ajrakh, Sanganer ,Bagru ,Mata ni Pachedi, Roghan Work, Kalamkari ,Pabuji Par,

Resist Dyed Textiles –Bandha Sarees, Patola, Bandhini, Leheriya , Pochampalli ,Telia Rumal, Mashru, Batik

Woven Textiles-Kashmir Shawls, Brocades of Varanasi, Dacca Muslin Jamdani, Baluchari, Shawl weaving of North eastern states, Himru ,Paithani ,Chanderi ,Maheswari, Ilkal Sarees and Kanchipuram saris.

Embroidered Textiles – Phulkari, Chikankari, Chamba, Kashida Kantha, Kasuti, Kutch work.

**REFERENCES**

1. John. G., Nicholas. B., (2014), Indian Textiles. Om Books International, New Delhi.
2. Mary. S., (2003), World Textiles, A concise History, Thames and Hudson, USA
3. John. G., Bryan. S., (2005), World Textiles –A Visual Guide to Traditional Techniques, Thames and Hudson. USA.

**QUESTION PAPER BLUEPRINT  
FD1C03TM25 - ETHNIC TEXTILES  
Blueprint model 5**

Module	CO	Part A Weight 1 each (Total weights=8)				Part B Weight 2 each (Total weights =12)		Part C Weight 5 each (Total weights = 10)		Total Weights (30 out of 48)
		Part Ai (2 out of 3 questions of each CO)				Part Bi (3 out of 4 questions of a given CO)		Part Ci (1 out of 2 questions of a given CO)		
		CO1	CO2	CO3	CO4	CO1	CO3	CO2	CO4	
Module I 8 hrs	CO1	3	0	0	0	4	0	0	0	11
Module II 14 hrs	CO2	0	3	0	0	0	0	2	0	13
Module III 15 hrs										
Module IV 15 hrs	CO3	0	0	3	0	0	4	0	0	
Module V 20 hrs	CO4	0	0	0	3	0	0	0	2	13

**Model Question Paper**  
**Question Paper format as per the Blueprint model 5**  
**ST. TERESA'S COLLEGE, ERNAKULAM**  
**(Autonomous)**  
**M.Sc. FASHION DESIGNING**  
**FACULTY OF SCIENCE- SEMESTER I**  
**FD1C03TM25 - ETHNIC TEXTILES**

**Time: 3 Hours**

**Max weightage: 30**

**Part A**

**Part A1. Answer any 2 questions from the bunch for CO1. Each question carries 1 weight**

<b>Q. No</b>	<b>Questions</b>	<b>CO</b>	<b>Level of Question</b>
1.	Differentiate between handloom and power loom	CO1	U
2.	What is meant by resist dyed textiles? Give examples.	CO1	K
3.	State the meaning of embroidered textiles with examples.	CO1	K

**(2x 1= 2 weights)**

**Part A2. Answer any 2 questions from the bunch for CO2. Each question carries 1 weight**

<b>Q. No</b>	<b>Questions</b>	<b>CO</b>	<b>Level of Question</b>
4.	Describe the motifs used in Akwete cloth?	CO2	U
5.	What is Katagami?	CO2	K
6.	Identify a typical Miao Women's outfit.	CO2	U

**(2x 1= 2 weights)**

**Part A3. Answer any 2 questions from the bunch for CO3. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
7.	Discuss on Egyptian Tapestries.	CO3	U
8.	What is Turkish Catma?	CO3	K
9.	Explain on the importance of Persian rugs in Islamic textiles.	CO3	U

(2x 1= 2 weights)

**Part A4. Answer any 2 questions from the bunch for CO 4. Each question carries 1 weight**

Q. No	Questions	CO	Level of Question
10.	Describe the motifs used in Pabuji Par?	CO4	U
11.	Discuss in detail the embroidery of Himachal Pradesh and give details of the motifs used.	CO4	U
12.	What do you mean by double ikat technique?	CO4	U

(2x 1= 2 weights)

**Part B**

**Part B1. Answer any 3 questions from the bunch for CO1. Each question carries 2 weights**

Q. No	Questions	CO	Level of Question
13.	Explain in brief the history of Clothing and Textiles in the Ancient World.	CO1	U
14.	Write a note on the various techniques of Textile Decoration	CO1	U
15.	Explain loom woven textiles in India mentioning their place of origin.	CO1	U
16.	What are painted textiles? Give examples of painted textiles.	CO1	U

(3x 2= 6 weights)

**Part B2. Answer any 3 questions from the bunch for CO3. Each question carries 2 weights**

Q. No	Questions	CO	Level of Question
17.	Discuss on Tabriz rugs.	CO3	U
18.	Explain about Egyptian tapestries.	CO3	U
19.	Describe Indonesian Ikat.	CO3	U
20.	Enumerate the motifs used in Turkish textiles.	CO3	K

(3x 2= 6 weights)

**Part C1. Answer any 1 question from the bunch for CO2. Each question carries 5 weights**

Q. No	Questions	CO	Level of Question
21.	Explain about a) Akwete b) Aso oke c) Kente.	CO 2	U
22.	Discuss in detail about the various textiles of China.	CO 2	U

(1x 5= 5 weights)

**Part C2. Answer any 1 question from the bunch for CO4. Each question carries 5 weights**

Q. No	Questions	CO	Level of Question
23.	Explain about the types of shawls of Assam and Meghalaya.	CO4	U
24.	Summarize the distinctive features of Kantha, Kutch & Kashida.	CO4	U

(1x 5= 5 weights)

## **SEMESTER II**

**SEMESTER II  
CORE COURSE**

**FD2C03PM25 – FASHION ACCESSORY DESIGNING**

**Credits: 4**

**Total Lecture Hours: 108**

**Course Outcomes:**

**CO1:** Describe the history of fashion accessories, notable brands, and their impact on the fashion industry. (Understand)

**CO2:** Apply design principles and technical drawing skills to sketch and render Footwear, Bag and Jewellery. (Apply)

**CO3:** Design various styles of Tribal, Traditional, Fusion accessories. (Create)

**CO4:** Create innovative designs along with theme description, theme boards and mood boards. (Create)

**CO5:** Develop a comprehensive prototype collection of fashion accessories. (Create)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	2	2	1	1
<b>CO2</b>	3	2	2	1	3
<b>CO3</b>	3	2	2	1	1
<b>CO4</b>	3	2	2	1	1
<b>CO5</b>	3	2	2	2	3

**COURSE CONTENT**

**MODULE I (CO1)**

**(10 Hours)**

Introduction and a brief history of fashion accessories

**MODULE II (CO2)**

**(20 Hours)**

Study of basic types and popular brands of fashion accessories

Technical drawing and rendering of fashion accessories - Bag, footwear, jewellery

Material exploration- Fabrics, plastics, metals, clay and natural elements

**MODULE III (CO3)**

**(20 Hours)**

Developing design ideas (Bag, footwear, jewelry) – Tribal, traditional, fusion, innovative, futuristic

**MODULE IV (CO4)**

**(28 Hours)**

Developing Theme description, Theme board, Mood board, color board, spec sheet, rendering- final designs

**MODULE V (CO5)**

**(30 Hours)**

Final presentation

Theme based Prototype development- Bag, footwear, jewellery

**Related Experience: -**

Students have to maintain a record of all the works

Students should conduct a market survey on the brands, stores and customer preference and submit a report

**REFERENCES**

1. Peacock. J., (2000), Fashion Accessories: The Complete 20th Century Sourcebook, Thames and Hudson publishing, London
2. Meadows. C. S., Stufflebean. T., (2003), Know Your Fashion Accessories, Fairchild Publication, New York

**SEMESTER II  
CORE COURSE**

**FD2C04PM25- FABRIC MANIPULATION AND ADORNMENT**

**Credits: 4**

**Total Lecture Hours: 90**

**Course Outcomes:**

**CO1:** Develop various textures on different fabrics (Apply)

**CO2:** Create motifs using materials like pins, buttons (Create)

**CO3:** Apply advanced ornamentation techniques on to fabrics (Apply)

**CO4:** Develop fabric samples by using various adornment techniques (Apply)

**CO5:** Create a utility product having aesthetic appeal (Create)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4C</b>	<b>PSO5</b>
<b>CO1</b>	3	1	3	2	3
<b>CO2</b>	3	1	3	2	3
<b>CO3</b>	3	1	3	2	3
<b>CO4</b>	3	2	3	1	3
<b>CO5</b>	3	2	3	1	3

**COURSE CONTENT**

**MODULE I (CO1)**

**(20 Hours)**

Developing new textures using different techniques-Manipulating the fabric itself (trying textures on different types of fabric like cotton, silk, jute, linen, georgette, nylon and fabrics used for home furnishing) – sample size – 12”x12”

**MODULE II (CO2)**

**(14 Hours)**

Developing motifs using various materials on fabric like safety pins, paper clips, buttons, and zippers. Create one sample using any other material of students' choice. Sample size 12” x 12”

**MODULE III (CO3)**

**(28 Hours)**

Fabric Adornment using various techniques like pearl work, ribbon work, sequence. Sample size 12"x 12"

**MODULE IV (CO4)**

**(14 Hours)**

Fabric adornment using techniques like crochet, draw thread. cut work, quilting. Sample Size 10"x 10"

**MODULE V(CO5)**

**(14 Hours)**

Submit an artistic fabric sample based on a theme

**Related Experience: -**

Students have to maintain a record of all the samples.

**REFERENCES**

1. Wolff. C., (1996), The Art of Manipulating Fabric, Krause Publications.
2. Gardner. S., (2003), A-Z of Ribbon Embroidery, Quilters Resource
3. Cave. O., (1982), Cutwork Embroidery and How to Do it, Dover Publications.
4. Bage. P., (2007), Beginner's Guide to Drawn Thread Embroidery, Search Press.
5. Schaper. L. P., (2011), The Complete Book of Crochet Stitch Designs: 500 Classic & Original Patterns, Sterling.

**SEMESTER II  
CORE COURSE**

**FD2C04TM25 – FASHION RETAILING**

**Credits: 4**

**Total Lecture Hours: 72**

**Course Outcomes:**

**CO1:** Enumerate on the concept of retailing and various retailers in the market. (Remember)

**CO2:** Discuss the importance of Market strategy, steps in retail planning process and store layout design. (Understand)

**CO3:** Explain about various buying process, budget planning and types of vendors. (Understand)

**CO4:** Describe the techniques of pricing and responsibilities of a store manager. (Understand)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	3	2	1	1
<b>CO2</b>	1	3	2	1	1
<b>CO3</b>	2	3	1	1	1
<b>CO4</b>	1	3	2	1	1

**COURSE CONTENT**

**MODULE I (CO1)**

**(12 Hours)**

Retailing - Definition and Introduction to Retailing,

Retail market structure - Types of Retailers (based on type of merchandise sold, variety and assortment, level of service), Classification of retailers based on retail mix – (Departmental stores, Supermarkets, Discount stores, Specialty stores, Convenience stores, Kiosks and carts), Types of retail ownership – (Independent, Corporate chains, Franchising, network marketing)

**MODULE II (CO2)**

**(15 Hours)**

Retail Market Strategy - Definition, building sustainable competitive advantage, steps in strategic retail planning process.

Store location - Location Decisions, Types of retail locations (Central Business District, Shopping Centres, Free standing sites, Carts and Kiosks), site evaluation.

**MODULE III (CO2)**

**(15 Hours)**

Store layout and design - Store Layout, Types of store layout design (free flow, Grid, Loop, spine), space planning

Planning Merchandise assortments - Buying process, stock balance, planning tools for merchandise, developing sales forecast, measuring inventory turnover

**MODULE IV (CO3)**

**(15 Hours)**

Buying system - Merchandise budget plan, steps involved in merchandise plan, open to buy

Purchasing Merchandise - types of vendors, types of vendor-buyer relationship

Loss prevention - Shrinkage, types of shrinkage

**MODULE V (CO4)**

**(15 Hours)**

Pricing - Pricing strategies, Mark-ups, Markdowns, causes of Markdowns

The retail organization: types of retail organization, functional and various functional divisions, costing in a retail business

Managing store employees - responsibilities of store manager, ethical and legal issues in managing store employees.

**Related Experience:**

The students are required to submit a report on fashion store and its retailing process.

**REFERENCES**

1. Diamond. E., Diamond. J., Sheri litt., (2006), Fashion Retailing: A multi-channel approach, Fairchild books
2. Koumbis. D., (2014), Fashion Retailing: From Managing to Merchandising (basic fashion management), Fairchild books

**SEMESTER II  
CORE COURSE**

**FD2C05PM25 – TEXTILE DESIGNING FOR HOME FURNISHING**

**Credits: 4**

**Total Lecture Hours: 108**

**Course Outcomes:**

**CO1:** Illustrate the Traditional Prints and the various contemporary designs around the world.  
(Understand)

**CO2:** Assess the artistic value of traditional Indian art forms and develop new prints while maintaining the essence of the original art. (Evaluate)

**CO3:** Develop original prints incorporating elements from Eastern Textile prints. (Apply)

**CO4:** Develop various Middle Eastern textile prints (Apply)

**CO5:** Develop innovative prints and samples using Western traditional prints and art movements. (Apply)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	3	1	2	1
<b>CO2</b>	3	1	1	2	3
<b>CO3</b>	3	1	1	2	3
<b>CO4</b>	3	1	1	2	3
<b>CO5</b>	3	1	1	2	3

**COURSE CONTENT**

**MODULE I (CO1)**

**(3 Hours)**

**Introduction** - To give an overview about various traditional textile prints and its significance practised through ages in India, Eastern countries, Middle East, African and in Western countries and how innovatively designs could be applied in home furnishings.

**MODULE II (CO2)**

**(22 Hours)**

Indian Ikat, Kalamkari, Madhubani, Warli, Pattachitra, Gondh, Miniature Painting and Tanjore (Any four samples should be developed)

**MODULE III (CO3) (22 Hours)**

Eastern countries traditional prints: - Chinese, Japanese, and Indonesian Russian traditional prints (Any three samples should be developed)

**MODULE IV (CO4) (22 Hours)**

Middle East traditional prints: - Turkey, Persian African and Egyptian traditional prints (Any two samples should be developed)

**MODULE V (CO5) (19 Hours)**

Western countries traditional prints: -France, Europe, England.  
(Any two samples should be developed)

**MODULE VI (CO5) (20 Hours)**

Art Movement: -Baroque Rocco, Cubism, pop art, Art Deco, Graffiti  
(Any three samples should be developed)

**Related Experience:**

Students should maintain a record of developed prints.

**REFERENCES:**

1. Meller. S., Elffers. J, Textile Designs, Thames & Hudson, UK
2. Joyce. C., Textile Design- The complete guide to printed textiles for apparel and home furnishings, Watson Guptill Publications, USA.
3. Wisbrun. L., (2015), The complete Guide to Designing and Printing fabric: techniques tutorials and inspiration for the innovative designer, Bloomsbury Academic.
4. Jackson. L., (2011).20<sup>th</sup> Century Pattern Design: Textile and Wall Paper Pioneers. Octopus Publishing/Mitchell Beazley, London.
5. Prakash. K, (2003). Textile Designs Traditional and Floral, Jain Publishing
6. Rabbit. A., (2005), Indian Textile Prints, Pepin Press
7. Horn. D. V., (1996). African Printed Textile Designs (International Design Library, Stemmer House Publishers.

**SEMESTER II  
CORE COURSE**

**FD2C05TM25 – INTRODUCTION TO E-MARKETING**

**Credits: 4**

**Total Lecture Hours: 72**

**Course Outcomes:**

**CO1:** Explain the concept and process of online marketing (Understand)

**CO2:** Identify the importance of E marketing (Understand)

**CO3:** Discover the possibilities of online marketing (Understand)

**CO4:** Describe the customer relation management strategy (Understand)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	3	2	1	1
<b>CO2</b>	2	3	1	1	2
<b>CO3</b>	2	3	1	1	2
<b>CO4</b>	1	3	2	1	2

**COURSE CONTENT**

**MODULE I (CO1) (CO2)**

**(30 Hours)**

Marketing- Introduction, Concepts of Marketing Strategies, Fashion Marketing.

E- marketing- Definition, Introduction, Importance of E marketing, E marketing Mix, Types of E-marketing-SEO, SEM, PPC, SMM, Content marketing, Affiliate marketing, Email marketing.

E- Marketing transactions-B2B, B2C, C2C, C2B, B2G, G2B Transactions.

Payment methods in E- marketing

Advantages and disadvantages of consumer E- marketing.

**MODULE II (CO3)**

**(24 Hours)**

Online Advertising-Objectives of online advertising, Types of Display Adverts, Payment models for display advertising, how to get ads online, Targeting and Optimising, Tracking, Stepwise procedure to do online advertising, how to create a web page, challenges and advantages of online advertising.

**MODULE III (CO4)**

**(18 Hours)**

Customer Relations Management –Understanding customers, Customer centric and customer driven, CRM and Data, CRM Loyalty Programs, Benefits of CRM, Social CRM , Technology and CRM, Steps to implement a CRM Strategy

**REFERENCES**

1. Kalakota. R., Andrew B. Addison. W., (1997), Electronic Commerce: A Manager's Guide, Wesley Professional.
2. Amor. D., (2001), The E-Business Revolution: Living and Working in an Interconnected World (2nd Edition), Prentice Hall.
3. Bajaj. K. K., (2005), E Commerce: The Cutting Edge of Business., McGraw Hill Education (India) Private Limited.

## **SEMESTER III**

**SEMESTER III**

**CORE COURSE**

**FD3C06PM25–COMPUTER AIDED FASHION DESIGNING**

**Credits: 4**

**Total Lecture Hours: 90**

**Course Outcomes:**

**CO1:** Develop software skills for design development, including background changes and 3D rendering. (Apply)

**CO2:** Develop technical drawings of garments and accessories with precision and accuracy. (Apply)

**CO3:** Develop a personal style in fashion illustration, including face rendering and figure elongation. (Apply)

**CO4:** Create visually appealing fashion collages and presentations using creative art techniques. (Create)

**CO5:** Apply computer-aided design skills to create professional-quality fashion design. (Apply)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	1	2	3
<b>CO2</b>	3	2	1	2	3
<b>CO3</b>	3	2	1	2	3
<b>CO4</b>	3	2	1	3	2
<b>CO5</b>	3	2	1	2	3

**COURSE CONTENT**

**MODULE I (CO1)**

**(15 Hours)**

Software Practice – how to change the background, textile print development, applying print on fabric, applying shadow, Drawing shapes, and 3-D rendering.

**MODULE II (CO2)**

**(25 Hours)**

Advanced Spec Drawing of Garments and Fashion Accessories

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**Curriculum and Syllabus (2025 admission onwards)**

**MODULE III(CO3), (CO5)**

**(30 Hours)**

Face rendering, Fashion Figure Elongation, and Stylization, Basic photo editing.

(Each student has to develop their own signature style in sketching fashion)

(Students are to refer to the works of different fashion artists & illustrators and their style of fashion sketching)

**MODULE IV (CO4), (CO5)**

**(20 Hours)**

Creative Art Presentation-Fashion Collages, Stylish and expressive collages by exploring colors and novelty techniques, Magazine page creation, fabric rendering – denim, chiffon /silk, Satin, Linen/Cotton

**REFERENCES**

1. Johnson. S., (2012), Adobe Illustrator CS4 on Demand, Que, Pearson Publications, Noida
2. Centner. M., Vereker F., (2011), Fashion Designer's Handbook for Adobe Illustrator, Prentice Hall, UK
3. Adobe Creative Team. (2010) Adobe Photoshop CS 5 Class Room in a Book. Adobe Press.com
4. Dayton. L., Hunt. S., Steuer. S, (1999), The Corel Draw Wow! Book, Addison Wesley, Texas.

**SEMESTER III**

**CORE COURSE**

**FD3C07PM25 – SUSTAINABLE COLLECTION**

**Credits: 4**

**Total Lecture Hours: 72**

**Course Outcomes:**

**CO1:** Develop design conceptualization based on a theme and inspiration. (Apply)

**CO2:** Develop innovative designs including fabric techniques and unique thematic color combinations. (Create)

**CO3:** Select fabrics suitable for the theme. (Evaluate)

**CO4:** Manipulate patterns and construct garments based on the design. (Apply)

**CO5:** Create a thematic design collection. (Create)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	3	2	3
<b>CO2</b>	3	2	3	3	3
<b>CO3</b>	3	1	3	2	3
<b>CO4</b>	3	2	2	2	3
<b>CO5</b>	3	2	2	3	3

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

1. Redesigning
2. Natural Dyeing
3. Texture Development
4. Convertible
5. Garment using Khadi Fabric

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

## **REFERENCES**

1. Olivier. G., (2008), Fashion – concept to catwalk, A&C Black, London
2. Atkinson M. (2012), How to create your Final Collection, Laurence King Publishing, London
3. McKelvey. K., (2012), Fashion Source Book, 2nd Edition. Wiley-Blackwell
4. Stockton. J., (1984), Designers guide to Colour (all editions), Chronical books, San Francisco

**SEMESTER III**

**CORE COURSE**

**FD3C08PM25– ADVANCED PATTERN MAKING**

**Credits: 4**

**Total Lecture Hours: 108**

**Course Outcomes:**

**CO1:** Develop technical skills in the field of Pattern Making. (Apply)

**CO2:** Develop design patterns using contouring principle of pattern making. (Apply)

**CO3:** Manipulate basic patterns to develop Cape, drop shoulder dress and Jumpsuit.  
(Apply)

**CO4:** Develop culotte foundation and its variations. (Apply)

**CO5:** Develop cowl pant patterns using the basic trouser pattern. (Apply)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	1	2	3
<b>CO2</b>	3	2	1	2	3
<b>CO3</b>	3	2	1	2	3
<b>CO4</b>	3	2	1	2	3
<b>CO5</b>	3	2	1	2	3

**COURSE CONTENT**

**MODULE I (CO1)**

**(30 Hours)**

Modification on the size US 12, Preparation of modified basic pattern set Pattern Making Principle II - Added fullness

Fullness at dart leg of the bodice: - Fullness at centre front waist dart leg, Fullness at French dart leg (All in 1:4 scale and any one in full scale)

Fullness at skirt:- Fullness at Centre panel of the skirt, Fullness at side panels of the skirt, Fullness from hip line to hem of the skirt, Fullness from waist to hem. (All in 1:4 scale and any one in full scale)

**MODULE II (CO1, CO2) (25 Hours)**

Pattern Making Principle III – Contouring

Contour guide pattern – Off shoulder dress, Strapless dress with princess line and flare from hip line (Both in 1:4 scale and any one in full scale)

**MODULE III (CO1, CO3) (28 Hours)**

Cape, Drop shoulder dress, Jumpsuit. (All in 1:4 scale and any one in full scale)

**MODULE IV (CO1, CO4) (12 Hours)**

Culotte foundation – Wide sweeping hemline trouser from Culottes foundation.

**MODULE V (CO1, CO5) (13 Hours)**

Cowl pant.

**REFERENCES**

1. Armstrong. J.H., (2000), Pattern Making for Fashion Designing, Prentice Hall
2. Natalie. B., Dress Fitting (1999), Om Books Service, New Delhi
3. Gillian. H., (2000), Pattern Cutting Made Easy, B T Batsford Ltd., London
4. Winifred. A., (1994), Metric Pattern Cutting for Menswear, Blackwell Science Ltd.

**SEMESTER III**

**CORE COURSE**

**FD3C09PM25– ADVANCED GARMENT CONSTRUCTION**

**Credits: 4**

**Total Lecture Hours: 108**

**Course Outcomes:**

**CO1:** Construct bodice with fullness at the dart leg. (Apply)

**CO2:** Develop off-shoulder or strapless dress with princess line and flare. (Apply)

**CO3:** Construct a functional cape or drop shoulder dress. (Apply)

**CO4:** Develop culotte with wide sweeping hemline or cowl pant. (Apply)

**CO5:** Construct skirt with fullness. (Apply)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	3	1	2	3
<b>CO2</b>	3	2	1	2	3
<b>CO3</b>	3	2	1	2	3
<b>CO4</b>	3	2	1	2	3
<b>CO5</b>	3	2	1	2	3

**COURSE CONTENT**

**MODULE I (CO1) (15 Hours)**

Construction of Bodice with fullness at dart leg (Fullness at French dart or CF dart)

**MODULE II(CO2) (28 Hours)**

Construction of off shoulder dress/ Strapless dress with princess line and flare from hip line

**MODULE III (CO3) (25 Hours)**

Construction of Cape / Drop Shoulder dress

**MODULE IV (CO4) (25 Hours)**

Construction of Culotte with wide sweeping hemline / Cowl Pant

**MODULE V (CO5)**

**(15 Hours)**

Construction of skirt with fullness (fullness at centre front/ fullness from hip line to hem/ fullness from waist to hem)

**REFERENCES**

1. Bishop. B.E., (1959), The Bishop Method of Clothing Construction. J.B. Lippincott Company.
2. Armstrong. J.H., (2000), Pattern Making for Fashion Design, Prentice Hall
3. Natalie. B., Dress fitting (1999), Om Books Service, New Delhi.
4. Gillian. H., (2000), Pattern Cutting Made Easy., B T Batsford Ltd., London
5. Winifred. A., (1994), Metric Pattern Cutting For Menswear, Blackwell Science Ltd

**SEMESTER III**

**CORE COURSE**

**FD3C06TM25 – ENVIRONMENTAL FASHION DESIGN**

**Credits: 4**

**Total Lecture Hours: 72**

**Course Outcomes:**

**CO1:** Explain the environmental issues of fashion and terms and concepts of environmentalism. (Understand)

**CO2:** Describe the concept of sustainable fashion and its role in the fashion industry. (Understand)

**CO3:** Develop ecological sensitivity towards society and environment in the context of fashion. (Apply)

**CO4:** Explain the certification process for environment friendly products. (Understand)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	3	1	1	2
<b>CO2</b>	2	3	1	2	2
<b>CO3</b>	2	2	3	2	3
<b>CO4</b>	2	3	1	1	2

**COURSE CONTENT**

**MODULE I (CO1)**

**(20 Hours)**

Environmental issues in fashion: - Environmentalism, Waste Couture, Environmental impact of the Clothing Industry, Occupational hazards in the clothing industry, Environmental effects of textile fibers and textile production, Trashion.

**MODULE II (CO2)**

**(20 Hours)**

Sustainable fashion: - Introduction to sustainability, Brief history of sustainable fashion, Sustainable designs in the fashion industry, Sustainable marketing, Sustainable Design Techniques, Future of fashion sustainability

**MODULE III (CO3)**

**(15 Hours)**

Ecological Sensitivity: -Eco-fashion, Eco fashion brands, Ethical fashion, Animal exploitation in fashion industry, Textile Recycling, 3 Rs – reduce, reuse, and recycle, clean and green fibers

**MODULE IV (CO4)**

**(17 Hours)**

Environmental laws and regulations: - Environmental Protection Agency (EPA), Ethical Fashion Forum, Fair Trade Certification, Green Product Certification, Scientific Certification Systems, Eco-labels, Better Cotton Initiative (BCI), Bluesign, Cradle to Cradle, Global Organic Textile Standard (GOTS), Oeko-Tex.

**REFERENCES**

1. Virginia Hencken Elsasser. (2010). Textiles – Concepts and Principles. Fairchild Books, New York.
2. Kadolph. S. J., (2013). Textiles, Pearson Education, USA
3. Hethorn. J., Ulasewicz. C., (2008). Sustainable Fashion, Why Now? , A conversation about issues, practices and possibilities. Fairchild Books, INC, New York.
4. Fletcher. K., (2008), Sustainable Fashion and Textiles: Design Journeys, Routledge.
5. Banerjee. P. M., Shastri. V., (2010). Social Responsibility and Environmental Sustainability in Business, Sage Response.

## **SEMESTER IV**

**SEMESTER IV**

**CORE COURSE**

**FD4C10PM25–FASHION STYLING**

**Credits: 3**

**Total Lecture Hours: 108**

**Course Outcomes:**

**CO1:** Describe the fundamentals of fashion styling, including various styling types.  
(Understand)

**CO2:** Apply basic makeup and styling techniques to create cohesive fashion looks. (Apply)

**CO3:** Select the accessories and elements suitable for the theme. (Evaluate)

**CO4:** Develop a creative fashion styling project for a thematic collection. (Create)

**CO5:** Assess personal requirements and career opportunities in fashion. (Evaluate)

**Mapping of Course Outcome with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	3	1	1	2
<b>CO2</b>	3	2	1	2	3
<b>CO3</b>	3	1	1	2	3
<b>CO4</b>	3	1	1	3	3
<b>CO5</b>	3	1	2	2	3

**COURSE CONTENT**

**Introduction to Fashion Styling**

Styling Types-Personal Styling, Editorial Styling, Wardrobe Styling, Commercial Styling, Corporate Styling, Catalogue Styling, Fashion Show Styling, Photographic Styling, Merchandise Styling

Make-Up Basics

Personal Requirements and Related Careers in Fashion Field

**Presentation: -**

Each student will do creative fashion styling for their design collection

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

## REFERENCES

1. Morrison. S. C., (2011). Secrets of Stylists-Insider's guide to styling the stars, Chronicle Books LLC
2. [www.fashionstyling.com](http://www.fashionstyling.com)

**SEMESTER IV  
CORE COURSE**

**FD4C11PM25–CREATIVE FASHION CHOREOGRAPHY AND  
FASHION MODELLING**

**Credits: 3**

**Total Lecture Hours:108**

**Course Outcomes:**

**CO1:** Explain the concept of fashion choreography. (Understand)

**CO2:** Develop the skills in fashion modelling. (Apply)

**CO3:** Develop the unique design presentation techniques. (Apply)

**CO4:** Develop the skills in fashion grooming. (Apply)

**CO5:** Organize fashion shows. (Analyse)

**Mapping of Course Outcome with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	3	1	2	1
<b>CO2</b>	3	1	1	2	3
<b>CO3</b>	3	1	1	2	3
<b>CO4</b>	3	1	1	2	3
<b>CO5</b>	3	1	1	2	3

**COURSE CONTENT**

Fashion Choreography- Selection of theme Music-Ramp and Creative Stage settings, Models Grooming

(Student has to create thematic fashion choreography for the respective theme they selected for the design collection)

**Presentation: -**

Each student will do creative fashion choreography and coordination for their design collection along with the settings and theme music

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

**REFERENCES**

1. Fashion Choreography from designer's collections who has their own way of presenting a collection like Alexander McQueen, Victoria Secret, Prada etc.
2. <http://www.delhistyleblog.com/>

**SEMESTER IV**

**CORE COURSE**

**FD4C12PM25–DESIGN PORTFOLIO**

**Credits: 3**

**Total Lecture Hours: 90**

**Course Outcomes:**

**CO1:** Explain the principles and importance of portfolio development in fashion designing.  
(Understand)

**CO2:** Create portfolio content using Adobe Creative Suite (Photoshop, Illustrator). (Create)

**CO3:** Create a compelling visual story that showcases fashion design skills, creativity, and personal brand. (Create)

**CO4:** Develop an academic portfolio that reflects personal, aesthetic and visual identity. (Create)

**CO5:** Create supporting materials like resumes, personal branding statements and brand logos to complement the portfolio. (Create)

**Mapping of Course Outcome with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	3	1	1	2
<b>CO2</b>	3	1	1	3	3
<b>CO3</b>	3	1	1	3	3
<b>CO4</b>	3	1	1	3	3
<b>CO5</b>	3	1	1	3	3

**Presentation:-**

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

The portfolio has to be compiled and presented based on a theme.

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

**REFERENCES**

1. Tain.L., (2004). Portfolio Presentation for Fashion Designers, Fairchild Books, New York

**SEMESTER IV  
CORE COURSE  
FD4IM25- INTERNSHIP**

**Credits :2**

**Course Outcomes:**

**CO1:** Develop hands on experience to apply theoretical knowledge in practical settings. (Apply)

**CO2:** Develop technical skills in production planning, scheduling, and optimizing designing or manufacturing processes. (Apply)

**CO3:** Explain the technologies and machinery, equipment used in the apparel or textile industry. (Understand)

**CO4:** Develop strong communication and interpersonal skills through interactions with industry professionals and team members. (Apply)

**Mapping of Course Outcome with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	2	3
<b>CO2</b>	3	2	2	2	3
<b>CO3</b>	2	3	2	2	2
<b>CO4</b>	1	2	2	2	3

After the second semester, the students are required to undergo an internship for a period of one month in a garment industry or Boutique/Film Industry/ Advertisement Industry under the guidance of a recognised fashion designer or a stylist for gaining practical experience in the field. Internship will offer opportunities for students to gain practical skills, develop professional networks, and explore potential career paths. By providing hands-on experience, internships enable students to apply theoretical knowledge in practical settings, enhancing their employability and preparing them for success in their chosen fields

**SEMESTER IV  
CORE COURSE  
FD4PRM25- PROJECT**

**Credits :4**

**Total Lecture Hours: 90**

**Course Outcomes:**

**CO1:** Identify a research problem. (Remember)

**CO2:** Collect critique knowledge from research literature reviews. (Apply)

**CO3:** Employ appropriate research design and associated methods rigorously. (Apply)

**CO4:** Operate research project in an ethical fashion and draw conclusions. (Apply)

**CO5:** Analyse the research in a scholarly fashion appropriate to the disciplinary area. (Analyse)

**Mapping of Course Outcome with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	2	2	2	2
<b>CO2</b>	3	2	3	2	3
<b>CO3</b>	3	2	3	2	3
<b>CO4</b>	3	2	3	2	3
<b>CO5</b>	3	2	3	2	3

1. An introductory synopsis on the research topic shall be submitted at the commencement of the semester.
2. Intermediate reports on the work in progress should be produced timely.
3. The final documentation along with the respective institution's certification shall be obtained to prove them genuine.
4. The work of the students will be supervised and assessed by the faculty members who will award the internal marks.

5. The report shall be typed on A4 size paper with 1-inch margins on all 4 sides in Times New Roman font with font size 12 and 1.5 line spacing and shall submit the report in triplicate.
6. The report shall have 5 chapters including introduction, review of literature, methodology, results & discussions and summary & conclusion ending with bibliography.
7. Use APA style guide for formatting the referencing system throughout the manuscript, the bibliography at the end of the work, formatting and labelling of all tables, and for the captions for all figures.
8. The project / dissertation will be evaluated both internally and externally

**SEMESTER IV**

**CORE COURSE**

**FD4VM25- COMPREHENSIVE VIVA VOCE**

**Credits :2**

**Course Outcomes:**

**CO1:** Articulate ideas, concepts and principles in a clear and structured manner relevant to the programme. (Apply)

**CO2:** Develop communication, presentation and interview skills enabling to face an interview. (Apply)

**Mapping of Course Outcome with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	3	2	3
<b>CO2</b>	3	2	3	2	3

A viva voce examination will be conducted by internal and external examiners at the time of evaluation of the project. The components of viva consist of subject of special interest, fundamental concepts, topics covering all semesters and awareness of current or advanced topics.

## **SYLLABI FOR ELECTIVE COURSES**

**SEMESTER IV  
ELECTIVE COURSE**

**FD4E01TM25 – FASHION COMMUNICATION**

**Credits: 3**

**Total Lecture Hours: 54**

**Course Outcomes:**

**CO1:** Explain the need for communication and the various mediums of communication.  
(Understand)

**CO2:** Apply typography in advertising and design creative brochures and layouts. (Apply)

**CO3:** Explain about visual communication and describe fashion shows & fashion styling.  
(Understand)

**CO4:** Describe about brand management. (Understand)

**Mapping of Course Outcomes with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>
<b>CO1</b>	2	3	1	1	2
<b>CO2</b>	3	3	2	1	2
<b>CO3</b>	2	3	1	1	2
<b>CO4</b>	1	3	1	1	2

**COURSE CONTENT**

**MODULE I (CO1) (10 Hours)**

Introduction to Fashion communication, Need for communication process, Communication through different mediums

**MODULE II (CO2) (20 Hours)**

Introduction to Fashion Journalism – Definition, Purpose, Fashion Writing, Creative Content writing, Blogging, advertising and public relations, Typography and layout designing, Fashion Forecasting, Fashion Psychology

**MODULE III (CO3) (14 Hours)**

Visual Communication – Visual merchandising, Elements of Visual Merchandising, Introduction to photography, Fashion shows, fashion styling

**MODULE IV (CO4)**

**(10 Hours)**

Brand management – definition of a brand, designing logos, Designing catalogues and brochures

Event planning – Steps in event planning and execution

**RELATED EXPERIENCE: -**

Related assignments have to be submitted

Students have to conduct a survey based on Fashion Psychology

**REFERENCES**

1. Burns-Tran. S (2013). *Style Wise-A Practical Guide to Becoming a Fashion Stylist*. Bloomsbury Academic Publishing, London
2. Cope. J., Maloney. D., (2016). *Fashion Promotion in Practice*, Fairchild Publications, New York
3. Diamond. J., (2011), *Retail Advertising and Promotion*, Fairchild Publications , New York

**SEMESTER IV  
ELECTIVE COURSE**

**FD4E02TM25 – SOCIO-PSYCHO ASPECTS OF CLOTHING**

**Credits: 3**

**Total Lecture Hours: 54**

**Course Outcomes:**

**CO1:** Analyse the role of clothing in social identity. (Understand)

**CO2:** Explain the impact of fashion trends on social behaviour. (Understand)

**CO3:** Summarize the psychological effects of clothing on self -perception. (Understand)

**CO4:** Describe the role of clothing in gender and socialization. (Understand)

**Mapping of Course Outcome with Programme Specific Outcomes**

<b>Mapping</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	3	1	1	2
<b>CO2</b>	1	3	1	1	2
<b>CO3</b>	1	3	1	1	2
<b>CO4</b>	1	3	1	1	2

**COURSE CONTENT**

**MODULE I (CO1)**

**(20 Hours)**

Introduction to clothing behaviour: -

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

Factors affecting basic clothing needs – comfort, social participation, conformity, prestige, self- expression, attracting the opposite sex, aesthetic expressions and values

Clothing - a nonverbal communication.

Significance of clothing

**MODULE II (CO2)**

**(10 Hours)**

Self-concept and clothing behaviour

Definition of self-concept

Various aspects of self -concept and clothing

**MODULE III (CO3)**

**(14 Hours)**

Demographic trends

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

**MODULE IV (CO4)**

**(10 Hours)**

Psychographic trends: -

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

**RELATED EXPERIENCE: -**

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

**REFERENCES**

1. Kulshrestha. U., Kashyap. R., Clothing behaviour- Psychological analysis Pointer Publisher, Jaipur.
2. Solomon. M.R., Rabolt. N. J., Consumer Behaviour in fashion, Pearson Education, Noida.