



KANNUR UNIVERSITY
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(Abstract)

FYUGP B.Sc. Costume and Fashion Designing Programme in Affiliated Colleges under the University - Scheme and Syllabi (Fourth to Sixth Semester only) - Approved and implemented with effect from 2024 Admission- Orders issued

ACADEMIC C SECTION

ACAD C/ACAD C1/22255/2024 (I)

Dated: 07.03.2026

Read:-1. U.O. No. ACAD C/ACAD C1/22255/2024 dated: 19/12/2024

2. U.O. No ACAD C/ACAD C1/22255/2024 dated 26.08.2025

3. E-mail from the Chairperson, Board of Studies in Fashion Technology(Cd), dated 04.06.2026

4. E. mail from the Dean, Faculty of Technology dtd 19.02.2026

5. The minutes of the Meeting of the Standing Committee of the Academic Council, held on 21.02.2026

6. Orders of the Vice Chancellor in the file of even no dtd 07.03.2026

ORDER

1. The Scheme and Syllabus of the first and second semesters of the FYUG Costume and Fashion Designing Programme in affiliated colleges were implemented with effect from the 2024 admission, as per paper read (1) above. The Scheme and Syllabus of the Third semester were approved and the Scheme and Syllabus of the first and second semesters were modified and implemented vide paper read (2) above.
2. Meanwhile, the Chairperson, Board of Studies in Fashion Technology (CD), vide paper read (3) above, submitted the Scheme and Syllabus of the Fourth to Sixth semesters of the B.Sc. Costume and Fashion Designing Programme to be implemented in affiliated colleges under Kannur University with effect from the 2024 admission.
3. The Scheme and Syllabus submitted by the Chairperson were forwarded to the Dean, Faculty of Technology, for remarks, and the Dean recommended its approval vide paper read (4) above.
4. Considering the matter, the Vice Chancellor ordered that the above Scheme and Syllabi be placed before the Standing Committee of the Academic Council for consideration.
5. The Standing Committee of the Academic Council held on 21.02.2026 recommended to approve the Scheme and Syllabus vide paper read (5) above.
6. The Vice Chancellor, after considering the matter in detail and in exercise of the powers of the Academic Council conferred under Section 11(1), Chapter III of the Kannur University Act, 1996, and all other enabling provisions read together therewith, **approved the recommendation of the Standing Committee of the Academic Council and approved**



the Scheme and Syllabus (Fourth to Sixth semesters) of the B.Sc. Costume and Fashion Designing Programme (FYUGP) and accorded sanction to implement the same in affiliated colleges under the University with effect from the 2024 admission, subject to reporting to the Academic Council.

7. The Scheme and Syllabus (fourth to sixth semesters) of the B.Sc. Costume and Fashion Designing Programme (FYUGP) in affiliated colleges under Kannur University, applicable with effect from the 2024 admission, are appended to this U.O. and uploaded on the University website.
8. Orders are issued accordingly.

Sd/-

Bindu K P G

DEPUTY REGISTRAR (ACADEMIC)

For REGISTRAR

To: The Principals of Affiliated Colleges

- Copy To:
1. The Examination Branch (through PA to CE)
 2. JR (Exam), AR VII (Exam)
 3. The Chairperson, BoS in Fashion Technology
 4. PS to VC/PA to R
 5. DR/AR (Academic)
 6. IT Cell (For uploading in the website)
 7. SF/DF/FC

Forwarded / By Order


SECTION OFFICER



KANNUR UNIVERSITY
BSc COSTUME AND FASHION DESIGNING
FYUG PROGRAMME CONTENT

PROGRAMME OUTCOME

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

PO 1	Creative Thinking and Problem-Solving: Apply critical thinking skills to analyse information and develop effective problem-solving strategies for tackling complex issues.
PO 2	Effective Communication and Social Interaction: Proficiently express ideas and engage in collaborative practices, fostering effective interpersonal connections.
PO 3	Holistic Understanding: Demonstrate multi-disciplinary approach by integrating knowledge across various domains for comprehensive understanding of complex issues
PO 4	Citizenship & Leadership: Exhibit a sense of responsibility, actively contribute to the community, and showcase leadership qualities to shape a just and inclusive society.
PO5	Global Perspective: Develop a broad awareness of global issues and an understanding of diverse perspectives, preparing for active participation in a globalized world
PO 6	Ethics, Integrity and Environmental Sustainability: Uphold high ethical standards in academic and professional endeavours, demonstrating integrity and ethical decision-making. Also acquire an understanding of environmental issues and sustainable practices, promoting responsibility towards ecological well-being.
PO 7	Lifelong Learning and Adaptability: Cultivate a commitment to continuous self-directed learning, adapting to evolving challenges and acquiring knowledge throughout life.

PROGRAMME SPECIFIC OUTCOMES (PSO)

Upon successful completion of the **Four-Year Undergraduate Programme in Costume & Fashion Designing**, students will be able to:

PSO1	Apply foundational and advanced knowledge of fashion and costume design to create original, aesthetically appealing, and functional garments and accessories with a focus on creativity, form, and functionality.
PSO2	Demonstrate in-depth knowledge of textile science, fabric construction, dyeing, printing, and surface ornamentation techniques relevant to both traditional and contemporary fashion practices.
PSO3	Utilize tools such as Computer-Aided Design (CAD), digital fashion illustration software, and other fashion technologies to develop digital portfolios and prototypes that meet industry standards.

PSO4	Interpret and integrate elements of Indian and global costume history, regional dress practices (including Kerala's traditional attire), and socio-cultural influences into fashion and costume design projects.
PSO5	Conduct research and documentation in costume and fashion, encouraging innovation in materials, design, and sustainable practices aligned with environmental and ethical considerations.
PSO6	Develop entrepreneurial competencies and an understanding of fashion business operations including merchandising, marketing, fashion communication, and production management to support career advancement or self-employment.
PSO7	Effectively communicate design concepts and research outcomes through professional-quality portfolios, technical drawings, written reports, and visual presentations.
PSO8	Demonstrate awareness of fashion's impact on society, environment, and culture, and commit to lifelong learning, social ethics, and responsible fashion practices within local and global contexts.

BSc COSTUME AND FASHION DESIGNING

FYUG PROGRAMME CONTENT

INDEX

FOUNDATION LEVEL COURSE FOR C&FD							
SL NO	NATURE OF COURSE	SEMESTER	COURSE CODE	COURSE NAME	HOURS PER WEEK		CREDIT
					TEORY	PRACTICAL	
1	MDC	1	KU1MDCCFD105	BRAND DESIGN	3	0	3
2			KU1MDCCFD101	FUNDAMENTALS OF FASHION DESIGNING	3	0	3
3		2	KU2MDCCFD108	MODEL MAKING	0	6	3
3	VAC	3	KU3VACCFD101	ZERO-WASTE DESIGN TECHNIQUES	4	0	3
4		4	KU4VACCFD102	CREATIVE WRITING & REFLECTIVE PRACTICE	3	0	3
5		4	KU4VACCFD103	PERSONAL GROOMING & STYLING	3	0	3
6	SEC	4	KU4SECCFD101	CAD I	0	6	3
7		5	KU5SECCFD102	SURFACE ORNAMENTATION	0	6	3
8		6	KU6SECCFD308	TEXTILE WET PROCESSING	0	6	3

DISCIPLINE SPECIFIC COURSE

DISCIPLINE SPECIFIC COURSE							
1	DSC	1	KU1DSCCFD101	ELEMENTS OF DESIGN I	0	8	4
2			KU1DSCCFD102	VISUALIZATION AND REPRESENTATION I	0	8	4
3			KU1DSCCFD103	ELEMENTS OF TEXTILE	4	0	4
4			KU1DSCCFD104	PERSONAL GROOMING	0	8	4
5			KU1DSCCFD105	FUNDAMENTALS OF TEXTILE	0	8	4
6			KU1DSCCFD106	DESIGN CONCEPT I	4	0	4
7			KU1DSCCFD107	DRAWING AND VISUAL THINKING	1	6	4
8	DSC	2	KU2DSCCFD106	THEORY OF DESIGN	4	0	4
9			KU2DSCCFD107	HISTORY OF DESIGN	4	0	4
10			KU2DSCCFD109	MATERIAL HANDLING	3	2	4
11			KU2DSCCFD110	TEXTILE PROCESSING & FINISHING	4	0	4
12			KU2DSCCFD111	DESIGN CONCEPTS II	0	8	4
13			KU2DSCCFD112	FASHION STUDIES I	4	0	4

14	DSC	3	KU3DSCCFD201	BASIC PATTERN MAKING	0	8	4
15			KU3DSCCFD202	BASIC SEWING TECHNIQUES	0	8	4
16			KU3DSCCFD203	VISUAL GRAPHICS	0	8	4
17			KU3DSCCFD204	HOME TEXTILES	4	0	4
18			KU3DSCCFD205	SUSTAINABLE FASHION	4	0	4
19			KU3DSCCFD206	FASHION STUDIES II	4	0	4
20	DSC	4	KU4DSCCFD210	INTEGRATED PATTERN DEVELOPMENT AND GRADING	0	8	4
21			KU4DSCCFD211	GARMENT CONSTRUCTION TECHNIQUES	0	8	4
22			KU4DSCCFD212	INDIAN TRADITIONAL TEXTILES AND COSTUME	4	0	4
23			KU4DSCCFD213	INTRODUCTION TO APPAREL INDUSTRY	4	0	4
SUMMER INTERNSHIP (2 MONTHS)					2		
24	DSC	5	KU5DSCCFD301	DRAPING	0	8	4
25			KU5DSCCFD302	CULTURAL AND ETHNIC WEAR CONSTRUCTION	0	8	4
26			KU5DSCCFD303	TEXTILE PROCESSING & FINISHING	4	0	4
29	DSC	6	KU6DSCCFD310	ACCESSORY AND PORTFOLIO PRESENTATION	0	8	4
30			KU6DSCCFD311	HISTORICAL COSTUMES AND CULTURE	4	0	4
31			KU6DSCCFD312	E-COMMERCE AND FASHION PHOTOGRAPHY	4	0	4
ELECTIVE PAPERS							
1	DSE	5	ELECTIVE I				
2			KU5DSECFD304	APPAREL PRODUCTION	4	0	4
3			KU5DSECFD305	FASHION LAW & INTELLECTUAL PROPERTY RIGHTS	4	0	4
4			KU5DSECFD306	FASHION JOURNALISM	4	0	4
5			ELECTIVE II				
6			KU5DSECFD307	PRINCIPLES OF MERCHANDISING AND MARKETING	4	0	4
7			KU5DSECFD308	BASIC KNOWLEDGE OF ENTERPREUNERSHIP	4	0	4

8			KU5DSECFD309	CULTURAL STUDIES IN FASHION	4	0	4
			ELECTIVE III				
9			KU6DSECFD313	APPAREL PRODUCTION PROCESS & QUALITY STANDARDS	4	0	4
10			KU6DSECFD314	INDUSTRIAL MANAGEMENT	4	0	4
11			KU6DSECFD315	WEARABLE TECHNOLOGIES & FUNCTIONALITY	4	0	4
12			ELECTIVE IV				
13			KU6DSECFD316	VISUAL MERCHANDISING AND CONSUMER BEHAVIOUR	4	0	4
14			KU6DSECFD317	FASHION & ARCHITECTURE	4	0	4
15			KU6DSECFD318	GENDER & FASHION STUDIES	4	0	4

**BSc. COSTUME &
FASHION DESIGNING**

SEMESTER 1

“KU1MDCCFD105”: “BRAND DESIGN”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100	KU1MDCCFD105	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

Course Description:

The aim of the Brand Design Course is to provide students with the knowledge about the entire branding process, starting from the core idea to the end product. This course will acquaint the students with various aspects of creating a brand of their own, with an understanding of brand vision, brand strategy, and worth. The students will learn the entire brand development process, identifying their audience, choosing a brand name and creating their own brand identity. This course will also provide the students with the knowledge of creating brand visuals, and the entire logo design process. The application of the gained knowledge and skills will help future designers/ entrepreneurs in creating their own brand identity efficiently.

Course Prerequisite: NIL

Course Outcomes:

1. Comprehensive Brand Strategy Development: Students will be able to create comprehensive brand strategies, including brand positioning, identity, and value propositions, tailored to the fashion industry.

2. Visual Branding and Aesthetics: Students will master the principles of visual branding, developing skills to design cohesive and appealing brand visuals, such as logos, typography, color schemes, and packaging.

3. Market Analysis and Consumer Insights: Students will acquire the ability to conduct thorough market analyses and understand consumer behaviour, enabling them to design brands that resonate with target audiences.

4. Integrated Marketing Communication: Students will learn to design and implement integrated marketing communication plans, effectively utilizing various media channels to promote and sustain a fashion brand's identity and message.

CO No.	Expected Outcome	Learning Domains
1	Understand the significance of a brand design	
2	Analyse brands and Apply brand strategy	
3	Create brand identity	
4		
5		

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO BRANDING		
	1	Brand & Branding	2
		a) Concept of branding	
		b) Study of brands across different industries	
	2	Building a Brand	1
		a) Goals and steps	
		b) Brand experience process	
	3	Brand Strategy	
	4	Brand Vision & Mission	2
		a) Components of vision statement	
		b) Components of mission statement	
	5	Storytelling	1
	6	Consumer Research	2
		a) Consumer psychology	
b) Consumer trends			

2	BRAND DESIGN PROCESS		
	1	Brand Naming	1
		a) Types of brand names	
		b) Characteristics of a good brand name	
	2	Brand Identity Design	1
a) Forms of identity design			

3	BRAND COMMUNICATION		
	1	Visual Communication	
		a) Finding brand style	1
		b) Logo, slogan & tagline	2
		c) Colours	3
		d) Typography	2
		e) Mood board	3
		f) Photography	3
	2	Non-visual Communication	2
		a) Crafting a brand voice	
b) Word association & mapping			
c) Client presentation			
3	Case Studies	2	

4	Teacher Specific Module	
	<i>Directions</i>	
	Space to fill the selected area/ activity	

Essential Readings:

1. "How to Launch a Brand", Fabian Geyrhalter: Brandtro, 2016
2. "The Brand Gap", Marty Neumeier : Pearson Education, 2005
3. "The Big Book of Marketing", Anthony G. Bennett : McGraw-Hill Education, 2010

Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	50
Continuous Evaluation	25

Total	75
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Continuous Evaluation		30
1	Internal Exam 1	5
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU1MDCCFD101 - FUNDAMENTALS OF FASHION DESIGNING

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100	KU1MDCCFD101	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

COURSE DESCRIPTION: An introductory course exploring fundamental design principles, colour, space and form with a focus on basic Fashion design concepts suitable for beginners across creative disciplines

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Identify and apply basic elements and principles of design in creative compositions	U/A
2	Understand the psychological and visual impact of color, form and space	U
3	Demonstrate awareness of design thinking and its role in solving functional design problems	U/A
4	Apply foundational composition techniques using spatial organization and balance in 2D and 3D spaces	U
5	Distinguish basic fashion concepts and terminology, including styles, silhouettes, and clothing categories, and explain the influence of culture and identity on fashion.	R
6	create a mood board using themes from trend forecasting and fashion cycles	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create ©**

Mapping Of Course Outcomes to PSOs								
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8
CO 1		✓						
CO 2		✓						
CO 3		✓						
CO 4	✓				✓			
CO 5	✓		✓					
CO 6	✓			✓				✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Introduction to Design Basics		9
	1	What is Design? Definition, Purpose and Application	1
	2	Differences between Art, Design and Decoration	1
	3	Elements of Design: Line, Shape, Form, Color, Texture, Space	2
	4	Principles of Design: Balance, Contrast, Rhythm, Emphasis, Unity, Proportion	3
	5	Activities – 1) Identify design elements in daily life 2) Create a mood board using basic design elements	2

2	Color, Form and Visual Perception		11
	1	Introduction to Color Theory: Primary, Secondary, Tertiary Colors	2
	2	Color Wheel, Color Schemes (Monochromatic, Analogous, Complementary)	2
	3	Warm vs Cool Colors and their psychological effects	1
	4	Introduction to Visual Perception and Optical Illusions	2
	5	Basics of Form: Geometric vs Organic Forms	2
	6	Activities – 1) Color mixing 2) Abstract composition using forms & colors	2

3	Understanding Space, Composition and Function		11
	1	Understanding 2D and 3D space	1
	2	Basics of Layout and Composition	2
	3	Positive and Negative Space	1
	4	Gestalt Principles – Proximity, Similarity, Continuity, Closure, Figure-Ground, Symmetry, Common Fate, Simplicity	3
	5	Introduction to Design Thinking and Problem Solving	2
	6	Activities - 1) Sketch simple composition using balance & space 2) Implement Gestalt principle to make a composition	2

4	Introduction to Fashion Design Concepts		14
	1	What is Fashion Design? Meaning of fashion	1
	2	Types of clothes: ethnic, western, casual, formal, fusion	2
	3	Difference between fashion, style, fad, and classic	2
	4	Simple fashion terms: silhouette, couture, ready-to-wear, etc.	3

	5	Clothes for different people (men, women, kids), clothes for different events (Party, work, Wedding)	2
	6	Fashion and culture (why people dress differently)	2
	7	Activities – Students create a mood board using themes from trend forecasting and fashion cycles.	2

Teachers Specific/Practical Experience			
5	Fashion Mood Board (Students create a mood board using themes from trend forecasting and fashion cycles. Use cutouts or digital tools like Canva)		0

ESSENTIAL READINGS:

1. Design Basics by David A Lauer and Stephen Pentak
2. The Elements of Color by Johannes Itten
3. Interaction of Color by Joseph Albers
4. Thinking with Type by Ellen Lupton
5. Frings, G. S. (2014). *Fashion: From Concept to Consumer*. Pearson Education.
6. Rouse, E. (1989). *Understanding Fashion*. BSP Publications.

ASSESSMENT RUBRICS:

Evaluation Type	Marks	Continuous Evaluation		30
End Semester Evaluation	50	1	Internal Exam 1	10
Continuous Evaluation	25	2	Internal Exam 2	10
		3	Assignment(s)	5
Total	75	4	Seminar	5

KU1DSCCFD101 - ELEMENTS OF DESIGN I

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD101	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

Course Description: Introduction and understanding to the elements of design for designing in any field.

Course Prerequisite: NIL

Course Outcomes:

- To develop understanding of Elements of Design. (Point, Line, Plane, Shape, Texture, Color, Pattern, Form & Space)
- To develop understanding of Principles of Design. (Balance, Rhythm, Harmony, Proportion, Emphasis, Variety)
- To develop sense of composition.
- To develop understanding of tangible & non-tangible aspects of Elements of Design. (Physical characteristic such as material, position, orientation etc., emotive qualities & symbolism)

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Understand and learn the building blocks of designing.	

2	Determine the appropriate usage of the design elements to create aesthetic designs.	
3	Design compositions using the elements and principles of design.	
4	Implement the design skills to create commercially viable projects.	
5	Design various artworks.	

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	ELEMENTS OF DESIGN		
	1	Introduction to the Elements of Design: line, shape & form, texture, space & colour	01
	2	Exercises (with black ink):	
		a) Line	01
		b) Shape & form	01

	c) Texture	01
	d) Space	01
	e) Compositions with combined elements	03

	PRINCIPLES OF DESIGN		
2	1	Introduction to the Principles of Design: emphasis, pattern, proportions, variety, balance, harmony, rhythm	02
	2	Exercises on all the PODs with black ink	
		a) Emphasis	01
		b) Pattern	01
		c) Proportions	01
		d) Variety	01
		e) Balance: symmetric, asymmetric & radial	03
		f) Harmony: unity & closure	03
	g) Rhythm: regular, alternative, progressive & random	04	

	APPLICATION OF EOD & POD		
3	1	Elements for words, sounds, themes, etc.	06
		a) Identify tangible and intangible elements in the environment	
		b) Create elements for tangible and intangible words, sounds & themes	
	2	Inspiration to theme	04
		a) Finding inspiration	
		b) Brainstorming to identify keywords	
		c) Theme creation	

4	FINAL ASSIGNMENT		
	1	Create a theme-based poster on a half-imperial size sheet.	00

5	Teacher Specific Module	5
	<i>Directions</i>	
	a) All the composition must be created on ivory sheets of 4*4 inches b) Black ink should be used for all the compositions. c) The final assignment must be submitted on a half-imperial size ivory sheet, made with black ink. d) Outdoor class activities for the 3rd module is suggested.	5

Essential Readings:

- Elements of design-Space by Albert W Porter
- Basic Design: The dynamics of visual form Interaction of Colors & Principles of Colors- Rowland kurt Ginn and company ltd. London The Herbert press, U.K. 1964
- Color Studies- Edith Anderson Feisner
- Art and Representation by John Willats

Suggested Readings:

- 1.
- 2.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

Continuous Evaluation		40
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	10
4	Seminar	10

KU1DSCCFD102: VISUALIZATION & REPRESENTATION I

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD102	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

Course Description: Sets a base for drawing skills & understanding of the environment which is required in many design fields.

Course Prerequisite: NIL

Course Outcomes:

- Introducing drawing as an extension of seeing, for developing visual perceptual skill.
- Enhancing eye- hand coordination for understanding the tool as an extension of the self.
- Introduction to visual elements and its application in the light of human perception.
- Identifying intangible aspects from visual experience and applying them in visual representation.
- Creating awareness of human abilities like perception, intuition, and imagination as an integral part of visualization.

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Understand basic techniques of form representation	
2	Learn drawing and observation skills for further application	

3	Apply the above skill for recording visual information, presentation and depiction	
4	Create 3D understanding of form	
5	Evaluate the importance of drawing as a vital part of design	

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		BASIC PENCIL SKILLS	
1	1	Line Quality	4
		a) Vertical lines	
		b) Horizontal lines	
		c) Diagonal lines	
		d) Lines: to & fro from a point	
	2	Pencil Pressure	2
a) Grayscale			

		b) Line tracing: geometric & organic	
		c) Graphite grading scale	
	3	Basic Shapes' Contours	2
		a) Circle	
		b) Square	
		c) Abstract	

2	SHADING		
	1	Shading Techniques	3
		a) Hatching	
		b) Cross-hatching	
		c) Scribbling	
		d) Back & forth	
		e) Blending	
		f) Stippling	
	2	Basic Forms	5
		a) Sphere	
		b) Cube	
		c) Cylinder	
		d) Pyramid	
	e) Abstract		

3	TEXTURES		
	1	Textures & their Appropriate Shading Technique	5
		a) Smooth	
		b) Rough/ fuzzy	
		c) Glossy	
		d) Matt	

		e) Metallic/ Reflective	
		f) Soft & hard	
	2	Textures on basic forms	5
	3	Fabric Textures	2
		a) Satin	
		b) Velvet	
		c) Denim	
		d) Fur	

	COMPOSITIONS		
4	1	Introduction to Compositions	8
		a) Understanding of space, proportions & structure	
		b) Copy minimal compositions	
		c) Still life	

	PERSPECTIVE DRAWING		
5	1	Introduction to Perspectives	3
		a) One-point perspective	
		b) Two-point perspective	
		c) Three-point perspective	
	2	Exercises on Perspective	3
		a) Basic shapes	
		b) Geometric shapes	
		c) Organic shapes	
	3	Object Drawing	2
	4	Building Drawing/ Live sketching	4
		a) Indoor	
		b) Outdoor	

6	STILL LIFE		
	1	Still Life Compositions (in A3 cartridge sheet)	6
		a) In portrait format	
		b) In landscape format	

7	Teacher Specific Module		0
	<i>Directions</i>		
	Space to fill the selected area/ activity		

Essential Readings:

1. Bays, J. (1999) Drawing Workbook, Newtown Abbot: David & Charles
2. Smith, R., Wright, M. & Horton, J. (1999) DKArt School - An Introduction To Art Techniques, New York: Dorling Kindersley Publishing
3. Horton, J. (1998) DKArt School - An Introduction To Drawing, New York: Dorling Kindersley Publishing
4. Simblet, S. (2005) The Drawing Book, London: Dorling Kindersley Publishing
5. Edwards, B. (2012) Drawing On The Right Side Of The Brain, New York: Tarcher/Penguin
6. Meyer, S.E. & Avillez (1985) M. How To Draw In Pen And Ink, Washington: Macmillan
7. Szunyoghy, A. (2013) The Big Book Of Drawing, Potsdam: H.F.Ullman Publishing
8. Dexter, E. (2005) Vitamin D - New Perspectives In Drawing, London: Phaidon Press

Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

KU1DSCCFD103: ELEMENTS OF TEXTILE

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD103	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description: Introductory course about textiles

Course Prerequisite: NIL

Course Outcomes:

- To understand the constituents of a textile fabric (fibre, yarn & construction techniques)
- To understand utilization of the textile material towards fashion needs.
- To understand the concept of fabric processing and finishing, including dyeing and printing
- To understand the need for fabric testing and fabric care labeling.
- Characteristics & properties of textiles for application.

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Can identify the different types of fibres.	
2	To acquire knowledge about fibre, yarn and fabric.	
3	Get the knowledge of fabric formation through hand loom and power loom.	
4	Acquire the knowledge about basic weaves.	

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	FIBERS, YARNS & FILAMENTS		
	1	Categories & End Uses	
		a) Natural: plant, animal & mineral	
		b) Manmade: regenerated & synthetic	
	2	Properties	
		a) Essential properties: length to width ratio, strength, flexibility, cohesiveness & uniformity	
b) Performance properties: abrasion resistance, absorbency, skin comfort, static built-up, dimensional stability in water, stain removal, water repellency, wrinkle recovery, wicking, cover, flexibility, elasticity, flammability, thermo-plasticity, hand, luster, pilling, resiliency, specific gravity, static electricity, tenacity.			
2	DYEING		

	1	Colorants	
		a) Pigments	
		b) Dyes	
	2	Dyeing Process	
		a) Stages	
b) Methods			

3	PRINTING		
	1	Methods	
		a) Direct printing	
		b) Block printing	
		c) Direct roller printing	
		d) Duplex printing	
		e) Warp printing	
		f) Discharge printing	
		g) Resist: batik, tie-dye, ikat	
		h) Screen printing	
		i) Rotary screen printing	
		j) Stencil printing	
		k) Jet printing	
		l) Heat transfer printing	
		m) Electrostatic printing	
n) Differential printing			
o) Foil printing			

5	Teacher Specific Module	
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	<i>Directions</i>	
	Space to fill the selected area/ activity	

Essential Readings:

1. Textile fibre to fabric, Bernard P. Corbman, McGRAW-HILL International Editions
2. Textiles Sara.J. Kadoiph and Anna L Langford, Prentice Hall
3. Yarn calculation, Sengupta
4. Surface Characteristics of Fibers and Textiles, Edited by Christopher Pastore, PaulKiekens
5. <http://www.textileworld.com/store/Books/fashion-company.html>

Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks		
End Semester Evaluation	70	Continuous Evaluation	
Continuous Evaluation	30	1	Internal Exam 1
Total	100	2	Internal Exam 2
		3	Assignment(s)
		4	Seminar
			30
			10
			10
			5
			5

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD104	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

Course Description: Personal grooming to be presentable and to carry oneself with utmost grace and confidence.

Course Prerequisite: NIL

Course Outcomes:

1. Enhanced Professional Appearance : Students will be able to develop and maintain a polished and professional appearance, understanding the importance of personal grooming in the fashion industry.
2. Advanced Skincare and Makeup Techniques : Students will gain proficiency in advanced skincare routines and makeup application techniques, tailored to different skin types and occasions.
3. Effective Communication Skills : Students will learn and apply effective verbal and non-verbal communication skills, essential for networking and client interactions within the fashion industry.
4. Personal Style Development : Students will be able to identify and cultivate their personal style, aligning it with contemporary fashion trends and professional standards in the industry.

CO NO.	EXPECTED OUTCOME	LEARNING
		G

		DOMAIN S
1	Remember and implement basic etiquette in everyday life	
2	Understand the importance of presentation and grooming	
3	Analyze body shape and skin tone to style appropriately	
4	Create a personal image	
5	Evaluate aspects of one's personality	

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1		INTRODUCTION TO GROOMING	2

	1	Visual Presentation	
		a) Hygiene & maintenance	
		b) Posture	
		c) Body Language	
	2	Non-visual Presentation	3
		a) Basic etiquette	
		b) Communication & conversation	
		c) Authenticity	
		d) Confidence	

2	APPEARANCES		3
	1	Skin Tones	
		a) Cool	
		b) Warm	
		c) Neutral	
		d) Suitable color for each skin tone	
		e) Colors in different seasons	
	2	Hair Styling	2
	3	Makeup	2

3	BODY PROPORTIONS		
	1	Women (learn & identify)	2
		a) Hourglass	
		b) Rectangle	
		c) Pear	
		d) Inverted triangle	
		e) Oval	
	2	Men (learn & identify)	2

	a) Trapezoid	
	b) Rectangle	
	c) Triangle	
	d) Inverted triangle	
	e) Oval	

	DRESSING		
4	1	Illusion Dressing	3
		a) Prints	
		b) Proportions	
		c) Color	
		d) Jewelry	
	2	Dressing for each body shape	
		a) Women	4
b) Men		4	

5	Teacher Specific Module		
	<i>Directions</i>		
	1. Arrange a workshop for hair & makeup		

Essential Readings:

1. Covey Sean, Seven Habits of Highly Effective Teens, New York, Fireside Publishers, 1998.
2. Carnegie Dale, How to win Friends and Influence People, New York: Simon & Schuster, 1998.
3. Thomas A Harris, I am ok, You are ok , New York-Harper and Row, 1972.
4. Daniel Coleman, Emotional Intelligence, Bantam Book, 2006
5. Heller, Robert.Effective leadership. Essential Manager series. Dk Publishing, 2002

6. Hindle, Tim. Reducing Stress. Essential Manager series. Dk Publishing, 2003
7. Lucas, Stephen. Art of Public Speaking. New Delhi. Tata - Mc-Graw Hill. 2001
8. Mile, D.J Power of positive thinking. Delhi. Rohan Book Company, (2004).
9. Pravesh Kumar. All about Self- Motivation. New Delhi. Goodwill Publishing House. 2005.
10. Smith, B .Body Language. Delhi: Rohan Book Company. 2004
10. Style wise : A practical guide to Becoming a Fashion Stylist, Shannon Burns, Fairchild Books, 2013
11. The Book of Styling : Somer Flaherty, Zest Books, 2012

Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

KU1DSCCFD105 - FUNDAMENTALS OF TEXTILES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD105	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION: This course introduces students to the fundamental elements of textiles. It covers the origin, classification, properties, and manufacturing processes of textile fibres, along with the stages of yarn production, spinning techniques, and yarn numbering systems. The course further explores texturization and fabric construction methods, including a comparative analysis of woven and knitted fabrics. Through theoretical study and visual demonstrations, students gain essential knowledge for applying textiles effectively in design and fashion development.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Understand and classify different types of textile fibers based on their origin and properties.	U
2	Describe the manufacturing processes and physical/chemical characteristics of natural and man-made fibers.	A
3	Explain yarn manufacturing processes, types of spinning, and the structure of different yarns.	A
4	Interpret yarn numbering systems and explain texturisation processes and their impact on yarn performance.	A
5	Identify and differentiate various fabric construction techniques and analyze the structural and functional differences between woven and knitted fabrics.	E

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2	✓	✓			✓		
CO 3	✓	✓					✓
CO 4	✓	✓					✓
CO 5	✓	✓		✓	✓		✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Introduction to Textile Fibers & Their Classification		12
	1	Definition and importance of textile fibers in fashion	4
	2	Classification of textile fibers Natural fibers: plant-based (cotton, flax), animal-based (wool, silk) Man-made fibers: regenerated (viscose, modal) synthetic (polyester, nylon, acrylic)	4
	3	Primary characteristics of textile fibers	2
	4	Requirements for a fiber to be suitable for textiles	2
2	Manufacturing Process & Properties of Fibers		12

	1	Natural fiber production: harvesting and preparation	4
	2	Man-made fiber manufacturing Regenerated fibers: viscose, modal Synthetic fibers: melt, dry, and wet spinning processes	4
	3	Comparative study of physical and chemical properties: strength, elongation, absorbency, thermal and chemical resistance	4

	Yarn Manufacturing, Spinning & Yarn Types		12
3	1	Stages of yarn manufacturing: ginning, carding, combing, drawing, roving, spinning	4
	2	Spinning processes: Hand spinning and industrial spinning Ring spinning, rotor (open-end) spinning, air-jet, friction spinning	3
	3	Types of yarns: spun vs. filament, single, ply, cabled, fancy yarns	3
	4	Introduction to blended yarns	2

	Yarn Numbering System & Texturisation		12
4	1	Yarn measurement systems: Direct systems: denier, tex Indirect systems: cotton count, worsted count, linen count	6
	2	Texturisation of filament yarns: Introduction to texturisation: methods (false twist, air jet, stuffer box), purpose and application Advantages and end-use applications in fashion	6

	Fabric Construction Techniques & Woven vs. Knitted Fabrics		12
5	1	Fabric formation methods: Weaving: parts of loom, basic weaves (plain, twill, satin) Knitting: weft and warp knitting, knit stitches, basic structures	4

		Non-wovens: bonding methods – mechanical, chemical, thermal	
	2	Felting and braiding (introduction)	3
	3	Comparative study of woven vs. knitted fabrics: Structure, stretch, drape, durability, usage	3
	4	Analyse, collect swatches and prepare the record including all details regarding fibre to fabric.	2

ESSENTIAL READINGS:

- Corbman, Bernard P. – Textiles: Fiber to Fabric (McGraw-Hill Education)
- Gohl, E.P.G. & Vilensky, L.D. – Textile Science (Longman Scientific & Technical)
- Kadolph, Sara J. – Textiles (Pearson Education)

SUGGESTED READINGS:

- Tortora, Phyllis G., & Collier, Billie J. – Understanding Textiles
- Hollen, Norma, & Saddler, Jane – Textiles
- Wingate, Isabel B. – Textile Fabrics and Their Selection

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU1DSCCFD106 - DESIGN CONCEPTS - I

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD106	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION: To establish a foundation in the essential theories of design and architecture, focusing on fundamental elements, principles, and types of design thinking. Students will begin to develop their analytical and conceptual thinking through the lens of form, function, and perception.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Explain and describe the fundamental elements of design and their impact on architectural form and space	U
2	Analyse geometric forms, their properties, transformations, and their influence on spatial articulation	AN
3	Illustrate the organization of space and spatial relationships, including built form and open space interactions	A
4	Identify and apply fundamental principles of architectural composition such as balance, rhythm, hierarchy, and unity	U/A
5	Examine circulation patterns in architecture and their relationship to form, including types of circulation and orientation	U/A
6	Integrate knowledge of design elements, principles, circulation, and space organization in architectural analysis	An
7	Critically assess architectural case studies using representational, analytic, and interpretative tools	E/An

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping Of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓					
CO 2		✓					
CO 3		✓					
CO 4		✓					
CO 5		✓	✓				
CO 6		✓	✓				
CO 7	✓	✓		✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	FUNDAMENTALS OF DESIGN		24
	1	Elements of Design – Understanding the basic elements of design- – Line, Shape, Form, Space, Texture, Colour, Light	8
	2	Forms – Properties of Forms – Understanding perceptual effects of geometric forms, cube, sphere, pyramid, cylinder and cone and its sections as well as their derivatives with respect to the evolution of architectural form and space – Transformation of forms – Articulation of Forms	10
	3	Space – Understanding Perceptual effects of specific configuration of architectural spaces – Elements defining spaces – Spatial relationships – Spatial Organization – Centralized, Linear, Radial, Clustered, Grid – Built Form and Open Space relationships	6
2	PRINCIPLE OF DESIGN		14

	1	Understanding the fundamental principles of Architectural compositions: axis, symmetry/asymmetry, balance, hierarchy, rhythm, datum, transformation, unity, harmony, dominance, climax.	
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3	CIRCULATION		10
	1	Movement with reference to the architectural form and space – detailed study of relationship between architectural form and circulation	5
	2	Types of circulation – Building approach and entrance - Configuration of path- Path space relationship, orientation.	5

4	DESIGN AND ANALYSIS		12
	1	Introduction to modes of understanding architecture in totality in terms of the various aspects studied in previous modules	6
	2	Understanding how case studies have used representational, analytic and interpretational tools.	6

ESSENTIAL READINGS:

1. "Design Basics" by David A. Lauer & Stephen Pentak
2. "The Design of Everyday Things" by Don Norman
3. "Interior Design Illustrated" by Francis D.K. Ching
4. "The Elements of Graphic Design" by Alex W. White
5. "Design Thinking: Integrating Innovation, Customer Experience, and Brand Value" by Thomas Lockwood
6. "The Shape of Design" by Frank Chimero
7. "Architecture: Form, Space, and Order" by Francis D.K. Ching
8. "The Poetics of Space" by Gaston Bachelard
9. "Space Planning Basics" by Mark Karlen & Rob Fleming
10. "Human Dimension & Interior Space" by Julius Panero & Martin Zelnik

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU1DSCCFD107 - DRAWING

AND VISUAL THINKING

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD107	4	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)	
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	T	P
1	6	0	35	65	100	1.5	3

COURSE DESCRIPTION: Explores core drawing techniques and perceptual skills essential for spatial understanding, visual analysis, and creative representation through observational drawing, composition, and design fundamentals.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Demonstrate an understanding of visual perception and its impact on drawing and design processes	U
2	Accurately represent objects and spaces using basic observational drawing techniques	A
3	Apply principles of composition, proportion, and perspective in 2D visual representation	A
4	Develop hand-eye coordination and fine motor skills essential for freehand sketching	An
5	Interpret and visually communicate textures, tones, and light-shadow through shading	An/C
6	Analyze and recreate visual environments with attention to spatial depth and scale	An/C
7	Create a portfolio of drawings showcasing technical proficiency and creative visual thinking	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓					
CO 2					✓		
CO 3		✓			✓		
CO 4		✓					
CO 5		✓					
CO 6		✓			✓		
CO 7							✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO DRAWING & VISUAL PERCEPTION		15
	1	Importance of drawing in design disciplines	1
	2	Basic concepts of visual perception: figure-ground, visual balance, Gestalt principles	2
	3	Visual cognition and observation	2
	4	Activities – 1) Line exercises: types of lines, line weights, hatching 2) Drawing from simple geometric forms	10

2	OBSERVATIONAL DRAWING AND PROPORTION		
	1	Observational techniques: sighting, measuring, negative space	2
	2	Proportion, scale, and relationships in drawing	2

	3	Activities – 1) Still life sketching using observation 2) Proportional studies of everyday objects	12
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	PRESPECTIVE DRAWING		18
3	1	Principles of perspective: 1-point, 2-point, and 3-point	2
	2	Horizon line, vanishing point, and foreshortening	2
	3	Activities – 1) Drawing indoor and outdoor spaces using perspective grids 2) Practice of perspective in furniture	14

	LIGHT, SHADOW AND TEXTURE		15
4	1	Light direction, value scales, cast and form shadows	2
	2	Representation of texture and materiality	2
	3	Activities – 1) Shading techniques: cross-hatching, stippling, blending 2) Drawing textured surfaces (fabric, metal, wood, etc.)	11

	COMPOSITION AND VISUAL STORYTELLING		14
5	1	Visual balance, focal points, and layout principles	2
	2	Narrative and mood through drawing	2
	3	Activities – 1) Composition studies using thumbnails and value sketches 2) Conceptual sketches with storytelling elements	10

	PORTFOLIO DEVELOPMENT & REVIEW		12
6	1	Reflection and critique methods	1
	2	Introduction to curating a visual portfolio	1

	3	Activities – 1) Compilation and refinement of drawing exercises 2) Final review and assessment through critique sessions	10
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ESSENTIAL READINGS:

- “Drawing on the Right Side of the Brain” by Betty Edwards
- “Design Basics” by David A. Lauer and Stephen Pentak
- “Visual Thinking” by Rudolf Arnheim
- “The Natural Way to Draw” by Kimon Nicolaïdes
- “Keys to Drawing” by Bert Dodson
- “Drawing for the Absolute and Utter Beginner” by Claire Watson Garcia
- “Perspective Made Easy” by Ernest R. Norling
- “How to Draw” by Scott Robertson
- “Drawing Perspective: How to See It and How to Apply It” by Matthew Brehm
- “Rendering in Pen and Ink” by Arthur L. Guptill
- “Light for Visual Artists” by Richard Yot
- “Sketching from the Imagination: Illustrators” by 3dtotal Publishing
- “Picture This: How Pictures Work” by Molly Bang
- “Composing Pictures” by Donald W. Graham
- “Sketching: Drawing Techniques for Product Designers” by Koos Eissen & Roselien Steur
- “The Sketchbook Handbook” by Ellen Lupton
- “Show Your Work!” by Austin Kleon
- “Becoming a Successful Illustrator” by Derek Brazell & Jo Davies

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	65
Continuous Evaluation	35
Total	100

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

**BSc. COSTUME &
FASHION DESIGNING**

SEMESTER 2

KU2MDCCFD108: MODEL MAKING

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	MDC	100	KU2MDCCFD108	3	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	6	0	30	45	75	3

Course Description: Understanding and creation of physical models' representative of their design.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Equip students with the basic skills necessary to represent their ideas three dimensionally using simple materials.	U/An
2	Enable students to get acquainted with various tools essential for creating design models.	U/An
3	Help students to comprehend the exercises of the Basic Design and Architectural Graphics Studio in a better manner, as the subject is to be taught in coordination with them.	A/An/C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	BASIC MODEL MAKING TECHNIQUES		20
	1	Introduction to Art objects, definition and interpretation. Introduction to History of Art, Artistic Tradition and Theories.	6
	2	Creating basic solid shapes such as square, rectangle, circle & triangle with various paper mediums.	14

2	GEOMETRIC & FREE-FLOWING		22
	1	Creating platonic solids with suitable paper medium.	10
	2	Making of models using free flowing materials such as clay, Plaster of Paris etc.	12

3	BLOCKS & SITE MODELS		18
	1	Creating block models of buildings and detailed site models using suitable materials for roads & landscape elements.	

4	DETAILED DESIGN MODELS		30
	1	Creating a detailed building model: Exterior/ interior using different materials and paper to represent the actual material in a suitable scale.	

Essential Readings:

1. Criss. B. M., "Designing with models: A Studio guide to Architectural Process Models", John Wiley & Sons, Hoboken, 2011.
2. Werner, M., "Model Making", Princeton Architectural Press, New York, 2011.
3. Congdon, Roark T., "Architectural Model Building: Tools, Techniques & Materials", Bloomsbury Academic, 2010.
4. Knoll, W. and Hechinger, M., "Architectural Models: Construction Techniques", Cengage Publications, 2014.
5. Dunn, N., "Architectural Modelmaking", Laurence King Publishing, 2013.

6. Schilling, A., "Basics Model-building", Birkhauser, Berlin, 2007.

7. Mi-Young, Pyo, "Construction and Design Manual: Architectural Model", Dom Publishers, Germany, 2012.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	45
Continuous Evaluation	30
Total	75

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

KU2DSCCFD106: THEORY OF DESIGN

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCCFD106	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description: To understand Elements and principles of design.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Introduce and understand various terminologies pertaining to the field of Art & Design	U
2	Understanding the fundamental principles of Architectural compositions	U/A
3	To understand movement with reference to the design form and space	U/An/C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	DESIGN THEORY IN HISTORICAL PERSPECTIVE		12
	1	Types of Design: Pragmatic design, Iconic Design, Analogical Design, Canonic Design Advantages and Disadvantages and outstanding examples	6
	2	Architectural Criticism: Definition & Sources, to examine fundamental questions of what Architectural criticism actually is, its role and function in architecture and the relationship between criticism and judgment.	6

2	SOCIETY AND DESIGN		18
	1	Role of designer in the society. Design for performance, Behavioural Aspects of Design.	6
	2	Design generation process: Role of logic and intuition in concept generation.	5
	3	Step by step development of design from problem definition, site analysis to post occupancy evaluation as the last stage of design.	7

3	CREATIVITY AND DESIGN		10
	1	Concepts of creativity. Techniques of creative thinking	4
	2	Different tools of Creativity, Issues of creative design, Difference between Innovation and Creativity. Impact of computer applications on creativity and design.	6

4	CONTEMPORARY MOVEMENTS IN ARCHITECTURE		20
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1	Role of individual architects in the generation of architectural form, through study of exemplary works, architectural inspirations, philosophies, ideologies and theories of architects.	4
2	Modern Movement Theory including Organic Architecture – Le Corbusier and Frank Lloyd Wright	6
3	Postmodern Theory –Robert Venturi, Louis Sullivan	5
4	Deconstructivism – Zaha Hadid, Frank Gehry	5

Essential Readings:

1. Garry Stevens – The reasoning Architect
2. K.W. Smithies, Principles of Design in Architecture, Van Nostrand Reinhold Company, 1981
Sam F. Miller, Design Process - A Primer For Architectural & Interior Design, Van Nostrand Reinhold Company, 1995
3. Ernest Burden, Elements of Architectural Design – A Visual Resource, Van Nostrand Reinhold Company, 1994
4. V.S. Pramdar, Design Fundamentals in Architecture, Somaiya Publications, New Delhi, 1973
5. Y. Ashihara – Exterior design in Architecture
6. Diane Ghirardo – Architecture after Modernism
7. Peter von Meiss, “Elements of Architecture - From Form to Place”, Span Press, 1992
8. Bryan Lawson, “How Designers Think”, Architectural Press Ltd" London, 1980
9. Hanno Rauterberg, “Talking Architecture, Interview with Architects”, Prestel 2008
10. The A-Z of Modern Architecture-Taschen 2007
11. Antony Catanese and James C. Snyder, Introduction to Architecture, McGraw-Hill, 1979

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU2DSCCFD107: HISTORY OF DESIGN

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCCFD107	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description: Provide an insight to the interior design of the Ancient Western world such as Romanesque, Gothic, Renaissance, etc

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	To explore English 16 th -18 th century design developments	U/R/An
2	To Study Victorian era, Cubism, De-Stijl	U/R/An
3	To learn Oriental designs	U/R/An

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	18th- 19th Century English Designs		18
	1	English Designs from 16 th to 18 th century. Tudor, Stuart, Jacobian, restoration period, Queen Ann period, Georgian period, Chippendale, Sheraton	12
	2	Beginning of 19 th century industrialization	6

2	Victorian, Art Nouveau, Cubism, De-Stijl		28
	1	Victorian era in England, art and craft movement in design	5
	2	Art-nouveau movement in art and architecture. Art movements before and after world wars	8
	3	Cubism of Picasso, De-Stijl movement	5
	4	Bauhaus School of Design and its impact on modern design	6
	5	Art deco movement	4

3	ASIAN DESIGN EVOLUTION		14
	1	Oriental designs and how it is different from western counterparts. Designs of Japan and China	6
	2	Indian designs, traditional and colonial	8

Essential Readings:

1. Kenneth Frampton, Modern Architecture: A Critical History, Thames and Hudson, London
2. Sigfried Giedion, Space time and Architecture: The Growth of a new tradition, Harvard University Press
3. Tzonis Alexander, Santiago Calatrava, International Publications, January 2005, New York.

4. Steele James, Hassan Fathy - The complete works, London: Thames and Hudson
5. Ghirardo, Diana, Architecture after Modernism, 1996, Thames and Hudson.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU2DSCCFD109: MATERIAL HANDLING

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCCFD109	4	75

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	2	0	35	65	100	3

Course Description: Introduction and understanding of various materials to manipulate efficiently for designing.

Course Prerequisite: EOD I

Course Outcomes:

1. Mastery of Material Properties and Techniques : Students will develop a comprehensive understanding of the properties and handling techniques for diverse materials such as metal, yarn, paper, and waste materials, enabling them to effectively incorporate these into their fashion designs.
2. Sustainable Design Practices : Students will learn to innovate with waste materials, fostering sustainable design practices by repurposing and upcycling materials to create eco-friendly fashion items.
3. Creative Application of Metal and Yarn : Students will acquire the skills to creatively manipulate metal and yarn, applying techniques like metalwork, knitting, and weaving to develop unique and intricate fashion pieces.
4. Prototyping and Concept Development with Paper : Students will master the use of paper for design prototyping and concept development, utilizing techniques such as origami, pattern making, and collage to refine and visualize their fashion design ideas.

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	To develop an understanding of behaviour, characteristic, properties, dimensionality, physical and visual potential of the basic materials	
2	To develop an instinct for material and its potential through manipulation.	
3	Orientation towards basic hand tools and techniques to manipulate materials	
4	Understand the incorporation of the elements of design in 3D designs rather than just paper.	
5		

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2		✓			✓		
CO 3			✓				✓
CO 4			✓			✓	
CO 5	✓			✓			

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION		
	1	Forms of Materials & their Roles	3
		a) Powder	
		b) Liquid	
		c) Semi Liquid/ Semi solid	
		d) Granular	
		e) Solid	

2	METALS		
	1	Aluminium	
		a) Foil	3
		b) Sheet	3
	2	Copper wires	3
	3	Steel wires	3

3	NATURAL MATERIAL		
	1	Wood & Bamboo	3
	2	Leaves	3
		a) Coconut leaves	
		b) Palm leaves	
	2	Others	3
		a) Coir	
		b) Cocoon shell	
	c) Corn husk, etc.		

4	YARN HANDLING		
	1	Knotting	3
		a) Different types of knots	
	2	Macramé & Braiding	3
	3	Knitting	3
4	Weaving	3	

5	PAPER		
	1	Paper Mache	3
	2	Paper pulp	
		a) With POP	3
		b) Without POP	3
	3	Origami	3
	4	Crafts	3
		a) Coiling	
		b) Fringes	
c) Straws			

6	WASTE MATERIAL		
	1	Upcycling	3
	2	Recycling	3

7	COMBINED MATERIALS		3
	1	Model with Combination of Materials	

8	Teacher Specific Module		
	<i>Directions</i>		
	The students must incorporate the EOD while designing.		

Essential Readings:

1. Choudhury, S.K., 1986. Elements of Workshop Technology. Calcutta: Indian Book Distributing Company
2. Budzik, Richards, 1981. Sheet Metal Technology. Indianapolis: Bobbs-Merrill Educational Publishing
3. Crutchly, Anna, 2000. Tassel Making. London: South Water Publisher Ltd.
4. Duvall, Carol, 2009. Elegant Knotted Jewelry. USA: Ohio Krouse
5. Philpott, Lindsey, 2010. The Ultimate Book of Decorative Knots. USA: Lark Books
6. Dumont, Katie, 2000. The New Macrame. USA: Lark Books
 - a. Seiler-baldinger, Annemarie, 1994. Textiles – A classification of Techniques. Bathurst: Crawford House Press
 - b. Russel, George Shaw, 1984. Knots – Useful & Ornamental. USA: Library of Congress Cataloguing in Publishing Data
7. Colton, Virginia, 1984. Complete Guide to Needlework. Reader's Digest
8. Kowal, D., 1972. Sculpture Casting: Mold Techniques & Materials - Metals, Plastics, Concrete. New York: Dennis and Crown Publishers

Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	65
Continuous Evaluation	35
Total	100

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	5
NEATNESS	5
ASSIGNMENT	5

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCCFD110	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION:

Wet Processing II builds upon foundational knowledge of textile treatment by introducing advanced techniques in dyeing, printing, and finishing processes. The course delves into both traditional and modern methods of fabric processing, emphasizing fibre compatibility, chemical applications, and environmental impacts. It encourages learners to investigate sustainable practices, understand chemical mechanisms, and gain hands-on familiarity with wet processing technologies used in the fashion industry. By the end of the course, students are expected to connect theory with practical laboratory experience to achieve fabric transformation aligned with commercial and ecological standards.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO No.	Expected Outcome	Learning Domains
1	Explain the advanced concepts of fabric dyeing and classify different dyeing methods suitable for various fibres	U/An
2	Demonstrate knowledge of chemical and natural dyes, their applications, and performance characteristics.	U/A
3	Distinguish between different printing techniques and assess their advantages, limitations, and suitability.	A/E
4	Analyse the functions and environmental concerns of various finishing processes including softening, stiffening, and waterproofing.	A/E/R
5	Apply safe and sustainable wet processing techniques in practical settings using industry-relevant standards.	A/C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping Of Course Outcomes To PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓					✓
CO 2	✓	✓			✓		
CO 3	✓	✓					
CO 4		✓			✓		
CO 5	✓	✓			✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO WEAVING AND LOOMS		10
	1	History and significance of weaving	2
	2	Classification of looms:	1
		Hand looms, Power looms, Shuttle and Shuttle less looms	1
		Parts and functions of a loom	1
	3	Basic weaving motions: Shedding, Picking, Beating-up, Take-up and Let-off	2
	4	Principles of weaving	2
		5 Activity: Diagrammatic study of different looms	1
	Visit to a weaving unit (if possible)		

2	Preparatory Processes and Basic Weaves		10
		Preparatory processes for weaving:	2
		Winding, Warping, Sizing, Drawing-in and Denting	1
		Classification of weaves:	2
		Basic weaves: Plain, Twill, Satin	1
		Characteristics and uses of each	1
		Fabric structure and construction	1
		Activity: Weave pattern drawing and analysis	1
		Sample identification (swatches)	1

3	Fancy Weaves and Non-Wovens		10
		Fancy weaves:	2
		Dobby, Jacquard, Leno, Pile, Double cloth, Crepe, Huckaback	1
		Differences between basic and fancy weaves	1
		Non-wovens:	1
		Definition and characteristics	2
		Types of non-wovens: Dry-laid, Wet-laid, Spunbonded, Needle-punched, Melt blow	1
		Applications of non-woven fabrics	1
		Activity: Identification of fancy weave fabrics	1

4	Textile Wet Processing – Preparatory Processes		10
		Overview of wet processing in textiles	2

	Textile wet processing for cotton, polyester and cotton blend	2
	Objectives of preparatory processes	2
	Desizing, Scouring, Bleaching, Mercerization	2
	Activity: Flowchart creation of wet processing	2

5	Dyeing and Printing	10
	Dyeing and Printing	2
	Classification of dyes: Direct, Reactive, Vat, Acid, Disperse, Basic dyes	2
	Dyeing methods: Batch, Continuous, Semi-continuous	1
	Introduction to printing	2
	Difference between dyeing and printing	1
	Printing methods: Block, Roller, Screen (Flat & Rotary), Heat transfer, Digital printing	2

6	Finishing process in textiles	10
	Objectives of finishing	1
	Classification	2
	Mechanical finishes: Calendering, Raising, Shearing, Shrinking	1
	Chemical finishes: Softening, Stiffening, Water repellent, Flame retardant	2
	Functional finishes: Anti-microbial, UV protection, Wrinkle-free, Soil release	2
	Application of finishes in garment production and fashion	2

ESSENTIAL READINGS:

- V.A. Shenai – Technology of Dyeing

- Karmakar, S.R. – Chemical Technology in the Pre-Treatment Processes of Textiles
- Dr. K. R. Salhotra – Textile Finishing
- Miles, L.W.C. – Textile Printing

SUGGESTED READINGS:

- Trotman, E.R. – Dyeing and Chemical Technology of Textile Fibres
- Broadbent, A.D. – Basic Principles of Textile Coloration
- Articles from journals such as:
- Indian Journal of Fibre and Textile Research (IJFTR)
- Textile Outlook International
- Reports from Down to Earth, Greenpeace, and Textile Exchange on sustainable wet processing

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU2DSCCFD111 - DESIGN CONCEPTS II

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCCFD111	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CCA	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION: Explore the evolution of design theory, societal roles, creativity, and contemporary movements shaping architecture through critical analysis, historical context, design processes, and iconic architects.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Explain the evolution of design theories from historical architectural movements to contemporary perspectives	U
2	Analyse various design types (Pragmatic, Iconic, Analogical, Canonic) and evaluate their relevance and application in interior design	An
3	Assess the relationship between socio-cultural contexts and design ideologies to understand design decisions and outcomes	E
4	Describe the role of designers in society and outline the behavioural and performance aspects influencing design decisions	U
5	Apply creative thinking techniques and tools, including digital applications, to generate innovative design concepts	A
6	Critically appraise the contributions of key architects and movements (Modernism, Postmodernism, Organic Architecture) to the development of design philosophies and interior form	E

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping Of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓						
CO 2	✓	✓					
CO 3	✓	✓					
CO 4		✓					✓
CO 5		✓		✓			
CO 6	✓	✓					

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	EVOLUTION OF DESIGN THEORY		22
	1	Overview of major historical periods and movements: Classical, Gothic, Renaissance, Modernism, Postmodernism	10
	2	Critical theories in architecture and design	4
	3	Relationship between socio-cultural context and design ideology	4
	4	Types of Design: Pragmatic design, Iconic Design, Analogical Design, Canonic Design Advantages and Disadvantages and outstanding examples	4
2	SOCIETY AND DESIGN		13

	1	Role of designer in the society. Design for performance, Behavioural Aspects of Design.	5
	2	Design generation process: Role of logic and intuition in concept generation.	3
	3	Step by step development of design from problem definition, site analysis to post occupancy evaluation as the last stage of design.	5

3	CREATIVITY & DESIGN		9
	1	Concepts of creativity. Techniques of creative thinking	4
	2	Different tools of Creativity, Issues of creative design, Difference between Innovation and Creativity. Impact of computer applications on creativity and design.	5

4	CONTEMPORARY MOVEMENTS IN ARCHITECTURE		16
	1	Role of individual architects in the generation of architectural form, through study of exemplary works, architectural inspirations, philosophies, ideologies and theories of architects.	4
	2	Modern Movement Theory including Organic Architecture – Le Corbusier and Frank Lloyd Wright	6
	3	Postmodern Theory –Robert Venturi, Phillip Johnson	6

ESSENTIAL READINGS:

1. Garry Stevens – The reasoning Architect
2. K.W. Smithies, Principles of Design in Architecture, Van Nostrand Reinhold Company, 1981 Sam
- F. Miller, Design Process - A Primer for Architectural & Interior Design, Van Nostrand Reinhold Company, 1995
3. Ernest Burden, Elements of Architectural Design – A Visual Resource, Van Nostrand Reinhold Company, 1994
4. V.S. Pramar, Design Fundamentals in Architecture, Somaiya Publications, New Delhi, 1973
5. Y. Ashihara – Exterior design in Architecture
6. Diane Ghirardo – Architecture after Modernism
7. Peter von Meiss, “Elements of Architecture - From Form to Place”, Span Press, 1992
8. Bryan Lawson, “How Designers Think”, Architectural Press Ltd" London, 1980
9. Hanno Rauterberg, “Talking Architecture, Interview with Architects”, Prestel 2008
10. The A-Z of Modern Architecture-Taschen 2007
11. Antony Catanese and James C. Snyder, Introduction to Architecture, McGraw-Hill, 1979

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU2DSCCFD112- FASHION STUDIES I

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	100	KU2DSCCFD112	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION: Fashion Study I serves as the foundational gateway into the world of fashion and costume design. The course introduces students to basic fashion terminologies, the origin and evolution of clothing, and key developments in costume history. It emphasizes the relationship between fashion and culture, addressing how identity, gender, region, and time periods influence clothing. Students will explore the transformation of clothing from functionality to artistic and cultural expression, preparing them for more advanced studies in design, illustration, and fashion theory.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Describe the fundamental terminologies, origin, and classification of clothing and fashion.	R
2	Analyze various theories related to the origin of clothing in historical and cultural contexts.	A
3	Identify and distinguish between major historical costumes of the world and their significance.	A
4	Examine the socio-cultural impact of regional and global costume practices.	E
5	<ul style="list-style-type: none"> • Recognize the influence of religion, tradition, and gender on the evolution of costumes. 	U

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**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓						✓
CO 2				✓	✓		
CO 3	✓			✓			
CO 4				✓	✓		
CO 5				✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
		INTRODUCTION TO FASHION, STYLE, DESIGN, AND TRENDS	
1	1	What is Fashion? Difference between fashion, style, and design	5
	2	Fashion cycle and its stages, Fashion adoption theories (trickle-up, trickle-down, trickle-across)	4
	3	Role of fashion in society and culture	3
	4	Fashion vs. Interior trends: Comparative exploration, Influence of fashion trends on interior aesthetics	3
2	FASHION TERMINOLOGY AND THEORIES		15

	1	Key fashion terms: Silhouette, line, drape, texture, trims, haute couture, prêt-à-porter, etc.	5
	2	Understanding silhouettes and basic garment structure	3
	3	Introduction to fashion theories:	5
		Psychoanalytical theory	
		Sociological theory	
4	Economic theory		
4	Historical and technological perspectives	2	

3	INTRODUCTION TO TEXTILE FIBERS & THEIR CLASSIFICATION		15
	1	Definition of textile fiber	5
		Natural fibers: Cellulose-based (cotton, linen), Protein-based (wool, silk)	
		Man-made fibers: Regenerated (rayon, modal), Synthetic (polyester, nylon, acrylic)	
	2	Physical and chemical properties of fibers	4
	3	Fiber to fabric: Basics of yarn formation and weaving/knitting	4
4	Fiber selection for fashion vs. interiors	2	

4	FROM FIBER TO FABRIC – YARN AND FABRIC FORMATION METHODS		10
	1	Yarn formation: Spinning methods, types of yarns	3
	2	Fabric formation methods:	5
		Weaving (basic weaves: plain, twill, satin)	
	Knitting (weft vs. warp)		

		Non-woven methods: Felting, bonding	
	3	Finishing processes and fabric performance	2

5	TEACHER SPECIFIC MODULE		5
	1	Functional and decorative uses of textiles in fashion and interiors	2
	2	Case studies on fiber-based fashion and interior applications	3

ESSENTIAL READINGS:

- Gini Stephens Frings – *Fashion: From Concept to Consumer*
- Elaine Stone – *The Dynamics of Fashion*
- Jennifer Craik – *Fashion: The Key Concepts*
- Sue Jenkyn Jones – *Fashion Design* (Portfolio series)
-

SUGGESTED READINGS:

- Elizabeth Wilson – *Adorned in Dreams: Fashion and Modernity*
- Toby Slade – *Japanese Fashion: A Cultural History*
- Valerie Steele – *The Corset: A Cultural History*
-

SELECTED ARTICLES FROM:

- Fashion Theory: The Journal of Dress, Body & Culture
- Down to Earth (for sustainability perspectives in fashion)
- Vogue Business and Business of Fashion (BoF)

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

**BSc. COSTUME &
FASHION DESIGNING**

SEMESTER 3

KU3VACCFD101: ZERO WAIST DESIGN TECHNIQUES

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	VAC	100	KU3VACCFD101	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

COURSE DESCRIPTION: This course explores sustainable fashion practices through the lens of zero waste design in textiles and apparel. It emphasizes optimizing fabric usage by applying innovative patterning, material-based design strategies, and responsible garment construction methods. Students will investigate both historical and contemporary approaches while engaging in hands-on prototyping, digital simulation, and critical sustainability analysis. The integration of textile behaviour, design logic, and circular principles prepares students to respond creatively and ethically to global environmental challenges in fashion.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Understand textile properties relevant to zero waste apparel design	U
2	Apply zero waste principles in the development of textile-informed patterns	A
3	Create functional garments using minimal or no-waste design strategies	C
4	Analyze how fabric geometry and apparel construction can reduce textile waste	A
5	Evaluate environmental and cultural implications of zero waste apparel systems	E

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓			✓		
CO 2	✓	✓			✓		
CO 3	✓	✓	✓		✓		
CO 4	✓	✓			✓		
CO 5	✓	✓			✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO ZERO WASTE FASHION		10
	1	History and philosophy of zero waste in fashion	4
	2	Environmental impact of fabric waste	3
	3	Overview of sustainable fibers and fabrics	3

2	FUNDAMENTALS OF ZERO WASTE AND SUSTAINABLE TEXTILES		10
	1	Introduction to zero waste theory in textiles and apparel	3
	2	Textile waste in traditional apparel production	2
	3	Conventional pattern cutting vs zero waste patterning	3
	4	Fabric grain, drape, and stretch: implications for layout planning	2

3	APPAREL CONSTRUCTION WITH MINIMAL WASTE		10
	1	No-sew, minimal seam, and single-seam construction methods	3
	2	Textile waste in traditional apparel production	2
	3	Working with rectangular, square, and tube-shaped fabric panels	3
	4	Bias and cross-grain techniques to enhance fit with minimal cuts	2

4	DIGITAL TOOLS FOR ZERO WASTE PATTERNMAKING		10
	1	Using CLO3D, Optitex, or Adobe Illustrator for pattern visualization	3
	2	Digital layout planning for fabric efficiency	3
	3	Laser-cutting and plotter-based precision cutting	2
	4	Software simulations of drape and fit from minimal-seam patterns	2

5	ACTIVITIES		10
	1	Group discussion: challenges and opportunities with bio-based materials	4
	2	Create a zero-waste design using upcycled textile waste	3
	3	Develop a product lifecycle map for a garment	3

ESSENTIAL READINGS:

- **Rissanen, Timo & McQuillan, Holly** (2016). *Zero Waste Fashion Design*. Bloomsbury Publishing.
- **Gwilt, Alison** (2014). *A Practical Guide to Sustainable Fashion*. Fairchild Books.
- **Fletcher, Kate** (2012). *Sustainable Fashion and Textiles: Design Journeys*. Earthscan.
- **McDonough, William & Braungart, Michael** (2002). *Cradle to Cradle: Remaking the Way We Make Things*. North Point Press.

SUGGESTED READINGS:

- **Brown, Sandy** – *Eco Fashion* (Laurence King Publishing)
- **Sass Brown** – *ReFashioned: Cutting-Edge Clothing from Upcycled Materials*
- **Goldsworthy, Kate** – “Designing for Circularity” in *Sustainable Textiles*
- **Aldrich, Winifred** – *Metric Pattern Cutting for Women’s Wear*
- **Roberts, Julian** – *The Subtraction Cutting Workbook* (self-published)
- **Shirley, John** – *Textiles and Fashion: Materials, Design and Technology*

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	50
Continuous Evaluation	25
Total	75

Continuous Evaluation		30
1	Internal Exam 1	5
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU3DSCCFD201 – BASIC PATTERN MAKING

Semester	Course type	Course level	Course Code	credit	Total hours
3	DSC	200	KU3DSCCFD201	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

COURSE DESCRIPTION: This course introduces the foundational concepts of pattern making, essential tools, and terminology. Students will learn to draft basic blocks using standard measurements and explore dart manipulation techniques to develop patterns for simple garments.

PREREQUISITE: Any student with a +2 or equivalent degree

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Identify pattern tools, terms, and process basics.	U
2	Draft accurate bodice patterns using measurements.	A
3	Manipulate darts and develop design variations (e.g. collars).	A/An
4	Construct functional sleeves and skirts with precision.	A/C
5	Execute a finished sample using integrated pattern making skills.	C/E

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓	✓						
CO2	✓	✓					✓	
CO3	✓	✓		✓			✓	
CO4	✓	✓	✓		✓		✓	✓
CO5	✓	✓	✓		✓	✓	✓	✓

COURSE CONTENT

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO PATTERN MAKING		15
	1	Introduction to pattern making, principles, tools/equipment, terminologies (seam allowance, grainline, darts, notches)	
	2	body measurement techniques	
	3	Drafting a basic bodice block (front and back) using standard body measurements for women.	

2	DART MANIPULATION		20
	1	Understanding types of darts (single, double-ended).	
	2	Techniques of dart manipulation: slash and spread method, pivot method.	
	3	Style variation- princess line/ armhole princess line	
	4	Collar – Basic shirt collar, Flat collars: Peter pan, Mandarin collar/Chinese, Roll collar: Turtle neck	

3	SLEEVE VARIATION		20
	1	Drafting a basic Sleeve block using standard body measurements.	

		Variations of the basic sleeve- cap sleeve, puff sleeves circular sleeve, petal sleeve, leg-o-mutton sleeve, bishop sleeve	
	2	Sleeve bodies combination- Kimono sleeve, raglan sleeve.	

4	BASIC SKIRT & SKIRT VARIATIONS		15
	1	Drafting a basic Skirt block (front and back) using standard body measurements.	
	2	Drafting a basic Trouser block (front and back) using standard body measurements.	
	3	A- line skirt, gathered skirt, gored skirt- 4 gore, pegged skirt, Skirt with yoke, Full circle skirt, Warp skirt, Culotte	

5	TEACHER SPECIFIC / PRACTICAL EXPERIENCE		20
	1	Prepare Pattern for a Complete Attire	

ESSENTIAL READINGS

- Patternmaking for Fashion Design - Helen Joseph-Armstrong
- Metric Pattern Cutting - Winifred Aldrich

REFERENCES

- Basic Pattern Skills for Fashion Design by Bernard Zamkoff
- The Practical Guide to Patternmaking for Fashion Designers by Lori A. Knowles
- Technical sheets and online fashion pattern drafting tutorials (e.g., Fashionary, Threads Magazine)

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION.

KU3DSCCFD202 - BASIC SEWING TECHNIQUES

Semester	Course Type	Course Level	Course Code	credit	Total hours
3	DSC	200	KU3DSCCFD202	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

COURSE DESCRIPTION: This course introduces students to the fundamentals of garment construction, focusing on basic sewing techniques and equipment handling. Through hands-on learning, students will explore seams, finishes, darts, plackets, and fullness elements such as gathers and pleats. Emphasis is placed on precision, craftsmanship, and assembling simple garments that reflect foundational technical skills.

PREREQUISITE: None

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Operate sewing machine and tool with foundational understanding	U
CO2	Stitch a variety of seams and seam finishes	A
CO3	Develop garment elements like darts, plackets and pockets	A
CO4	Handle and manipulate fullness techniques with accuracy.	An
CO5	Construct a basic garment through the integration of technique learned.	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping Of Course Outcome								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓	✓						
CO2	✓	✓						
CO3	✓	✓		✓				
CO4	✓	✓		✓				✓
CO5	✓	✓	✓	✓	✓	✓	✓	✓

COURSE CONTENT

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1	INTRODUCTION TO SEWING TECHNIQUES		15
	1	Sewing tools and machine parts	
	2	Machine operation, maintenance, threading & safety	
	3	Types of fabric and handling techniques	

2	Basic Seams & Finishes		15
	1	SEAMS: Plain seam, tailor's seam, French seam, mock French seam, Welt seam, Lapped seam, Flat and felt Seam, Slot Seam, piped seam, bound seam, Hong Kong bound seam	
	2	SEAM FINISHES-Pinked finish, edge stitched finish, Double stitch finish, Herringbone Finish.	

3	FULLNESS		20
	1	DARTS: standard & two point	
	2	Tuck: pin tuck, cross, group, scalloped	
	3	Pleats: knife, box, pinch	
	4	Gathers: gathering by hand, gathering by machine, gathering by elastic.	
	5	Ruffles: double, circular. Godets, shirring	

4	PLACKETS		15
	1	Plackets: continuous bound placket, bound and faced (2-piece) placket, Zipper plackets-standard, invisible, Kurtha placket.	

5	FINAL ASSIGNMENT	Construct 2 variation of seam, dart, and plackets (minimum 2)	10
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ESSENTIAL READINGS

- *Reader's Digest Complete Guide to Sewing* - *Reader's Digest Editors*
- *Basic Sewing for Beginners* - *Wendy Gardiner*

SUGGESTED REFERENCES

- Introduction to Clothing Manufacture – Gerry Cooklin
- Complete Guide to Sewing – Singer Reference Library
- Make Your Own Clothes – Marie Clayton
- The Sewing Book – Alison Smith

ASSESSMENT RUBRICS

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

KU3DSCCFD203 - VISUAL GRAPHICS

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCCFD203	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

COURSE DESCRIPTION: Course set to increase the skills and abilities of a student with respect to graphics and presentation.

PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Demonstrate proficiency in line techniques, including line weights, types, and technical precision for interior drafting	U / A
2	Create manually drafted scaled drawings such as interior plans, elevations, and sections with accuracy	A
3	Construct one-point, two-point, and three-point perspective views to represent spatial depth and form	U / A
4	Develop freehand sketches of building interiors and exteriors with speed and clarity for conceptual exploration	A / C
5	Produce axonometric and isometric drawings of basic shapes and interior spaces to convey volumetric understanding	U / A
6	Render materials and textures such as wood, fabric, stone, glass, and metal using hand techniques	A / C
7	Illustrate light and shadow effects in interior sketches to enhance realism and spatial perception	A / C
8	Draft detailed furniture and fixture elements manually with clarity and scale accuracy	A

9	Draw reflected ceiling plans to represent lighting layouts and ceiling design features	A
10	Create exploded view diagrams of architectural elements to communicate construction and spatial relationships	An / C
11	Use expressive sketching techniques to capture interior ambiance, mood, and atmospheric effects	C
12	Document existing interior spaces through measured drawings and create accurate as-built drawings by hand	A / E
13	Design and hand-render a presentation board that visually communicates the design intent of an interior space	C / E

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

MAPPING OF COURSE OUTCOMES TO PSOS							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1		✓		✓	✓		
CO 2		✓			✓		
CO 3		✓			✓		
CO 4	✓	✓					
CO 5		✓		✓	✓		
CO 6		✓	✓				
CO 7		✓					
CO 8		✓	✓		✓		
CO 9			✓		✓		
CO 10	✓	✓	✓		✓		
CO 11	✓	✓					
CO 12			✓		✓		
CO 13	✓	✓		✓			✓

COURSE CONTENT

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOUR S
1	BASIC INTERIOR DRAFTING AND SKETCHING		38
	1	Line Techniques – Line weights, Line types and technical precision	6
	2	Scaled Drawings – Manual drafting of interior plans, elevations and sections	14
	3	Perspective Drawings – One-point, Two-Point and Three-Point Perspectives	10
	4	Quick Freehand Sketching of building interiors and exteriors	8
2	INTERIOR SPACE REPRESENTATION TECHNIQUES		44
	1	Axonometric and Isometric Drawing – Basic shapes and Interiors	8
	2	Material and Texture Rendering – Hand techniques for wood, fabric, stone, glass and metal	10
	3	Light & Shadow Studies in interior sketches	6
	4	Furniture & Fixture Detailing – Manual drafting interior elements	10
	5	Reflected Ceiling Plans representing lighting layouts and ceiling treatments	10
3	CONCEPTUAL AND EXPRESSIVE SKETCHING		14
	1	Exploded View Diagrams of building elements for clarity	6
	2	Atmospheric Sketching – Capturing ambiance, mood and lighting effects	8
4	TECHNICAL & PRESENTATION DRAWINGS		24

1	Measured Interior Drawings – Site Documentation and hand-drawn as-built plans	12
2	Hand rendered presentation board of an interior space	12

ESSENTIAL READINGS:

1. Architectural Drafting and Design – Alan Jefferis, David A Madsen
2. Drawing for Interior Design – Drew Plunkett
3. Perspective for Interior Designers – John Pile
4. Design Drawing – Francis D K Ching
5. Interior Design Visual Presentation – Maureen Mitton
6. Architectural Graphics – Francis D K Ching
7. Rendering in Pen and Ink – Arthur L Guptill
8. Light got Visual Arts – Richard Yot
9. Interior Design Illustrated – Francis D K Ching
10. Manual of Interior Design – Martin M Pegler
11. Sketching for Architecture and Interior Design – Stephanie Travis
12. Interior Design Sketching – Jorge Paricio
13. Color Drawing – Michael E Doyle
14. Drawing and Designing with Confidence – Mike Lin
15. Measured Drawing for Architects – David Jenkins
16. Presentation Techniques – Dick Powell
17. Drawing: A Creative Process – Francis D K Ching

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCCFD204	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION: Explore **home textiles**, including fabric selection, upholstery, draperies, bed linens, floor coverings, and textile care through practical applications.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Explain the classification, characteristics, and selection criteria of various home textiles including fibres, designs, and applications in interior furnishings	U / R
2	Identify and describe kitchen textiles, draperies, and window treatments with appropriate fabric choices, measurement techniques, and decorative finishes	U / A
3	Differentiate between types of bed linens, mattress accessories, towels, and velour fabrics based on construction, properties, and care labels	U / An
4	Classify various types of floor coverings and explain their materials, construction techniques, and suitability for different interior spaces	U / A / R
5	Apply suitable methods for the cleaning, care, and maintenance of different home textiles and perform basic textile tests like color fastness, shrinkage, and flammability	A / C / E
6	Interpret labelling standards, stain removal methods, and washing techniques for preserving the aesthetic and functional quality of home textiles	U / An / A

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

Mapping of Course Outcomes to PSOs

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓				
CO 2	✓	✓	✓		✓		
CO 3	✓	✓	✓				
CO 4	✓	✓	✓				
CO 5		✓	✓			✓	
CO 6	✓	✓	✓			✓	

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Fundamentals of Home Textiles		12
	1	Home Textiles-Definition	2
	2	Different types of home textiles, selection of fibres, colours, design, factors affecting selection of home textiles, woven & non-woven	2
	3	Upholstery: Materials-Fixed upholstery, non-stretch loose covers, stretch covers- cushion covers	2
	4	Table textiles – Definition, Different types, table mats, table cloth and hand towels, selection of material, use and care labelling	2
	5	Living room furnishing – Sofa covers, wall hangers, cushion, cushion covers, upholsteries, bolster and bolster covers.	4
2	Kitchen Textiles & Draperies		12
	1	Kitchen textiles: Definition, Types- apron-dish cloth, bread bag, pot holders, hand towels, fridge cover, fridge handle cover, mixer cover, grinder covers their use and care labelling	4

	2	Wall coverings- use and care labelling	2
	3	Draperies and curtains- choices of fabrics, calculating the amount of material needed, hints on making curtains.	3
	4	Methods of furnishing draperies at the top with tucks or pleats; Use of drapery rods, hooks, tapes, rings and pins	3

	Bed Linens and Towels		10
3	1	Bed Linen -Definitions, different types of bed linens, sheets, blankets, blanket covers, comforters, comforter covers and bedspreads	2
	2	Mattress – Mattress covers, pads, pillows; Made-ups in hospitals	2
	3	Towels; Types, bath robes, bead towels, napkins; Construction of towels- weave, pile height -pattern – dyeing and finishing, Absorption tests	2
	4	Velour – Types of velvet and construction	2
	5	Textile care and labelling	2

	Floor Coverings		12
4	1	Floor coverings	2
	2	Hard floor coverings - resilient floor coverings, resilient floor coverings	3
	3	Soft floor coverings, Rugs, cushions pads and care labelling	3
	4	Carpet Manufacture methods & Types; Tufted, Hand tufted, Needle felt, Woven & Knotted. Wilton & administer – Knitted, Stitch bonding and Flocking	2
	5	Carpet fibres and yarns; Wool, wool blend, nylon, polypropylene, polyester and acrylic	2

	Care and Testing of Home Textiles		12
5	1	Care of Home Textiles	2

2	Vacuum cleaning of Rugs and carpets, washing of curtains, draperies, bed linens and kitchen linen, Drying and pressing;	3
3	Washing Methods; Kneading and squeezing, Suction washing, Use of washing Machine; stain removal	3
4	Identification of stain, general procedure for stain removal, Bleaches for stain removal, optical brighteners and blues	2
5	Testing of home textiles – color fastness, shrinkage, abrasion and flammability tests	2

ESSENTIAL READINGS:

1. Simplicity s (1993). Simply the best home decoration book. A fine side book 85 published by Simon and Schulster (New York), London. The simplicity Pattern Company.
2. Soft furnishing by Saarah Campbell and History More, Mac Donald Books OED Publishers Limited, London
3. Wingate I.B, & Mohler J.E. Textile Fabrics & Their Selection, Prentice Inc., New York
4. Alexander N.G. Designing interior Environment Mass Court Brace Jovanovich New York, 1972

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

CO 1	✓	✓					
CO 2	✓	✓	✓				
CO 3	✓		✓	✓			
CO 4	✓	✓		✓	✓		
CO 5		✓	✓	✓	✓		
		✓	✓	✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Basics of Fashion and Sustainability		15
	1	What is fashion?	3
	2	How fashion is made and sold	3
	3	What is sustainability?	2
	4	Why sustainability is important in fashion	3
	5	Introduction to the problems caused by the fashion industry	3

2	Fashion and the Environment		15
	1	Use of water, energy, and chemicals in making clothes	4
	2	Pollution and waste from the fashion industry	4

	3	What happens to clothes after use (landfills, recycling)	4
	4	How to reduce waste in fashion	3

3	Sustainable Materials and Methods		15
	1	Types of eco-friendly fabrics (organic cotton, bamboo, recycled fibers)	4
	2	Natural dyes and chemical-free processing	4
	3	New materials (plant-based leather, fabric from fruit waste)	4
	4	Certifications (GOTS, OEKO-TEX)	3

4	Ethics and Business in Fashion		15
	1	What is ethical fashion?	4
	2	Working conditions in garment factories	4
	3	Fast fashion vs. slow fashion	4
	4	Sustainable businesses (second-hand, rental, up-cycling)	3

Teachers Specific/Practical Experience		
5	Visits (virtual or real) to local sustainable fashion businesses or NGOs Peer discussion on sustainable fashion habits and practices	0

ESSENTIAL READINGS:

1. Fletcher, K. (2014). *Sustainable Fashion and Textiles: Design Journeys*. Routledge.
2. Gwilt, A. (2014). *A Practical Guide to Sustainable Fashion*. Fairchild Books.
3. Black, S. (2012). *The Sustainable Fashion Handbook*. Thames & Hudson.
4. Hethorn, J., & Ulasewicz, C. (Eds.). (2008). *Sustainable Fashion: Why Now?* Fairchild Books.

ASSESSMENT RUBRICS:

Evaluation Type	Marks
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End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU3DSCCFD206 - FASHION STUDIES II

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
3	DSC	200	KU3DSCCFD206	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION: Fashion Study II delves deeper into the evolution of world costumes and fashion history, offering a comparative perspective on ancient, medieval, and modern clothing styles. The course introduces learners to the visual language of fashion through the study of draping styles, silhouettes, garment construction features, and socio-political influences on attire. It emphasizes the dynamic relationship between culture and costume, including regional diversity, religious symbolism, gendered fashion, and the role of identity in dress. Students will develop the ability to critically interpret visual and material culture and contextualize fashion practices across historical timelines, enhancing their creative design thinking and conceptual grounding.

COURSE PREREQUISITE: NIL

COURSE OUTCOMES:

CO No.	Expected Outcome	Learning Domains
1	Identify and describe major global costume traditions from ancient to modern periods.	R/U
2	Analyze historical influences on the evolution of garment silhouettes and construction.	A/A
3	Compare and contrast costume features across regions and eras in terms of culture, climate, and technology.	A/E
4	Explain the impact of religion, caste, gender, and class on traditional and modern dressing styles.	U/E
5	Integrate knowledge of fashion history into contemporary design references and sustainable fashion narratives.	A/C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			
CO 2	✓			✓	✓		
CO 3	✓			✓	✓		
CO 4				✓	✓		
CO 5	✓			✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1		TYPES OF LOOMS AND BASIC WEAVING TECHNICS	14
	1	Introduction to handlooms and power looms	3
	2	Types of looms: pit loom, frame loom, shuttle loom, rapier, air-jet, water-jet looms	4
	3	Basic types of weaving:	1
		Plain weave	1
		Twill weave	1
		Satin weave	1
4	Weaving defects and fabric behaviour	3	

2	NON-WOVEN FABRICS AND ALTERNATIVE CONSTRUCTIONS		10
	1	Definition and characteristics of non-woven textiles	3
	2	Methods of making non-wovens: chemical bonding, thermal bonding, mechanical bonding	2
	3	Introduction to felting and bonding techniques	3
	4	Applications in interiors and fashion	2

3	HISTORY OF INDIAN TEXTILES AND COSTUMES		12
	1	Ancient Indian textiles: Indus Valley, Vedic period	3
	2	Traditional Indian weaving clusters: Banaras, Kanchipuram, Chanderi, etc.	2
	3	Iconic textiles: Khadi, Muslin, Kalamkari, Ikat, Bandhani	3
	4	Traditional Indian costumes across regions (men's and women's)	2
	5	Cultural and socio-economic significance of textiles in India	2

4	INTRODUCTION TO HISTORIC FASHION		12
	1	Fashion from the 18th to early 20th century	4
	2	Silhouettes and styles across time	3
	3	Influence of historical fashion on contemporary trends	3
	4	Visual and functional aspects of historic dress in space design	2

5	INTRODUCTION TO APPAREL PRODUCTION AND FASHION SHOWS		12
	1	Overview of apparel production stages:	2

	Design development	1
	Pattern making	1
	Cutting, stitching, finishing	1
2	Roles in the fashion production process (designer, merchandiser, production manager)	2
3	Types of fashion shows: formal, informal, trade, promotional	2
4	Planning: venue, models, choreography, set and lighting	2
5	Planning and execution of a fashion show: theme, choreography, lighting, set design	1

ESSENTIAL READINGS:

- Tortora, Phyllis G. & Eubank, Keith – Survey of Historic Costume: A History of Western Dress
- Elizabeth Wilson – Adorned in Dreams: Fashion and Modernity
- Colleen Hill – Fashioning the Body: An Intimate History of the Silhouette
- Jennifer Craik – The Face of Fashion: Cultural Studies in Fashion

SUGGESTED READINGS:

- Valerie Steele – The Berg Companion to Fashion
- Toby Slade – Japanese Fashion: A Cultural History
- Down to Earth – Fashion and sustainability articles
- Journals:
- Fashion Theory: The Journal of Dress, Body & Culture
- International Journal of Costume and Fashion
- Business of Fashion (BoF) – Contemporary insights

ASSESSMENT RUBRICS:

Evaluation Type	Marks
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End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

**BSc. COSTUME &
FASHION DESIGNING**

FYUG PROGRAM

SEMESTER 4

KU4VACCFD102”: “CREATIVE WRITING & REFLECTIVE PRACTICE”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	VAC	100	KU4VACCFD102	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

Course Description: This course introduces students to creative writing in the context of design. It equips them with skills to write design articles, critiques, blogs, and creative content for digital and print platforms.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the role and relevance of creative writing in design communication, including storytelling, tone, and descriptive techniques	U/R
2	Apply creative writing strategies to express spatial experiences, design ideas, and conceptual narratives effectively	A
3	Analyze the structure, style, and audience expectations in design journalism and professional writing formats	U/An
4	Develop skills in research, interviewing, and fact checking to write informed and authentic design-related articles	A/An
5	Create original content for design blogs, including SEO friendly posts and visually engaging storytelling formats	C/A
6	Formulate compelling design presentations and proposals using storytelling techniques, persuasive language, and narrative flow	C/A/An

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create ©**

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1							✓
CO 2	✓	✓					✓
CO 3	✓						✓
CO 4							✓
CO 5		✓		✓		✓	✓
CO 6		✓			✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1		INTRODUCTION TO CREATIVE WRITING FOR DESIGNERS	10
	1	Overview of Creative Writing	5
		a) Types of creative writing: Fiction, Non-fiction, Poetry and Scriptwriting	
		b) Role of storytelling in design practice	
		c) Writing as a tool for communication in design	
	2	Techniques of Creative Writing	5
		a) Narratives, character building, plot development	
	b) Writing in different voices and tones		

		c) Creating compelling descriptions for spaces and concepts	
	Exercise - Write a short descriptive piece on a design project or space using creative writing techniques		

2	Journalism and Writing for Design Publications		12
	1	Understanding Design Journalism	
		a) Overview of design publications, blogs and online platforms	
		b) Writing for interior design magazines and websites	
		c) Structure and style of articles: Feature, reviews and opinion pieces	
	2	Research and Interview Skills for Designers	
		a) Conducting research for design – related articles	
		b) Interviewing designers, clients and other stakeholders for content creation	
		c) Fact-checking, sourcing and writing with authority	
	Exercise – Write a feature article or opinion piece on a design trend, style or architect		

3	Blogging and Content Creation for Designers		11
	1	Starting and Managing a Design Blog	6
		a) Purpose and benefits of design blogs for personal branding	
		b) Tools for setting up and maintaining a blog (WordPress, Medium etc.)	
		c) SEO basics and audience engagement strategies	
	2	Creating Engaging Digital Content	5
	a) Writing engaging posts, storytelling through visuals and captions		

		b) Incorporating design trends, project showcases and design commentary	
		c) Integrating social media and blogging	
	Exercise – Write a blog on a design concept, interior trend or a personal design project		

4	Storytelling in Design Presentations and Proposals		12
	1	Role of Storytelling in Client Presentations	6
		a) Using storytelling to pitch design concepts to clients	
		b) Creating a narrative around design ideas to make them compelling	
		c) Visual storytelling: Combining words, sketches and renders effectively	
	2	Writing Design Proposals	6
		a) Structuring a proposal: Introduction, design concept, methodology and project outcome	
		b) Writing persuasive design proposals and statement of work	
	Exercise – Prepare a design proposal or presentation pitch using storytelling techniques to present a design concept		

Essential Readings:

1. Writing for Designers by Tom Arah
2. The Elements of Style by William Strunk and EB White
3. The New Journalism by Tom Wolfe
4. Design Writing Research: Writing on Graphics Design by Ellen Lupton & J Abbott Miller
5. The Craft of Research by Wayne C Booth, Gregory G Colomb Joseph M Williams
6. Content Strategy for Web by Kristina Halvorson and Melissa Rach
7. Everybody Writes by Ann Handley
8. Show Your Work by Austin Kleon
9. Resonate: Present Visual Stories that Transform Audiences by Nancy Duarte
10. Storytelling for User Experience by Whitney Quesenbery and Kevin Brooks
11. Write to Influence! By Carla D Bass

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	50
Continuous Evaluation	25
Total	75

Continuous Evaluation	25
Internal Exam 1	10
Internal Exam 2	10
Assignment(s)	5

KU4VACCFD103 - PERSONAL GROOMING & STYLING

Semester	Course type	Course level	Course Code	credit	Total hours
4	VAC	100	KU4VACCFD103	3	45

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	25	50	75	1.5

COURSE DESCRIPTION

This course provides students with an understanding of fashion styling and personal grooming. It covers the different roles and types of fashion stylists, grooming techniques, and how to work with clients based on their personalities. The course blends theory with practical experience to help students develop skills in styling and client consultation.

COURSE OUTCOME

By the end of the course, students will be able to:

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	To introduce the concept of fashion styling	U
CO2	Identify and describe the different roles and types of fashion stylists.	A
CO3	Understand the basics of personal grooming including accessories and styling for different body types.	U
CO4	Analyse client needs based on personality and provide suitable styling solutions.	AN
CO5	Apply grooming and styling skills practically for different occasions and clients.	C/E/A

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓			✓	✓			✓
CO2	✓				✓		✓	✓
CO3	✓			✓	✓		✓	✓
CO4	✓		✓				✓	✓
CO5	✓		✓	✓			✓	✓

COURSE CONTENT

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Introduction to Fashion Styling		10
	1	Definition and scope of fashion styling, Roles and responsibilities of a fashion stylist, Definition and scope of fashion styling	2
	2	Workflow of a stylist: research, planning, coordination, execution	4
	3	Overview of fashion styling industries: editorial, commercial, advertising, film, digital media, Collaboration with creative teams: photographers, designers, makeup artists, model	4
2	Types of Fashion Stylists		10
	1	Editorial stylist, Commercial stylist, Runway stylist, Celebrity stylist, Product stylist, Personal stylist	4

	2	E-commerce stylist, Retail/fashion consultant, Wardrobe stylist, Image consultant, consultants, wardrobe stylist, image, consultant's stylist	4
	3	Case studies of each type of stylist.	2

	Personal Grooming and Accessories		10
3	1	Importance of grooming in styling-understanding figure types: pear, apple, rectangle, inverted triangle, hourglass	4
	2	Accessories and styling tools: bags, shoes, belts, jewellery, scarves, hats, glasses	4
	3	Grooming essentials for men and women, Choosing accessories according to body type and styling needs	2

	Client Handling & Personality-Based Styling		10
4	1	Understanding client needs and lifestyle, Communication and consultation skills	4
	2	Building client-specific styling plans	4
	3	Ethical and professional conduct in styling	2

	Merchandise, Editorial & Commercial Styling		5
5	1	Merchandise styling: store displays, mannequin styling, visual merchandising basics,	1
	2	Commercial styling: advertising campaigns, product shoots Editorial styling: conceptual styling for magazines	2
	3	Magazine photo-shoot process: planning, mood board, execution, Practical understanding of fashion shoots (without practical evaluation)	2

Teacher Specifications	
6	1 Provide small classroom tasks like identifying styling roles through sample shoots
	2 Encourage students to differentiate roles through presentations
	3 Conduct small activities for identifying figure types, Role-play sessions on client consultation
	4 Magazine photo-shoot process: planning, mood board, execution

Essential Readings

1. **Seema Gupta** – *Personal Grooming and Beauty Care* **Colleen Rooney & Kathy Sheldon** – *Image and Etiquette*
2. **Rani Ahluwalia** – *Essentials of Personal Grooming*
3. **Asha Rani** – *Personal Grooming and Public Speaking*
4. **Judith Rasband** – *Wardrobe Strategies for Women*

Reference Materials

1. **Lori B. Rassas** – *Over the Top: How to Land a Job in Fashion*
2. **Trinny Woodall & Susannah Constantine** – *What Not to Wear*
3. **Jennifer Craik** – *The Face of Fashion: Cultural Studies in Fashion*
4. **Tina Sutton** – *The Complete Color Harmony: Expert Color Information for Professional Color Results*
5. **Nina Garcia** – *The Little Black Book of Style*

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	50
Continuous Evaluation	25
Total	75

Continuous Evaluation	Marks
ASSIGNMENT	10
INTERNAL EXAM	10
SEMINAR	5

“KU4SECCFD101”: “CAD-1”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	SEC	100	KU4SECCFD101	3	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	6	0	30	45	75	3

Course Description:

This course introduces students to the fundamentals of Computer-Aided Design (CAD) with a focus on using CorelDRAW and Adobe Photoshop for design work in the field of fashion. Students will gain hands-on experience in using software tools to create and edit designs, and understand how CAD supports the fashion design process.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the basics and importance of CAD in fashion design.	U
2	Learn the interface and basic tools of CorelDRAW.	A
3	Use CorelDRAW to create basic fashion design layouts.	C
4	Understand and apply Photoshop tools for design editing and enhancement.	U
5	Combine digital tools for basic design project work and presentations.	AN

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create ©**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
CO 1	✓	✓			
CO 2		✓	✓		
CO 3		✓	✓	✓	
CO 4			✓	✓	
CO 5			✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Basics of CAD		5
	1	What is CAD? Importance and applications in fashion design.	2
	2	Introduction to CAD interface and tools.	2
	3	Benefits of using CAD for designers.	1
2	CorelDRAW Basics		15
	1	Overview of CorelDRAW/ Adobe Illustrator interface.	2
	2	Using tools: shapes, lines, colours, text.	2
	3	Creating basic fashion illustrations and layouts.	2

	4	Saving and exporting files.	2
	5	Basic Drawing Motifs, flat sketches	3
	6	Activities – 1) Motifs, Prints developments 2) Posters and Cards creation	4
3	Photoshop Basics		15
	1	Workspace layout, Tools panel, Layers panel, Menu bar & options bar	2
	2	What are layers? Creating, deleting, renaming layers, Layer order, Opacity & blending modes	4
	3	Basic tools, Working with Colors (Color panel & swatches, RGB vs CMYK, using gradients, picking colors from fabric images) Image Editing Basics (Cropping, adjusting brightness/contrast, Hue/Saturation, Color balance, Sharpening & blurring	4
	4	Typography Basics (for portfolios), Saving & Exporting Files	5
4	Integrative Design Practice		5
	1	Using CorelDRAW/Adobe Illustrator and Photoshop together	2
	2	Types of clothes: ethnic, western, casual, formal, fusion	2
	3	Design a basic outfit using digital tools.	2
	4	Prepare a simple portfolio or presentation using your designs.	2
Teachers Specific/Practical Experience			5
5	Mini-projects supervised by the teacher		5

Essential Readings:

1. B.G. Davis – CAD for Fashion Design
2. Corel Corporation – CorelDRAW User Guide
3. Adobe Systems – Photoshop Basics Manual
4. **Sham Tickoo** – *Learning CorelDRAW X8 / X9 / 2021*
5. **Rafiq Elmansy** – *Photoshop for Designers: Working Efficiently with Photoshop CS6 and CC*

Reference Books:

1. **Chris Botello** – *The Photoshop CS/CC Book for Digital Photographers*
2. **Sumanth Kumar** – *CorelDRAW Made Simple*

Additional Resources

1. **CorelDRAW Official Tutorials** – www.coreldraw.com
2. **Adobe Photoshop Help & Tutorials** – helpx.adobe.com
3. **Lynda/LinkedIn Learning Courses** – for video-based professional lessons on CAD, Photoshop, and CorelDRAW.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	45
Continuous Evaluation	30
Total	75

Continuous Evaluation	Marks
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

KU4DSCCFD210 - INTEGRATED PATTERN DEVELOPMENT AND GRADING

Semester	Course type	Course level	Course Code	credit	Total hours
4	DSC	200-299	KU4DSCCFD210	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

COURSE DESCRIPTION

This course builds upon the foundation of pattern making by introducing bodice and torso variations, jacket foundations, and pattern grading techniques. Students will learn to construct advanced garment components and apply grading rules to expand design sizes accurately. Emphasis is placed on technical precision, structured drafting, and integration of creative concepts into professional-quality garment patterns.

Prerequisites: Basic Pattern Making and Garment Construction (Level 100 & 200)

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Construct bodice pattern variations and interpret different design lines.	A/An
CO2	Draft and modify torso blocks with structural adaptations.	A/C
CO3	Construct jacket foundations including sleeves and collars.	A/C
CO4	Perform pattern grading for various components maintaining fit and proportion.	A/An
CO5	Integrate learned techniques into a final project, justifying design and pattern decisions.	C/E

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓	✓					✓	
CO2	✓	✓			✓		✓	
CO3	✓	✓	✓		✓	✓	✓	
CO4	✓	✓	✓	✓	✓	✓	✓	✓
CO5	✓	✓	✓	✓	✓	✓	✓	✓

COURSE CONTENT

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1	Bodice Variations		23
	1	Contour guide	7
	2	Halter, The classic Empire	10
	3	off-shoulder designs	6
2	Torso Foundation		12
	2	Basic Torso Foundation front and back	7
	3	Torso with Princess Line	5
3	Jacket foundation		20
	1	Basic Jacket foundation	10
	2	Two-Piece Sleeve Jacket Foundation	5
	3	notched collar	5
4	Trousers Variation and Grading		25
	1	Pleated Trousers	4
	2	Culottes	3
	3	Introduction to Pattern Grading, Grade Rules and Point Locations	1
	4	Grading the Bodice Block – front and back	7
	5	Grading Sleeves and Collars	4
	6	Grading Skirts and Trousers	6
5	FINAL ASSIGNMENT- Teacher Specific Module		40

	1	Develop a pattern for theme-based garment on standard measurement and grade it	
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ESSENTIAL READINGS

Patternmaking for Fashion Design - Helen Joseph Armstrong

Metric Pattern Cutting - Winifred Aldrich

SUGGESTED REFERENCES

- Grading for the Fashion Industry by Martin Shoben
- Basic Pattern Skills for Fashion Design by Bernard Zamkoff
- Pattern-Drafting for Fashion by Teresa Gilewska
- Fashion pattern archives, CAD tools, and video tutorials from recognized institutes

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

KU4DSCCFD211-GARMENT CONSTRUCTION TECHNIQUES

Semester	Course type	Course level	Course Code	credit	Total hours
4	DSC	200-299	KU4DSCCFD211	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

COURSE DESCRIPTION:

This course provides an introduction to the core principles of garment construction, emphasizing essential sewing techniques and the proper use of equipment. Through practical, hands-on experience, students learn to create and apply seams, finishes, darts, plackets, and fullness elements such as gathers and pleats. The course focuses on accuracy, workmanship, and the construction of simple garments that demonstrate fundamental technical competence.

Prerequisite: Basic Pattern Making (1st semester)

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand advanced garment construction terminologies and processes.	U
CO2	Develop skills in constructing various garment types with appropriate techniques.	A
CO3	Modify and adapt patterns for design variation and individual fit.	A/C
CO4	Apply pressing and finishing methods for professional quality garments.	A/C
CO5	Analyse common garment faults and implement correction techniques.	An/E

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓	✓						
CO2	✓	✓	✓				✓	
CO3	✓		✓	✓	✓		✓	
CO4	✓	✓			✓		✓	
CO5	✓	✓	✓		✓		✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	POCKETS		
	1	Patch pocket, patch pocket with flap.	
	2	Bound Pocket (single & bound), front hip Pocket.	
	3	Inseam pocket, cargo pockets.	
	4	kangaroo pocket, accordion pocket.	

2	SKIRTS		
	1	A- line skirt, gathered skirt, gored skirt- 4 gore	
	2	Pegged skirt, Skirt with yoke	
	3	Full circle skirt, Warp skirt	
	4	Cullote	

3	SLEEVES		
	1	Set-in-sleeve- cap sleeve, puff sleeves, petal sleeve, leg-o-mutton sleeve, bishop sleeve	
	2	Sleeve bodice combination- Kimono sleeve, Raglan sleeve	

4	COLLARS		
	1	Basic shirt collar.	
	2	Peter pan, Mandarin collar/ Chinese	
	3	Roll collar - Turtle neck.	

5	FINAL ASSESSMENT		
	1	CONSTRUCT FULL SIZE GARMENT	

Essential Readings

1. Armstrong, H.J. – Pattern Making for Fashion Design
2. Reader’s Digest – Complete Guide to Sewing
3. Claire Shaeffer – Couture Sewing Techniques
4. Winifred Aldrich – Metric Pattern Cutting for Women’s Wear
5. Peg Couch – Sewing Essentials: Dresses

Reference Books

1. Gerry Cooklin – Introduction to Clothing Manufacture
2. Mary Matthews – Practical Clothing Construction
3. Norma Hollen – Modern Clothing Construction
4. Ruth E. Glock – Apparel Manufacturing: Sewn Product Analysis

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

CONTINUOUS EVALUATION	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

KU4DSCCFD212: INDIAN TRADITIONAL TEXTILES AND COSTUME

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200-299	KU4DSCCFD212	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION:

This course explores the historical evolution and regional diversity of Indian traditional textiles and costumes. It offers a comprehensive study of ancient clothing traditions, woven and embroidered textile crafts, and surface design techniques such as dyeing and printing. Emphasis is placed on understanding the cultural, aesthetic, and technical aspects of traditional Indian dress practices and their contemporary relevance in fashion design.

Course Prerequisite: NIL

COURSE OUTCOMES:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Identify and describe the evolution of Indian costumes from ancient to modern times.	U
2	Analyse regional variations in traditional Indian clothing and their socio-cultural significance.	A
3	Classify and explain India's traditional woven textiles, their origin, technique, and motifs.	C
4	Demonstrate understanding of traditional embroidery forms and printed/dyed textiles from various Indian states.	A
5	Apply acquired knowledge in the creation of swatch files, mood boards, or costume-inspired design concepts.	E

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1				✓	✓	✓	✓
CO 2	✓	✓		✓	✓	✓	
CO 3	✓	✓		✓	✓	✓	
CO 4	✓	✓		✓	✓	✓	✓
CO 5	✓	✓		✓	✓	✓	

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO INDIAN COSTUMES & COSTUME HISTORY		14
	1	Concept of clothing and early Indian attire (Indus Valley, Vedic period)	3
	2	Evolution of costumes through Maurya, Gupta, Mughal, and British eras	3
	3	Influence of religion, region, and climate on Indian costumes	3
	4	Basic components of male and female traditional garments	3
	5	Overview of draped vs stitched garments	2

2	TRADITIONAL COSTUMES OF INDIA		14
	1	North Indian costumes: Punjab, Himachal, Kashmir, Uttar Pradesh	3
	2	East Indian costumes: Bengal, Odisha, Assam	2
	3	South Indian costumes: Tamil Nadu, Kerala, Andhra Pradesh, Karnataka	2
	4	West Indian costumes: Gujarat, Rajasthan, Maharashtra	2
	5	West Indian costumes: Gujarat, Rajasthan, Maharashtra	3
	6	Occasion-based and ceremonial wear (weddings, folk dances, etc.)	2

3	TRADITIONAL WOVEN TEXTILES AND EMBROIDERIES OF INDIA		14
		Part A – Woven Textiles:	
	1	Banarasi, Chanderi, Maheshwari, Kanchipuram silks	2
	2	Ikat traditions: Patola, Pochampally, Sambalpuri	2
	3	Jamdani, Baluchari, Paithani	2
	4	Tribal and rural weaving practices	2
		Part B – Embroideries:	
	1	Phulkari, Kantha, Chikankari, Kashida	2
	2	Kutchi and Rabari embroidery, Mirror work	2
	3	Zardozi, Aari, Banjara embroidery	2

4	TRADITIONAL PRINTED & DYED TEXTILES OF INDIA		14
	1	Block printing traditions: Bagru, Sanganer, Ajrakh	3
	2	Kalamkari (Machilipatnam & Srikalahasti styles)	3
	3	Bandhani, Leheriya, Batik	2
	4	Natural dyeing traditions and eco-friendly practices	3
	5	Motifs and symbolism in printed/dyed textiles	3

5	Teacher Specific Module		4
	Map-based regional costume documentation Presentation: Traditional attire of a chosen state		

ESSENTIAL READINGS:

1. **Brij Bhushan, Jamila** – *The Costumes and Textiles of India*
2. **Kumar, Ritu** – *Costumes and Textiles of Royal India*
3. **Alkazi, Roshen** – *Ancient Indian Costume*
4. **Jasleen Dhamija** – *Handwoven Fabrics of India*

REFERENCE DISTRIBUTION:

Bhatnagar, Parul – *Traditional Indian Textiles*

Dhamija, Jasleen – *Indian Folk Arts and Crafts*

Mathur, Asha Rani – *Textiles and Weavers in South India*

Marg Publications – *Special Issues on Indian Textiles and Costumes*

SUGGESTED READINGS:

1. Parul Bhatnagar – *Traditional Indian Textiles*
2. B.N. Goswamy – *Indian Costumes in the Collection of the Calico Museum*
3. Asha Rani Mathur – *Textiles and Weavers in South India*

4. Journals: Marg, Textile Traditions, Indian Textile Journal

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

KU4DSCCFD213: INTRODUCTION TO APPAREL INDUSTRY

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
4	DSC	200	KU4DSCCFD213	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description:

This course introduces students of interior design to the fundamentals of the apparel industry, including its scope, structure, and operational dynamics. It provides insight into how the apparel sector functions through an overview of company structures, departmental roles, and human resource management. Students will explore the connections between spatial design and fashion, enabling interdisciplinary thinking vital in the contemporary design economy.

Course Prerequisite: NIL

Course Outcomes:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
1	Define the apparel industry and explain its evolution, scope, and significance locally and globally	U
2	Describe various organizational structures of apparel companies and their functional hierarchy	U
3	Identify and explain the roles of key departments in apparel manufacturing and export	A
4	Evaluate the importance of human resources in apparel export, including labour laws and global compliance	An
5	Connect apparel industry knowledge to interior and lifestyle design contexts	A

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓			✓
CO 2	✓	✓				✓	
CO 3	✓	✓	✓			✓	✓
CO 4					✓	✓	✓

CO 5	✓			✓	✓	✓	✓
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COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO THE APPAREL INDUSTRY		13
	1	Definition and history of the apparel industry	4
	2	Key sectors within the industry (ready-to-wear, haute couture, mass production)	3
	3	Domestic vs. export-oriented industry	2
	4	Overview of textile-apparel value chain	2
	5	Role of design in the apparel industry	2

2	SCOPE AND STRUCTURE OF APPAREL COMPANIES		14
	1	Types of apparel businesses: retail brands, export houses, private labels, buying houses	2
	2	Organizational structure of an apparel company	3
	3	Functions of corporate, manufacturing, and merchandising units	3
	4	Apparel cluster development and SEZs	3
	5	Apparel in lifestyle and home furnishings	3

3	KEY DEPARTMENTS AND THEIR FUNCTIONS		14
	1	Design and product development	2

	2	Merchandising and marketing	2
	3	Fabric sourcing and procurement	2
	4	Production and quality control	2
	5	Inventory and logistics	2
	6	Finance and costing departments	2
	7	Role of technology and automation	2

	HUMAN RESOURCE AND APPAREL EXPORT		14
4	1	Role of HR in manufacturing: recruitment, training, compliance	2
	2	Labor laws in the garment industry	3
	3	Worker welfare, safety, and rights (including gender dynamics and fair wage practices)	3
	4	Export process: documentation, compliance (ISO, SA8000), buyer audits	3
	5	Global supply chains and sustainability in exports	3

	Teacher Specific Module		5
5	Case studies on Indian and international apparel companies. Group presentation on HR best practices in Indian export houses		

Essential Readings:

1. **Glock, R.E. & Kunz, G.I.** – Apparel Manufacturing: Sewn Product Analysis

2. **Cooklin, G.** – Introduction to Clothing Manufacture
3. **Karthik, T. & Gopalakrishnan, D.** – Apparel Manufacturing Technology
4. **Frings, G. S.** – Fashion: From Concept to Consumer
5. **Kathryn McKelvey & Janine Munslow** – Fashion Design: Process, Innovation and Practice

Suggested Readings:

1. Apparel Export Promotion Council (AEPC) Reports
2. **ILO Publications** – Garment sector compliance & labor laws
3. **India Brand Equity Foundation (IBEF)** – Apparel sector updates
4. **Industry Journals** – Fibre2Fashion, The Business of Fashion, Textile Toda
5. Documentaries – The True Cost, BBC Inside Zara Factory (for case-based insights)

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

**BSc. COSTUME &
FASHION DESIGNING**

SEMESTER 5

KU5SECCFD 102: SURFACE ORNAMENTATION

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	SEC	100	KU5SECCFD102	3	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	6	0	30	45	75	3

Course Description

This course provides a comprehensive introduction to the art of surface ornamentation, focusing on both traditional and contemporary techniques to enhance textile surfaces³. Students will develop foundational skills in basic hand embroidery, explore intricate traditional Indian embroidery styles like Phulkari and Chikankari, and master advanced decorative applications including appliqué, quilting, and beadwork⁴. The course emphasizes the selection of appropriate tools and materials while encouraging the creative integration of these techniques into functional fashion products.

Course Prerequisite: NIL

COURSE OUTCOMES

CO No.	Expected Outcome	Learning Domains
CO 1	Identify and utilize appropriate embroidery tools, threads, and needles suitable for various textile surfaces.	R / U
CO 2	Demonstrate proficiency in executing basic hand embroidery stitches and their complex variations.	A
CO 3	Analyze the origin, history, and application of diverse traditional Indian embroideries.	An

CO No.	Expected Outcome	Learning Domains
CO 4	Apply advanced surface decoration techniques such as smocking, quilting, and sequin work to create textured designs.	A / C
CO 5	Design and construct a finished fashion product that integrates a combination of learned ornamentation techniques.	C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

MAPPING OF COURSE OUTCOMES TO PSOS

Course Outcome	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8
CO 1	✓	✓						
CO 2	✓	✓						
CO 3		✓		✓	✓			
CO 4	✓	✓						
CO 5	✓	✓				✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1		Fundamentals of Hand Embroidery	20

	1	Definition of surface ornamentation; History of the needle and thread. Draping vs. tailoring	
	2	<ul style="list-style-type: none"> • Tools: Selection of suitable threads (silk, cotton, wool) and needles (crewel, tapestry, chenille) 	
	3	<ul style="list-style-type: none"> • Techniques: Preparation of fabric, tracing methods, and use of embroidery hoops/frames 	
	4	<ul style="list-style-type: none"> • Basic Stitches: Running stitch, back stitch, stem stitch, chain stitch, and buttonhole stitch 	

	Advanced Stitch Variations		20
2	1	<ul style="list-style-type: none"> • Developing complexity through stitch variations of the basics learned in Module 1. 	
	2	<ul style="list-style-type: none"> • Exploring texture through knotted stitches (French knots, Bullion knots) and filling stitches (Satin stitch, Herringbone). 	

	Traditional Indian Embroidery		30
3	1	<ul style="list-style-type: none"> • History & Application: Detailed study of regional styles. 	
	2	<ul style="list-style-type: none"> • North India: Phulkari (Punjab) and Chikankari (Lucknow). 	
	3	<ul style="list-style-type: none"> • West India: Mirror work (Gujarat), Kutch work, and Zardosi. 	
	4	<ul style="list-style-type: none"> • East & South India: Kantha (Bengal) and Kasuti (Karnataka). 	

	Modern & Latest Ornamentation Techniques		
4	1	<ul style="list-style-type: none"> • Structural Decoration: Quilting, Smocking, and Appliqué. 	
	2	<ul style="list-style-type: none"> • Embellishments: Detailed work with beads, sequins, and stones. 	

3	<ul style="list-style-type: none"> • Practical Project: Preparation of a finished product (e.g., a cushion cover, tote bag, or garment yoke) using a combination of these techniques. 	
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5	Teacher Specific Module		
	1	<ul style="list-style-type: none"> • Specialization: Workshop on eco-friendly ornamentation using natural fibers or recycled waste materials. 	
	2	<ul style="list-style-type: none"> • Industry Trends: Introduction to computer-aided embroidery concepts and market trends in luxury embellishment. 	
	3	<ul style="list-style-type: none"> • Banjara/Lambani Embroidery: Practiced by tribal groups, this style features bold geometric patterns, bright colors, and heavy use of shells, coins, and mirrors.. 	

Essential Readings:

1. **Colton, Virginia.** *Complete Guide to Needlework.* Reader's Digest, 1984.
2. **Shailaja, D.N.** *Traditional Embroideries of India.*
3. **Naik, Shailaja D.** *Traditional Indian Textiles.* New Age International.
4. **Reader's Digest Editors.** *Complete Guide to Sewing.*
5. **Burns, Shannon.** *Style Wise: A Practical Guide to Becoming a Fashion Stylist.* Fairchild Books, 2013.

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	45
Continuous Evaluation	30
Total	75

CONTINUOUS EVALUATION	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	5
NEATNESS	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

KU5DSCCFD301 - DRAPING

Semester	Course type	Course level	Course Code	credit	Total hours
5	DSC	300	KU5DSCCFD301	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

Course Description:

This hands-on studio course introduces students to the fundamental techniques of **draping fabric on a dress form** to develop three-dimensional garments. Students will explore fabric behaviour, grainline alignment, dart manipulation, bodice and skirt draping, and basic collar construction. Emphasis will be on conceptualizing and executing creative drapes and converting them into flat patterns. This foundation will empower students to design original garments with structural accuracy and aesthetic finesse.

Prerequisite: Nil

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand tools, terminologies, and preparation methods used in draping.	R/U
CO2	Develop technical skills to drape basic bodice blocks and apply dart manipulation.	A/An
CO3	Construct collars and skirt variations using flat and structured draping methods.	A/C
CO4	Design creative bodice drapes integrating advanced techniques like butterfly twist and yoke.	C/An
CO5	Drape a complete garment demonstrating both technical accuracy and creative aesthetics.	C/E

***Remember (R), Understand (U), Apply (A), Analyze (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓	✓						✓
CO2	✓	✓						
CO3	✓	✓					✓	
CO4	✓			✓	✓		✓	✓
CO5	✓	✓	✓	✓	✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1	INTRODUCTION TO DRAPING		
	1	Introduction to draping: History, tools (dress form, muslin, pins), and terminology.	2
	3	Dress form preparation and measurement. Grainline marking, pinning techniques, and tension control.	6

2	Bodice Variations & Dart Manipulation		
	1	Dart types and their role in shaping.	1
	2	Draping a basic bodice block(front & back)	6
	3	Dart Manipulation (minimum 2)	5
	4	Princess line draping (mid-shoulder & armhole)	6

3	COLLARS & SKIRTS VARIATION		
	1	Flat collars: Peter Pan, Mandarin	4
	2	Stand-up collars: turtleneck	2
	3	Skirt: basic skirt, skirt with yoke, gathered skirt, pegged skirt	8

4	CREATIVE DRAPING		
	1	Bodice with yoke	2
	2	Butterfly twist	2

5	FINAL ASSIGNMENT		12
	1	Drape a full-size garment	

Essential Readings:

1. Hilde Jaffe & Nurie Relis – Draping for Fashion Design
2. Karolyn Kiisel – Draping: The Complete Course
3. Connie Amaden-Crawford – The Art of Fashion Draping
4. Helen Joseph Armstrong – Patternmaking for Fashion Design
5. Elinor Renfrew & Colin Renfrew – Developing Creative Style through Draping

References:

1. Linda Maynard – Draping: Techniques for Beginners
2. Lori A. Knowles – The Practical Guide to Patternmaking for Fashion Designers
3. Susan Hannel – Draping Basics
4. Clive Hallett & Amanda Johnston – Fabric for Fashion: The Complete Guide
5. Dorothy Moore – The New Book of Draping

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

Note: All practical work must be recorded and signed weekly. Submission of a signed record is mandatory for end-semester evaluation.

KU5DSCCFD302 - Cultural and Ethnic Wear Construction

Semester	Course type	Course level	Course Code	credit	Total hours
5	DSC	300-399	KU5DSCCFD302	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
-	8	-	40	60	100	3

Course Description:

This course provides an in-depth exploration of Indian ethnic garments, focusing on traditional women's wear from various regions of India. Students will develop skills in pattern making, fabric selection, and garment construction, integrating historical, cultural, and aesthetic elements into their design practice. Practical construction of selected garments enhances students' technical competence and understanding of regional textiles, styles, and tailoring techniques.

Prerequisite:

- Basic Sewing Techniques (3rd Sem)
- Garment Construction Techniques (4th Sem)

Course Outcome

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Identify and describe the cultural and regional variations in Indian ethnic wear.	U/R
CO2	Draft and construct key Indian ethnic garments with appropriate fabric selection and finishing.	A/An/C
CO3	Apply traditional tailoring, embroidery, and finishing techniques in constructing ethnic outfits.	A/An
CO4	Design creative ethnic ensembles inspired by traditional patterns with a modern approach.	C/E
CO5	Present and document the completed garments with technical details and cultural context.	U/A/C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓	✓		✓	✓			✓
CO2	✓	✓			✓		✓	✓
CO3	✓	✓			✓			✓
CO4	✓	✓		✓	✓	✓	✓	✓
CO5	✓		✓	✓	✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	WOMEN'S WEAR		15
	1	Basic Kurta/Kameez	7
	2	Basic Nightwear with font yoke	8
2	BOTTOM WEAR		15
	1	Basic Salwar - Elasticated or drawstring waist	7
	2	Basic Churidar - Elasticated or drawstring waist	8
3	MEN'S WEAR		20
	1	Basic Full Sleeve Shirt - With classic collar, button placket, cuff sleeves, patch pocket, and yoke	10
	2	Kalidar Kurta - kali, Side slit, front placket, mandarin collar or band collar, with pockets	10

4	BOTTOM WEAR		30
	1	Formal Trousers - Front fly opening, waistband with belt loops, side pockets, and back welt pockets	8
	2	Men's Pyjama - Elasticated or drawstring waist	7
	3	S. B. Vest with four welt pockets	15

5	TEACHER SPECIFIC / PRACTICAL EXPERIENCE		40
	1	Design and construct garments (minimum 2)	

Essential Readings:

1. Mehta, Ritu. Traditional Indian Textiles and Costumes
2. Ghose, Rajeshwari. Indian Costumes in the Collection of the Calico Museum of Textiles
3. Chattopadhyay, K. Handicrafts of India
4. Das, Subhadra. Indian Fashion: Tradition, Innovation, Style

References:

1. Mukherjee, Rila. Saris of India
2. Vatsyayan, Kapila. Traditional Indian Theatre: Multiple Streams
3. Sethi, Ritu. The Indian Artisan
4. Jain, Jasleen. Costume and Textiles of Royal India
5. Anita Dongre's case studies on modern ethnic fusion

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

Continuous Evaluation	
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

Note: Submission of construction files and completed garments is mandatory for final evaluation.

KU5DSCCFD303: Textile Processing and Finishing

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSC	300	KU5DSCCFD303	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description:

This course provides a comprehensive introduction to the chemical processing of textiles, covering the journey from grey fabric to finished product. It encompasses essential preparatory treatments designed to improve absorbency and whiteness, followed by the application of colorants through various dyeing and printing methods. The course also explores functional and aesthetic finishing techniques that enhance the look, comfort, and durability of textiles.

Course pre-requisite: Textile Processing and Finishing

Course Outcomes (COs)

Upon successful completion of this course, students will be able to:

- **CO 1:** Identify and explain various textile preparatory processes such as singeing, desizing, and scouring.
- **CO 2:** Understand the chemistry of water, soaps, and detergents used in textile processing.
- **CO 3:** Apply relevant methods for bleaching and mercerization to enhance fabric properties.
- **CO 4:** Demonstrate proficiency in dyeing textile fabrics using different classes of dyes and machinery.
- **CO 5:** Execute diverse printing styles and methods, including block, screen, and digital printing.
- **CO 6:** Evaluate and apply finishing treatments to improve the aesthetic and functional performance of fabrics.

LEARNING DOMAINS

CO No.	Expected Outcome	Learning Domains
CO 1	Explain preparatory processes (singeing, desizing, etc.)	(U)
CO 2	Knowledge of water chemistry and cleaning agents	(U)
CO 3	Perform bleaching and mercerization treatments	(A)
CO 4	Dyeing of textile fabrics using appropriate dyes	(A)
CO 5	Create designs using various printing techniques	(C)
CO 6	Select and apply finishing processes for end-uses	(An/A)

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

MAPPING OF COURSE OUTCOMES TO PSOS

CO No.	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8
CO 1		✓			✓			
CO 2		✓						✓
CO 3		✓						
CO 4	✓	✓					✓	
CO 5	✓	✓	✓	✓			✓	
CO 6	✓	✓			✓			✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Textile Testing		
	1	Yarn count testing (wrap reel, balance method, beesley balance)	
	2	Twist per inch (TPI) testing	
	3	Strength testing (single yarn and lea strength)	
	4	Evenness and appearance grading	

2	Quality testing and Analysis		
	1	Dimensional stability (shrinkage test)	
	2	Color fastness to washing, rubbing, and light	
	3	Crease recovery	
	4	Tensile strength and tearing strength	
	5	Pilling resistance	
	6	Absorbency and wettability test	
	7	pH analysis of treated fabrics	

3	Fabric Preparatory Processes		
		Desizing (enzyme and acid desizing)	

		Scouring (alkaline treatment for cotton/wool)	
		Bleaching (hydrogen peroxide and sodium hypochlorite methods)	
		Mercerization (cotton fabrics – yarn and fabric)	
		Heat setting of synthetic fabrics	

	Dyeing and Printing Techniques		
4	1	Yarn dyeing methods: <ul style="list-style-type: none"> • Package dyeing • Hank dyeing • Space dyeing 	
	2	Dyeing Methods <ul style="list-style-type: none"> • Direct dye on cotton • Reactive dye on cotton • Acid dye on wool/silk • Disperse dye on polyester 	
	3	Printing Methods: <ul style="list-style-type: none"> • Block printing (single and double color) • Screen printing (flat screen and rotary simulation) • Tie and dye (Bandhani/Shibori) techniques • Batik printing using wax resist method • Discharge printing on dyed fabric 	

	Finishing Process		
5	1	Mechanical finishes: calendaring, sanforizing, raising, shearing	
	2	Chemical finishes: softening, stiffening, water repellent, flame retardant	
	3	Functional finishes: anti-bacterial, anti-static	

6	Teacher Specification		
	1	Lab report on yarn testing methods and outcomes	
	2	Fabric analysis before and after treatment	
	3	Record submission	

Essential Readings

- **Shenai, V. A.** *Technology of Textile Processing* (Vol. I to Vol. VIII), Sevak Publications.
- **Gohl, E. P. G., and Vilensky, L. D.** *Textile Science*, CBS Publishers.
- **Chakraverty, R. R.** *Technology of Bleaching and Dyeing of Textile Fibres*.
- **Miles, L. W. C.** *Textile Printing*, Society of Dyers and Colourists.

Suggested References

- **Trotman, E. R.** *Dyeing and Chemical Technology of Textile Fibres*, Charles Griffin & Co. Ltd.
- **Hall, A. J.** *The Standard Handbook of Textiles*, Woodhead Publishing.
- **Burgess, Rebecca.** *Harvesting Color: How to Find Plants and Make Natural Dyes*.
- **Dean, Jenny.** *Wild Color: The Complete Guide to Making and Using Natural Dyes*.

ASSESSMENT RUBRICS:

Evaluation Type	Marks		
End Semester Evaluation	70	Continuous Evaluation	30
Continuous Evaluation	30	Internal exam 1	10
Total	100	Internal exam 2	10
		Assignment	5
		Seminar	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

ELECTIVE I

KU5DSECFD304": "APPAREL PRODUCTION"

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300	KU5DSECFD304	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description:

This course provides a comprehensive introduction to entrepreneurship with a special focus on the fashion industry. Students will learn key concepts of entrepreneurship, management principles, the difference between an entrepreneur and a manager, and explore specific issues such as women and rural entrepreneurship. The course is designed to equip fashion students with the tools, mindset, and strategies to translate their creative designs into sustainable business ventures.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Define and explain key concepts of entrepreneurship, including its types, need, and relevance to fashion design.	An
2	Differentiate between the roles of an entrepreneur and a manager within a fashion enterprise.	R
3	Demonstrate an understanding of the entrepreneurial process and phases of Entrepreneurship Development Programs (EDPs).	E
4	Evaluate the contributions and challenges faced by women and rural entrepreneurs, especially in the textile and fashion sectors.	E

5	Develop a basic business plan applying principles of marketing, branding, funding, and sustainability for a fashion venture.	U
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**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓		✓	✓
CO 2	✓	✓				✓	✓
CO 3	✓		✓	✓	✓	✓	✓
CO 4	✓	✓		✓	✓	✓	✓
CO 5	✓	✓		✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO APPAREL INDUSTRIES		14
	1	History and evolution of apparel manufacturing	3
	2	Classification: domestic, export-oriented, boutique, mass production	3
	3	Principles of apparel production (batch, line, modular)	3
	4	Role of fashion in production planning	2
	5	Case studies of Indian and global apparel units	3

2	APPAREL PRODUCTION SECTOR OVERVIEW		14
	1	Stages of apparel production: Pre-production, Production, Post-production	4
	2	Flow of work: sample development to dispatch	3
	3	Overview of production systems (Progressive bundle system, Unit production system, Modular system)	4
	4	Production metrics: throughput time, efficiency, productivity	3

3	ORGANIZATION STRUCTURE & DEPARTMENTAL FUNCTIONS		14
	1	Hierarchical structure of apparel industries	4
	2	Department functions: <ul style="list-style-type: none"> • Sampling & design • Merchandising • Cutting • Sewing • Finishing & Packing • Quality Control • Compliance & Documentation 	7
	3	Inter-departmental coordination	3

4	Human Resource in Apparel Industry & Export Houses		14
	1	HR functions in apparel industry Recruitment, training & skill development Labor laws, working conditions, and ethical practices	4

	2	Worker classifications: operators, helpers, supervisors, quality controllers	3
	3	Roles and responsibility <ul style="list-style-type: none"> • Cutting department manager, pattern master, cutting knife operators • Production manager, supervisors, operators- skill, type • Quality manager, quality inspector • Merchandising manager, general manager 	5
	4	Role of export houses in global supply chain	2

	TEACHER SPECIFIC		4
5	1	Identification and comparison of different apparel units (e.g., boutique vs. export house) Create a flow chart of a production process with roles and responsibilities	

Essential Readings:

5. **S.S. Khanka** – Entrepreneurial Development, S. Chand Publications
6. **Desai, Vasant** – Dynamics of Entrepreneurial Development and Management, Himalaya Publishing House
7. **Hisrich, R.D., Peters, M.P., Shepherd, D.A.** – Entrepreneurship, McGraw Hill
8. **Kuratko, D.F.** – Entrepreneurship: Theory, Process, and Practice, Cengage

Suggested Readings:

5. **NIESBUD** (National Institute for Entrepreneurship and Small Business Development) – <https://niesbud.nic.in>
6. **MSME Schemes and Support** – <https://msme.gov.in>

7. **SEWA** (Self Employed Women's Association) – <https://www.sewa.org>
8. **Fashion Law and Business** by Guillermo Jimenez and Barbara Kolsun

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

KU5DSECFD305 - FASHION LAW & INTELLECTUAL PROPERTY RIGHTS

Semester	Course type	Course level	Course Code	credit	Total hours
5	DSE	300-399	KU5DSECFD305	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	-	-	30	70	100	2

Course Description:

This course provides a comprehensive introduction to **Fashion Law**, exploring the legal landscape surrounding the fashion industry. Students will examine topics such as **intellectual property rights, design piracy, trademark and copyright protection, licensing, and contractual agreements** in fashion. The course aims to develop legal literacy, ethical awareness, and the ability to navigate the regulatory and business environment in fashion and costume design. Case studies and real-world scenarios will enhance students' understanding of both local and global fashion law implications.

Prerequisite: none

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand the fundamentals of intellectual property rights applicable to fashion.	R/U
CO2	Analyse trademark, copyright, and design protection strategies in the fashion industry.	U/An
CO3	Apply knowledge of fashion contracts, licensing, and agreements to real-world scenarios.	A/E
CO4	Identify ethical issues and legal disputes in fashion and propose viable legal solutions.	An/E
CO5	Develop awareness of national and international laws governing fashion businesses.	U/C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1					✓		✓	✓
CO2					✓	✓	✓	✓
CO3	✓					✓	✓	✓
CO4					✓	✓	✓	✓
CO5				✓	✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Introduction to Fashion Law		13
	1	Definition and Evolution of Fashion Law	2
	2	Definition and Evolution of Fashion Law	2
	3	Introduction to Legal Framework Affecting the Fashion Industry	2
	4	Contracts in Fashion: Employment, Licensing, Manufacturing, and Retail	4
	5	Legal Ethics in Fashion	3

2	Intellectual Property Rights in Fashion		15
	1	Overview of IP Law: Copyright, Trademark, Patent, and Design Law	2
	2	Copyright in Fashion: Scope and Limitations	2
	3	Trademark Protection: Brand Names, Logos, Trade Dress	2
	4	Patent Protection in Fashion (Textile Innovation, Smart Clothing)	2
	5	IP Registration Processes and Enforcement	3

	6	Global IP Treaties and Organizations (WIPO, TRIPS)	4
3	Legal Issues in Fashion Business and Retail		13
	1	Licensing and Franchising in Fashion	3
	2	Legal Aspects of Fashion E-commerce	3
	3	Consumer Protection and Product Liability	3
	4	Import/Export Laws and Customs Regulations	4
4	Fake Products and Legal Action		13
	1	Introduction to fake/copycat products	2
	2	Legal action for stolen designs or brand names	3
	3	Customs and border rules for stopping fakes	4
	4	Online protection from piracy	4
5	FINAL ASSESSMENT		6
	1	Conduct a Case study on fashion law and IP protection	

Essential Readings:

1. Guillermo C. Jimenez & Barbara Kolsun – Fashion Law: A Guide for Designers, Fashion Executives, and Attorneys
2. Susan Scafidi – Who Owns Culture? Appropriation and Authenticity in American Law
3. Deborah Greaves – Trademark and Fashion Law: A Practical Guide
4. Laverne Cox & Lois Fichner-Rathus – Law and the Visual Arts
5. Robin Jacob – IP and Fashion: Legal Issues and Protection

References:

1. Nandita Krishna – Law for the Fashion Designer in India
2. Catherine Petit – Fashion Law: A Practitioner's Guide
3. EUIPO & WIPO Publications on Design Law
4. Indian Copyright Act, Designs Act, and Trademarks Act
5. U.S. Copyright Office and USPTO Reports on Fashion Design Protection

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

KU5DSECFD306 FASHION JOURNALISM

Semester	Course type	Course level	Course Code	credit	Total hours
5	DSE	300	KU5DSECFD306	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	-	-	30	70	100	2

COURSE DESCRIPTION

This course introduces students to the principles and practices of fashion journalism. It covers writing techniques, media platforms, reporting, interviewing skills, and understanding of fashion trends, designers, and industry events. The course fosters critical thinking and effective communication tailored to the fashion industry.

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand the fundamentals of fashion journalism and its role in the industry.	U
CO2	Develop fashion writing and reporting skills for various media formats.	A/AN
CO3	Conduct interviews and research fashion news effectively.	A
CO4	Critically analyze fashion trends, events, and media coverage.	C/AN
CO5	Create original fashion content including articles, reviews, and interviews.	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

COURSE MAPPING

COs	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	✓	✓				
CO2		✓	✓			
CO3		✓		✓		
CO4			✓		✓	
CO5			✓			✓

COURSE CONTENT

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Introduction to Fashion Journalism		10
	1	History and evolution of fashion journalism	3
	2	Role of fashion media in the industry	3
	3	Types of fashion journalism – print, broadcast, digital	4

2	Writing for Fashion Media		12
	1	News writing and reporting fashion events	4
	2	Fashion features and editorial writing	4
	3	Headlines, captions, and image curation	4

3	Interviewing and Research Techniques		12
	1	Conducting interviews with designers, models, and influencers	4
	2	Researching fashion trends and stories	4
	3	Credibility and ethics in fashion reporting	4

4	Critical Analysis and Content Creation		14
	1	Fashion critiques and trend analysis	5
	2	Creating blogs, reviews, and multimedia content	5
	3	Evaluating media coverage of fashion weeks and campaigns	4

5	Teacher-Specific / Practical Activities		8
	1	Classroom discussions on fashion shows and publications	8

ESSENTIAL READINGS AND REFERENCES

Books

- Kawamura, Yuniya – **Fashion-ology: An Introduction to Fashion Studies**
- Shaeffer, Claire – **The Complete Book of Fashion Journalism**
- Evans, Caroline – **Fashion at the Edge: Spectacle, Modernity and Deathliness**
- Arnold, Rebecca – **Fashion: A Very Short Introduction**
- Mair, Carolyn – **The Psychology of Fashion**
- Steele, Valerie – **Fashion Journalism and Media**

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

ELECTIVE II

KU5DSECFD307- PRINCIPLES OF MERCHANDISING AND MARKETING

Semester	Course type	Course level	Course Code	credit	Total hours
5	DSE	300-399	KU5DSECFD307	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION

This course introduces students to the fundamentals of marketing and merchandising in the fashion and apparel industry. It includes principles of marketing management, consumer behaviour, product development, promotional strategies, and the role of merchandising. Emphasis is placed on visual merchandising tools and planning techniques essential for successful product lifecycle management.

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand the key concepts of marketing, marketing mix, and market segmentation.	U
CO2	Analyze consumer behavior and apply principles of customer relationship marketing.	A
CO3	Explain merchandising principles and their application in the apparel industry.	U
CO4	Apply promotional and communication strategies to fashion marketing	AN
CO5	Plan and execute visual merchandising and garment costing techniques	C/E/A
CO6	Develop time and action plans related to merchandising activities.	C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓			✓	✓			✓
CO2	✓				✓		✓	✓
CO3	✓			✓	✓		✓	✓
CO4	✓		✓				✓	✓
CO5	✓		✓	✓			✓	✓
CO6	✓		✓	✓			✓	✓

COURSE CONTENT

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Fundamentals of Marketing		6
	1	Introduction to marketing and marketing management	
	2	4 Ps of marketing and marketing mix	
	3	Product mix, consumer buying behaviour	
	4	Customer relationship and marketing principles	

	5	Market segmentation and target marketing	
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2	Product Development & Promotion		10
	1	Concept of product development in fashion	
	2	Fashion promotion through various media	
	3	Promotional advertising and publicity methods	
	4	Marketing channels and communication	
	5	Sales promotion and distribution channels	

3	Merchandising and Its Role		10
	1	Definition and importance of merchandising in apparel industry	3
	2	Merchandising terminologies	3
	3	Sample approvals and duties of merchandiser	4

4	Visual Merchandising and Costing		10
	1	Visual merchandising planning tools and techniques	3
	2	Planning the line and Time and action plan	3
	3	Garment costing	2

5	Teacher-Specific / Practical Activities		4
	1	<ul style="list-style-type: none"> Field visits to retail outlets for VM analysis 	

ESSENTIAL READINGS AND REFERENCES

- Kotler, Philip – Principles of Marketing
- Gini Stephens Frings – Fashion: From Concept to Consumer
- Jarnow, J. and Dickerson, K.G. – Inside the Fashion Business

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

“KU5DSECFD308”: “BASIC KNOWLEDGE OF ENTREPRENEURSHIP”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
5	DSE	300-399	KU5DSECFD308	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description:

This course provides a comprehensive introduction to entrepreneurship with a special focus on the fashion industry. Students will learn key concepts of entrepreneurship, management principles, the difference between an entrepreneur and a manager, and explore specific issues such as women and rural entrepreneurship. The course is designed to equip fashion students with the tools, mindset, and strategies to translate their creative designs into sustainable business ventures.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Define and explain key concepts of entrepreneurship, including its types, need, and relevance to fashion design.	R,U
2	Interpret traditional Asian costumes and textile techniques to identify their cultural and symbolic relevance.	U,A
3	Analyze the phases and relevance of Entrepreneurship Development Programs (EDP).	U,A
4	Evaluate the challenges and opportunities in women and rural entrepreneurship.	A,E

5	Formulate basic business plans suitable for launching fashion-based startups.	AC
6	Integrate marketing, branding, and sustainable practices in entrepreneurial ventures.	A,C,E

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓		✓		
CO 2	✓	✓	✓		✓		
CO 3		✓	✓		✓		
CO 4	✓	✓	✓		✓		
CO 5	✓	✓	✓		✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO ENTREPRENEURSHIP		14
	1	Entrepreneur – Meaning, Definition, and Types	4
	2	Characteristics and Qualities of an Entrepreneur	4
	3	Types of Entrepreneurs: Business, Social, Serial, Lifestyle, Corporate	3
	4	Importance of Entrepreneurship in Fashion Industry	3

2	ENTREPRENEURSHIP VS. MANAGEMENT		
	1	Definition of Management	
	2	Five Functions of Management: Planning, Organizing, Directing, Controlling, Coordinating	
	3	Difference between an Entrepreneur and a Manager	
	4	Interdependence of Management and Entrepreneurship in Creative Enterprises	
	5	Leadership vs. Management in Fashion Startups	

3	ENTREPRENEURIAL PROCESS AND EDP		
	3	Concept of Entrepreneurship	
	2	Nature, Scope, and Characteristics	
	3	Entrepreneurship Development Program (EDP): Concept, Objectives, Phases	
	4	Institutions supporting EDP in India (NIESBUD, MSME, DIC)	

4	BUSINESS PLANNING AND STATUP FUNDAMENTALS		
	1	Business Idea Generation and Validation	
	2	Elements of a Business Plan	
	3	Funding Sources: Bootstrapping, Angel Investors, Venture Capital, Crowdfunding	
	4	Legal Requirements for Starting a Fashion Business (Trade License, GST, Copyright)	

	5	Legal Requirements for Starting a Fashion Business (Trade License, GST, Copyright)	
	6	Basics of Marketing for Startups	

5	TEACHER SPECIFIC/RELATED EXPERINCE		
	1	Prepare a mini business plan for a fashion product startup	
	2	Personal SWOT analysis and entrepreneurial self-assessment	

Essential Readings:

9. Khanka, S.S. Entrepreneurial Development, S. Chand Publications.
10. Desai, Vasant. Dynamics of Entrepreneurial Development and Management, Himalaya Publishing House.
11. Hisrich, R., Peters, M., & Shepherd, D. Entrepreneurship, Tata McGraw-Hill.
12. Kuratko, D.F. Entrepreneurship: Theory, Process, Practice, Cengage Learning.

Suggested Readings:

9. **Fashion Law & Business** – Guillermo Jimenez & Barbara Kolsun
10. **MSME Schemes** – Government of India (<https://msme.gov.in/>)
11. **NIESBUD Reports** – National Institute for Entrepreneurship and Small Business Development
12. **Self-Employed Women's Association (SEWA) Case Studies** – <https://www.sewa.org/>
13. Journals like *International Journal of Entrepreneurship and Small Business*, *Fashion Theory*

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

KU5DSECFD309 - Cultural Studies in Fashion

Semester	Course type	Course level	Course Code	credit	Total hours
5	DSE	300-399	KU5DSECFD309	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	-	-	30	70	100	2

Course Description:

This course investigates the relationship between culture and fashion by analyzing how social, political, historical, and ethnic influences shape clothing practices and fashion identities. Students will critically explore the symbolic meanings of dress, cross-cultural variations in fashion, fashion as communication, and the impact of globalization and sustainability. The course also introduces key theoretical frameworks to examine the role of fashion in constructing gender, identity, class, and power.

Prerequisite: None

Course Outcome:

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand the fundamental concepts of culture and their influence on dress and fashion.	U/R
CO2	Analyse the relationship between identity (gender, race, class) and clothing.	An/U
CO3	Evaluate how globalisation and cultural appropriation affect fashion design and practice.	E/U
CO4	Interpret traditional and regional fashion systems in the context of cultural diversity.	An/A
CO5	Apply theories of fashion and culture in academic research and design narratives.	A/C

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓			✓	✓		✓	✓

CO2				✓	✓		✓	✓
CO3				✓	✓	✓	✓	✓
CO4	✓	✓		✓	✓			✓
CO5	✓			✓	✓		✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Fashion, Culture, and Identity		14
	1	Introduction to Cultural Studies	3
	2	Fashion as Cultural Expression	3
	3	Fashion and Identity: Gender, Race, Class, and Sexuality	3
	4	Subcultures and Style Tribes (Punk, Goth, Hip-Hop, etc.)	4
2	Fashion and Globalization		14
	1	Global Fashion Capitals vs. Local Traditions	4
	2	Global Flows of Trends and Production	4
	3	Fashion Diaspora: Migration and Cultural Hybridity	4
3	Fashion, Politics, and Power		14
	1	Fashion as Political Statement	3
	2	Fashion and Protest Movements	3
	3	Luxury Fashion and Class Symbols	3
	4	Fashion Media and the Politics of Representation	4
4	Contemporary Issues and Digital Culture		14
	1	Fast Fashion vs. Slow Fashion: Ethical and Cultural Views	3
	2	Digital Fashion, Virtual Identity, and the Metaverse	3
	3	Diversity, Inclusivity, and Representation in Fashion	3
	4	The Future of Fashion and Cultural Expression	4
5	Final Assessment		

	1	Conduct a Case Study on Indian Culture and Prepare a Report	4
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Essential Readings:

1. Malcolm Barnard – Fashion as Communication
2. Joanne Entwistle – The Fashioned Body: Fashion, Dress and Modern Social Theory
3. Ted Polhemus – Fashion and Anti-Fashion: Anthropology of Clothing and Adornment
4. Eicher, Joanne B. (ed.) – Dress and Ethnicity: Change Across Space and Time
5. Sandra Niessen et al. – The Fashion Reader

References:

1. Susan B. Kaiser – The Social Psychology of Clothing
2. Valerie Steele – The Berg Companion to Fashion
3. Roland Barthes – The Fashion System
4. Pamela Church Gibson – Fashion and Celebrity Culture
5. Carol Tulloch – Black Style

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

**BSc. COSTUME &
FASHION DESIGNING**

SEMESTER 6

KU6SECCFD308: TEXTILE WET PROCESSING

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	SEC	300	KU6SECCFD308	3	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	6	0	30	45	75	3

Course Description:

This course equips students with hands-on experience in advanced wet processing techniques used in the textile industry. Emphasis is placed on yarn testing and dyeing, preparatory processes of fabric, dyeing and printing methods, finishing processes, and quality evaluation. Students will be exposed to industrial practices and laboratory simulations to develop technical competency and sustainable thinking in textile processing.

Course Prerequisite:

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Conduct and interpret results from yarn testing and dyeing experiments using standard lab protocols.	U/A
2	Demonstrate preparatory fabric processes such as desizing, scouring, and bleaching with emphasis on eco-practices.	A/An
3	Apply various dyeing and printing techniques on different fibers and evaluate their fastness and appearance.	A/E
4	Carry out mechanical and chemical finishing processes and assess their impact on fabric performance.	A/An
5	Perform quality analysis of processed textiles using relevant industry tools and quality parameters.	E/C

****Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)***

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓				
CO 2		✓			✓		✓
CO 3	✓	✓					✓
CO 4	✓	✓			✓	✓	✓
CO 5		✓			✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Fabric Preparatory Processes		
	1	Desizing (enzyme and acid desizing)	
	2	Scouring (alkaline treatment for cotton/wool)	
	3	Bleaching (hydrogen peroxide and sodium hypochlorite and calcium hypochlorite methods)	
	4	Mercerization (cotton fabrics – yarn and fabric)	
	5	Heat setting of synthetic fabrics	
2	Dyeing Techniques		
	1	Direct dye on cotton	

	2	Reactive dye on cotton	
	3	Acid dye on wool/silk	
	4	Disperse dye on polyester	

3	Printing Techniques		
	1	Block printing (single and double color)	
	2	Screen printing (flat screen and rotary simulation)	
	3	Tie and dye (Bandhani/Shibori) techniques	
	4	Batik printing using wax resist method	
	5	Discharge printing on dyed fabric	

4	Fabric Testing		
	1	Strength Testing- Tensile strength, tearing strength, abrasion, pilling resistance, crease recovery	
	2	Colour fastness- washing, rubbing, light	

5	Teacher Specific		
	1	Design and Develop theme-based print on any fabric	

Essential Readings:

13. Shenai V.A. – *Technology of Textile Processing (Series)*
14. Trotman E.R. – *Dyeing and Chemical Technology of Textile Fibres*
15. J.E. Booth – *Principles of Textile Testing*
16. K. Peter – *Textile Finishing*

17. Hall A.J. – *Textile Printing*

Suggested Readings:

14. N.N. Mahapatra – *Textile Dyes and Dyeing*

15. J. Shore – *Colorants and Auxiliaries*

16. A. Johnson – *The Theory of Coloration of Textiles*

17. R. Sinclair (Ed.) – *Textiles and Fashion: Materials, Design, and Technology*

18. Dr. R.S. Prayag – *Textile Testing and Quality Control*

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	45
Continuous Evaluation	30
Total	75

Continuous Evaluation	30
CLASS WORK	5
INTERNAL EXAM	10
RECORD SUBMISSION	10
ASSIGNMENT	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

KU6DSCCFD310- ACCESSORY AND PORTFOLIO PRESENTATION

Semester	Course type	Course level	Course Code	credit	Total hours
6	DSC	300-400	KU6DSCCFD310	4	120

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	8	0	40	60	100	3

Course Objectives

- To introduce students to professional portfolio development and presentation.
- To enhance creative, technical, and visual communication skills.
- To enable students to prepare a theme-based portfolio including garments and fashion accessories.
- To prepare students for external evaluation, placement, and higher studies

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand the significance of portfolio presentation in the fashion industry.	U
CO2	Develop a structured and creative design portfolio.	A
CO3	Create and Present garments and fashion accessories supported by research and design documentation.	C
CO4	Demonstrate effective portfolio presentation and communication skills.	AN

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓			✓	✓			✓
CO2	✓				✓		✓	✓
CO3	✓			✓	✓		✓	✓
CO4	✓		✓				✓	✓
CO5	✓		✓	✓			✓	✓
CO6	✓		✓	✓			✓	✓

COURSE CONTENT

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
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1	Introduction to Portfolio and Theme Development		20
	1. Meaning and importance of portfolio presentation 2. Types of portfolios 3. Theme selection; concept development; research sources; 4. Preparation of inspiration board.		

2	Research and Visual Boards		20
	1. Development of mood board, colour board 2. fabric board for garments, and material board for fashion accessories 3. coordination of visual boards with the selected theme		

3	Design Development – Garments and Fashion Accessories		20
	1. Design ideation and sketching; fashion illustration; flat sketches and basic technical details		

	2. Design development of garments and fashion accessories (traditional and contemporary) 3. finalisation of Three design works(Garments and Accessories)	
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4	Portfolio Compilation and Layout	20
	1. Organization of portfolio content; page layout and visual balance 2. Typography and labeling digital portfolio preparation; 3. Finishing and presentation standards.	

5	Portfolio Presentation and Evaluation	20
	1. Portfolio presentation techniques; 2. Oral explanation of theme and designs 3. Mock presentation and internal review 4. Final portfolio submission for external evaluation.	

ESSENTIAL READINGS

1. Seivewright, Simon. *Fashion Design*. Laurence King Publishing, London.
2. McKelvey, Kathryn & Munslow, Janine. *Fashion Design: Process, Innovation and Practice*. Wiley-Blackwell.
3. Jones, Sue Jenkyn. *Fashion Design*. Laurence King Publishing.
4. Hopkins, John. *Fashion Design: The Complete Guide*. AVA Publishing.
5. Fiell, Charlotte & Fiell, Peter. *Design Now! Fashion*. Taschen.

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	60
Continuous Evaluation	40
Total	100

Continuous Evaluation	40
CLASS WORK	10
INTERNAL EXAM	10
RECORD SUBMISSION	10
NEATNESS	5
ASSIGNMENT	5

NOTE: RECORDS/SUBMISSIONS SIGNED BY FACULTY IN CHARGE IS MANDATORY FOR ATTENDING EXAMINATION

KU6DSCCFD311: HISTORICAL COSTUMES AND CULTURE

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSC	300-400	KU6DSCCFD311	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description:

This course provides a panoramic view of world history through the lens of fashion and costume, exploring how ancient civilizations, Asian traditions, and European movements shaped global fashion identity. It highlights the reciprocal influence between Indian and global fashion, tracing the trajectory of textiles, costumes, and cultural aesthetics through time. Students will critically analyse clothing as a historical and socio-political artefact, enhancing their creative expression with a deep-rooted historical consciousness.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Analyse costume and clothing practices across major ancient civilizations with respect to cultural, climatic, and functional aspects.	An
2	Interpret traditional Asian costumes and textile techniques to identify their cultural and symbolic relevance.	A
3	Evaluate European fashion movements and their connection to political and artistic revolutions.	E
4	Examine the global influence of Indian textiles and costumes and their relevance in contemporary fashion design.	A

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓			✓	✓		
CO 2	✓	✓		✓	✓		
CO 3	✓			✓	✓		✓
CO 4	✓	✓		✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	ANCIENT CIVILIZATION AND THE BIRTH OF COSTUME		14
	1	Mesopotamia, Egypt, Indus Valley, China, Greece, and Rome <ul style="list-style-type: none"> • Draping vs. tailoring • Role of climate, material availability • Costume as social status, gender marker 	5
	2	Art & Archaeological Evidence <ul style="list-style-type: none"> • Sculpture, wall paintings, frescoes 	5
	3	Discussion & Case Study <ul style="list-style-type: none"> • Costume evolution of Egyptian elite's vs Roman citizens 	4

2	ASIAN HISTORIC COSTUMES AND TEXTILE TRADITIONS		14
	1	India, China, Japan, Korea, Southeast Asia <ul style="list-style-type: none"> • Traditional dress forms: Sari, Hanfu, Kimono, Ao Dai, Kebaya • Ritualistic and court dress 	5
	2	Techniques: Embroidery, dyeing, weaving (e.g., Ikat, Brocade, Batik)	4
	3	Fashion & Spirituality <ul style="list-style-type: none"> • Buddhist robes, Hindu symbolism, Confucian dress codes 	5

3	EUROPEAN FASHION MOVEMENTS AND MODERNITY		14
	1	Renaissance to Rococo (14th–18th Century) <ul style="list-style-type: none"> • Birth of tailoring, corsetry, lace, wigs 	4
	2	Industrial Revolution & Victorian Era <ul style="list-style-type: none"> • Mass production, mourning dress, crinolines 	3
	3	20th Century Fashion Movements <ul style="list-style-type: none"> • Art Deco, WW1/WW2 austerity styles, Dior’s New Look, Punk, Mod 	4
	4	Fashion Icons & Designers <ul style="list-style-type: none"> • Coco Chanel, Christian Dior, Elsa Schiaparelli, Vivienne Westwood 	3

4	GLOBAL INFLUENCE OF INDIAN & WORLD FASHION: PAST TO PRESENT		14
	1	Colonial Influence on Indian Fashion <ul style="list-style-type: none"> • Hybridity, revival movements (Swadeshi), court fashion 	4
	2	Globalization and Indian Textiles <ul style="list-style-type: none"> • Chintz, Indigo, Muslin in global trade 	5
	3	Contemporary Fusion <ul style="list-style-type: none"> • Global runways & Indian aesthetics (Sabyasachi, Gaurav Gupta) • Streetwear, subcultures, pop culture fusion 	5

5	Teacher Specific Module	4
	<ul style="list-style-type: none"> • Comparative chart of Asian dress silhouettes. • Case Study: From Khadi to Couture. • Dance costume and cultural identity. 	

Essential Readings:

18. **Tortora, Phyllis G., and Keith Eubank** – Survey of Historic Costume
19. **François Boucher** – 20,000 Years of Fashion: The History of Costume and Personal Adornment
20. **Ritu Kumar** – Costumes and Textiles of Royal India
21. **John Gillow & Nicholas Barnard** – Traditional Indian Textiles
22. **Valerie Steele** – The Berg Companion to Fashion

Suggested Readings:

1. Fashion Theory: The Journal of Dress, Body & Culture
2. Victoria & Albert Museum Fashion Archives (Online)
3. Dress: The Journal of the Costume Society of America
4. YouTube Channel: Fashion History with Justine Leconte
5. *BBC Documentary Series: A Stitch in Time*

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam	10
Assignment	10
Seminar	10

KU6DSCCFD312 - E-COMMERCE AND FASHION PHOTOGRAPHY

Semester	Course type	Course level	Course Code	credit	Total hours
6	DSC	300	KU6DSCCFD312	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	-	-	30	70	100	2

COURSE DESCRIPTION

This course introduces students to the fundamentals of fashion photography for e-commerce platforms, emphasizing visual storytelling, product styling, lighting techniques, digital imaging, and online presentation standards. Students will learn to conceptualize, shoot, and post-process fashion images suitable for web stores, social media, lookbooks, and digital catalogues, integrating creative aesthetics with commercial requirements. The course also develops an understanding of branding, consumer perception, and ethical practices in digital fashion communication.

PREREQUISITE: NIL

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand the fundamentals and scope of e-commerce and fashion photography in the fashion industry.	U
CO2	Learn the use of camera settings, lighting techniques, styling, and composition for fashion and product photography.	U, A
CO3	Apply photography techniques to create visually appealing fashion images suitable for online platforms and digital catalogues.	A
CO4	Analyse fashion images to evaluate brand communication, consumer perception, and visual merchandising for e-commerce.	An/E
CO5	Create professional-quality fashion photography outputs following ethical, sustainable, and industry standards.	C

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓					✓	✓	✓
CO2	✓	✓	✓				✓	
CO3	✓		✓			✓	✓	
CO4				✓	✓	✓	✓	✓
CO5					✓		✓	✓

COURSE CONTENT

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Introduction to E-Commerce in the Fashion Industry		
	1	Concept, definition, and evolution of e-commerce	
	2	Types of e-commerce: B2B, B2C, C2C in fashion context	
	3	Role of e-commerce in fashion retail and branding	
	4	Traditional fashion retail vs. online fashion retail	
	5	Scope and challenges of fashion e-commerce	

2	Fundamentals of Fashion Photography		
	1	Meaning and importance of fashion photography	
	2	Evolution and categories: editorial, catalogue, advertising, lookbook	
	3	Role of photography in online fashion presentation	
	4	Visual communication and storytelling in fashion	
	5	Relationship between brand identity and imagery	

3	Fashion Product Presentation for Online Platforms		
	1	Apparel and accessory presentation methods	
	2	Studio vs. lifestyle imagery for fashion e-commerce	
	3	Flat-lay, mannequin, ghost mannequin, and model photography	

	4	Importance of consistency, angles, and detailing	
	5	Backgrounds, colour harmony, and visual balance	

4	Digital Imaging, Marketing & Consumer Impact		
	1	Basics of digital image processing	
	2	Image quality standards for e-commerce platforms	
	3	Role of fashion images in digital marketing and social media	
	4	Consumer perception, trust, and buying behavior	
	5	Ethical considerations in image manipulation and representation	

5	Teacher-Specific Practical Module		
	1	Lighting Experiment Exercise	
	2	Flat-Lay Fashion Photography	
	3	Model-Based Fashion Shoot	

ESSENTIAL READINGS

1. **Gillian Anderson**, *Fashion Photography Next*, Thames & Hudson.
2. **Angela Faris Belt**, *Fashion Photography: Art and Commerce*, Bloomsbury Publishing.
3. **Rosetta Elkin**, *The Fashion Image: Planning and Producing Fashion Photography*, Laurence King Publishing.
4. **Toby Fisher**, *Digital Fashion Photography*, Focal Press.

REFERENCES

1. **Chris Gatum**, *The Fashion Photographer's Handbook*, Amphoto Books.
2. **Lindsay Adler**, *Fashion Flair for Portrait and Wedding Photography*, Rocky Nook.
3. **Mitchell Kanashkevich**, *Understanding Light for Better Fashion Photography*, Self-Published.
4. **Jeff Rojas**, *E-Commerce Product Photography Guide*, Online Resource.
5. Industry platforms and guidelines:
 - Shopify Fashion Image Standards
 - Amazon Fashion Product Photography Guidelines

ASSESSMENT RUBRICS:

Evaluation Type		Marks
End Semester Evaluation		70
Continuous Evaluation		30
Total		100
Continuous Evaluation		30
1	Internal Exam 1	10
2	Internal Exam 2	10
3	Assignment(s)	5
4	Seminar	5

ELECTIVE III**“KU6DSECFD313”: “APPAREL PRODUCTION PROCESS AND QUALITY STANDARDS”**

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300	KU6DSECFD313	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION:

This course provides an in-depth exploration of the apparel production pipeline from fabric inspection to garment packaging, with a special emphasis on quality control practices and international standards. Students will gain hands-on experience with stitching mechanisms, spreading methods, processing workflows, and sustainable packaging. Additionally, they will develop critical insights into quality assurance systems that drive product excellence and customer satisfaction in the global apparel industry.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Understand the sequential stages and industrial layout of apparel production processes.	R/U
2	Apply knowledge of stitching mechanisms, spreading techniques, and garment processing technologies.	A/P
3	Develop proficiency in packing techniques and evaluate packaging standards for domestic and export markets.	A/A
4	Analyze garment quality control procedures and interpret international quality standards for the apparel industry.	A/E
5	Integrate sustainable practices and ethical standards into apparel production and quality assurance.	E/C

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓		✓		✓		
CO 2	✓	✓					
CO 3	✓				✓		
CO 4	✓		✓		✓		
CO 5	✓			✓	✓		

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO APPAREL PRODUCTION PROCESS		14
	1	Overview of the Apparel Industry: Domestic and Global Perspectives	2
	2	Stages in Apparel Production: Pre-Production, Production, Post-Production	2
	3	Material Selection: Fabrics, Trims, Accessories	2
	4	Product Development Cycle	2
	5	Work Flow and Layouts in Apparel Industry	2
	6	Cutting Room Operations: Fabric Inspection, Marker Making	2
	7	Cutting methods: Manual, computerized (CNC cutting)	2
2	STITCHING MECHANISM AND SPREADING METHODS		14

1	Fundamentals of Stitching Mechanisms <ul style="list-style-type: none"> • Sewing Machines: Types, Functions, Mechanisms • Stitch Classification: Lockstitch, Chainstitch, Overlock, Cover stitch 	4
2	Sewing Threads and Needles: Selection and Application	3
3	Common Sewing Defects and Remedies	3
4	Fabric Spreading Techniques <ul style="list-style-type: none"> • Manual and Automated Spreading • Factors Affecting Spreading Efficiency • Cut Order Planning 	4

	PROCESSING UNIT AND PACKING	14
3	1 Processing Unit Layout and Equipment <ul style="list-style-type: none"> • Types of Processing: Wet and Dry Processin • Garment Finishing: Pressing, Folding, Trimming 	4
	2 Assembly Line and Workflow in Garment Production	3
	3 Packing Methods and Materials <ul style="list-style-type: none"> • Folded Pack, Hanger Pack, Flat Pack • Packing for Export: Carton Specifications and Labeling 	4
	4 Costing and Packaging Considerations	3

	QUALITY CONTROL AND STANDARDS	14
4	1 Introduction to Quality Control and Assurance in Apparel <ul style="list-style-type: none"> • Importance of Quality Control in the Garment Industry • Stages of Quality Control: From Raw Material to Finished Product 	2
	2 Quality Parameters for Garments: Measurement and Fit, Seam Quality, Color Fastness	2
	3 Inspection Systems: Inline, End-line, Final Audit	2
	4 Common Quality Defects in Garments and Their Prevention	2
	5 International Quality Standards <ul style="list-style-type: none"> • ISO 9001 • AQL (Acceptable Quality Level) • OEKO-TEX®, GOTS (Global Organic Textile Standard) 	2

	6	Sustainability and Compliance in Quality Standards	2
	7	How Quality Control Affects Garment Exports and Imports	2

5	TEACHER SPECIFIC		4
	1	Visit to a garment manufacturing unit (optional/virtual)	
	2	Demonstrations of different sewing machine operations	
	3	Creation of packaging prototypes for different garments	

Essential Readings:

23. Glock, R. E., & Kunz, G. I. — Apparel Manufacturing: Sewn Product Analysis, Pearson Education.
24. Mehta, P. V., & Bhardwaj, S. K. — Managing Quality in the Apparel Industry, New Age International Publishers.
25. Kadolph, S. J. — Textiles, Pearson Education.
26. Fairhurst, C. — Quality Control in the Textile Industry, CRC Press.

Suggested Readings:

19. Cooklin, G. — Introduction to Clothing Manufacture, Wiley-Blackwell.
20. Dhamija, T. — Global Sourcing and Apparel Production, Pearson Education.
21. ISO 9001:2015 Quality Management Systems — International Organization for Standardization (ISO)
22. AQL (Acceptable Quality Level) Standards — Apparel Export Promotion Council (AEPC) Resources.
23. Sustainable Apparel Coalition Higg Index Guidelines.

Assessment Rubrics:

Evaluation Type	Marks
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End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

KU6DSECFD314- INDUSTRIAL MANAGEMENT

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300	KU6DSECFD314	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

Course Description

This course provides a detailed understanding of management principles specifically tailored for the apparel industry. It covers the essential functions of industrial engineering, production planning, and quality management systems. Students will explore the technical aspects of plant layout, work study, and human resource management within a garment manufacturing unit. The curriculum is designed to bridge the gap between creative design and the commercial realities of mass production, ensuring graduates are equipped for techno-managerial roles.

Course Outcomes

CO No.	Course Outcome	Learning Domain (Bloom's)
CO 1	Describe the fundamental principles of management and their application in the fashion industry.	R / U
CO 2	Analyze different types of plant layouts and determine the most efficient flow for garment production.	A / E
CO 3	Apply work-study techniques, including time and motion study, to optimize operator performance.	App
CO 4	Implement quality management systems (TQM, ISO) to ensure product standards in the apparel sector.	App / Ev
CO 5	Evaluate industrial relations and labour laws relevant to the Indian textile and garment industry.	E

**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs

CO No.	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7	PSO 8
CO 1						✓	✓	
CO 2	✓					✓		
CO 3		✓				✓		
CO 4	✓				✓	✓		✓
CO 5						✓		✓

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1	INDUSTRIAL MANAGEMENT & HUMAN RESOURCE PRACTICES		
	1	Introduction to Industrial Management The principles of industrial management to apparel and fashion industries.	
	2	Types of industries and industrial ownership with reference to garment manufacturing	
	3	Role and functions of HR managers in fashion organizations	
	4	different types of recruitment methods and selection processes used in apparel industries	
	5	Employee benefits and welfare measures in the apparel sector	
2	FACTORY LAYOUT, SAFETY & RESOURCE UTILISATION		10

	1	Different types of factory layouts used in garment production	
	2	Workplace safety measures in apparel and garment manufacturing units	
	3	Industrial hazards in garment factories and preventive measures	
	4	Maintenance practices for machinery and equipment in apparel production	
	5	Principles of proper utilization of human resources, plant, machinery, and production resources	

3	PRODUCTION SYSTEMS & CAPACITY PLANNING		10
	1	Various types of production systems used in the apparel industry	
	2	Plant capacity and production capacity calculation methods for apparel units.	
	3	Target setting and achievement techniques in garment production	
	5	Production planning and workflow efficiency in fashion industries	
	6	Factors affecting productivity in apparel manufacturing	

4	Industrial Engineering & Industrial Relations in Apparel		30
	1	industrial engineering concepts in the apparel and fashion industry	
	2	work study, method study, and time study techniques in garment production	
	3	line balancing and productivity improvement methods	
	4	Examine causes and impacts of industrial disputes in apparel industries	
	5	Differentiate between lockouts and strikes with case examples from garment sector	

5	Teacher Specific Module		30
	1	Assignments, presentations, practical records	
	2	Industry-oriented project and evaluation guidelines	
	3	Case studies, factory visits, demonstrations	

Essential Readings

- **V. Ramesh Babu.** *Industrial Engineering in Apparel Production*, Woodhead Publishing India.
- **Grace I. Kunz & Ruth E. Glock.** *Apparel Manufacturing: Sewn Product Analysis*, Prentice Hall.
- **A. J. Chuter.** *Introduction to Clothing Production Management*, Blackwell Scientific Publications.

Suggested Readings

- **B. Purushotma.** *Quality Management in Garment Industry*, Khanna Publishing House.
- **Prasanta Sarkar.** *Garment Manufacturing Technology*, Online Clothing Study.
- **ILO (George Kanawaty).** *Introduction to Work Study*, 4th Edition.

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
ASSIGNMENT	5
INTERNAL EXAM	15

SEMINAR	10
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KU6DSECFD315 - Wearable Technologies & Functionality

Semester	Course type	Course level	Course Code	credit	Total hours
6	DSE	300-399	KU6DSECFD315	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	-	-	30	70	100	2

COURSE DESCRIPTION:

This course introduces students to the emerging interdisciplinary field of **Wearable Smart Textiles**—fabrics that integrate electronics, sensors, and new materials to interact with the environment or user. Students will gain an understanding of smart materials, e-textiles, and wearable technologies used in health, sports, fashion, and defense. The course will also cover design processes, fabrication techniques, sustainability, and ethical considerations.

Prerequisite: None

Course Outcome

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand the concepts, components, and applications of wearable smart textiles.	U/R
CO2	Identify various types of sensors, actuators, and conductive materials used in e-textiles.	U/A
CO3	Analyse the role of smart textiles in areas like fashion, sports, healthcare, and safety.	An/E
CO4	Design and prototype a basic wearable textile-based project using smart materials.	A/C
CO5	Evaluate sustainability, safety, and ethical implications of wearable technology.	E/U

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME								
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8
CO1	✓	✓			✓		✓	
CO2	✓	✓	✓				✓	

CO3	✓			✓	✓		✓	✓
CO4	✓		✓			✓	✓	
CO5					✓	✓	✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Introduction to Wearable and Technical Textiles		
	1	Definition and difference between wearable and technical textiles	
	2	History and evolution of smart textiles	
	3	Applications in fashion, sportswear, healthcare, defence, and protection	
	4	Types of technical textiles: Protech, Medtech, Sportech, etc.	
		Heated jackets	
		smartwatches	
		UV-protective shirts medical socks	
2	Smart Materials and Functional Fabrics		
	1	Functional fibres: aramid, carbon, bamboo, polyester blends	
	2	Smart materials: shape memory fabrics, phase-change materials (PCM), conductive fabrics	
	3	Introduction to sensors, actuators, conductive inks and threads	
3	Designing of Wearable Tech		
	1	Design considerations: body mapping, comfort, ergonomics	
	2	Integrating electronics: circuits, power sources, placement	
	3	Tools used: Arduino, Lilypad (optional introduction), battery management	

	4	Garment construction challenges with embedded components	
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4	Innovation and Ethics		
	1	Future trends: digital fashion, AI-based garments, sustainable e-textiles	
	2	Ethical issues: data privacy, waste, safety, comfort	
	3	Standards and certifications in technical textiles (ISO, CE, etc.)	

5	Final Assessment		
	1	Design a functional garment or accessory using wearable/technical textile principles	

Essential Readings:

1. Tao, X. – Wearable Electronics and Photonics
2. Sabine Seymour – Fashionable Technology: The Intersection of Design, Fashion, Science, and Technology
3. Jane McCann and David Bryson – Smart Clothes and Wearable Technology
4. Gilsoo Cho – Smart Clothing: Technology and Applications
5. Ute Pieper – Smart Textiles for Designers: Inventing the Future of Fabrics

References:

1. Sylvia Walchli – E-Textiles Handbook
2. Patricia Wilson – Textile Technology and Design: From Interior Space to Outer Space
3. Latest IEEE papers on smart wearables and textile electronics
4. MIT Media Lab and Google Jacquard project whitepapers
5. Indian patents and case law related to e-textile development

Continuous Evaluation	30
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Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

ELECTIVE IV

“KU6DSECFD316”: “VISUAL MERCHANDISING AND CONSUMER BEHAVIOUR”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
6	DSE	300	KU6DSECFD316	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION:

This course investigates how visual merchandising elements influence consumer behavior in the fashion retail environment. Students will explore the psychological underpinnings of consumer decision-making, the strategic deployment of visual cues to stimulate impulse buying, and the use of sustainable and technological innovations to enhance brand perception and loyalty. Emphasis is placed on the comparative effectiveness of minimalist vs. maximalist retail designs, the evolving role of experiential and thematic displays, and the integration of visual storytelling techniques to foster consumer engagement and loyalty in a competitive marketplace.

Course Prerequisite: NIL

Course Outcomes:

CO No.	Expected Outcome	Learning Domains
1	Analyze the influence of visual merchandising on consumer purchase decisions and impulse buying in fashion retail.	A/An/C
2	Evaluate strategies that enhance consumer brand recall and perception through visual merchandising techniques.	E
3	Assess consumer reactions to sustainable displays and the impact of store design variations (minimalist vs. maximalist) on shopping behavior.	An/A

4	Examine the role of in-store technology and visual storytelling in strengthening consumer loyalty and experiential retail engagement.	C
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**Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)*

Mapping of Course Outcomes to PSOs							
	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PSO 7
CO 1	✓	✓	✓		✓	✓	
CO 2	✓	✓	✓		✓		
CO 3	✓	✓	✓	✓	✓	✓	
CO 4	✓	✓	✓		✓	✓	✓
CO 5	✓	✓	✓		✓	✓	

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	FOUNDATION OF VISUAL MERCHANDISING AND CONSUMER BEHAVIOUR		14
	1	Introduction to Visual Merchandising in Fashion Retail <ul style="list-style-type: none"> • Introduction to retailing, functions of a retailer, type of retail stores. • Store layout planning, type of store layout 	5
	2	Consumer Purchase Decision Process: Psychological and Sociological Dimensions	3
	3	How Visual Merchandising Influences Consumer Purchase Decisions	3
	4	Sensory Marketing and Consumer Response (Color, Lighting, Layout, Texture)	3

2	VISUAL STRATEGIES AND BRAND PERCEPTION		14
	1	Visual Merchandising Strategies That Enhance Consumer Brand Recall	3
	2	The Role of Visual Merchandising in Shaping Consumer Perception of Fashion Brands	3
	3	Brand Storytelling through Visual Displays	3
	4	Case Study: Luxury vs. Fast Fashion — Comparative Brand Perceptions	3
	5	Interactive Visual Elements: Mannequin Styling, Signage, Display Themes	2

3	SUSTAINABILITY, MINIMALISM, AND TECHNOLOGY IN VISUAL MERCHANDISING		13
	1	Consumer Reactions to Sustainable Visual Merchandising Displays	4
	2	Comparative Study: Consumer Responses to Minimalist vs. Maximalist Fashion Store Designs	3
	3	Green Retailing: Eco-friendly materials and displays	3
	4	Influence of In-store Technology (Smart Mirrors, Virtual Try-ons) on Consumer Engagement	3

4	VISUAL STORYTELLING, LOYALTY, AND EXPERIENTIAL RETAIL		13
	1	Visual Storytelling and Its Impact on Consumer Loyalty in Fashion Retail	4
	2	Effectiveness of Thematic Window Displays on Different Consumer Segments	3
	3	Consumer Psychology and the Evolution of Experiential Retail	3
	4	Multi-Sensory Experiences and Their Psychological Impact	3

5	TEASHER SPECIFIC		6
	1	Consumer observation projects	
	2	Field visit to retail outlets for live visual merchandising audits	
	3	Debate: Minimalism vs. Maximalism in Fashion Retail	
	4	Influence of In-store Technology (Smart Mirrors, Virtual Try-ons) on Consumer Engagement	

Essential Readings:

27. **Pegler, Martin M.** Visual Merchandising and Display (6th Edition), Fairchild Books.
28. **Levy, Michael & Weitz, Barton.** Retailing Management (9th Edition), McGraw-Hill Education.
29. **Solomon, Michael R.** Consumer Behavior: Buying, Having, and Being (12th Edition), Pearson Education.
30. **Morgan, Tony.** Visual Merchandising: Windows and In-Store Displays for Retail (2nd Edition), Laurence King Publishing.

Suggested Readings:

24. **Hines, Tony & Bruce, Margaret.** Fashion Marketing: Contemporary Issues (2nd Edition), Routledge.
25. **Kent, Tony & Brown, Richard.** Flagship Marketing: Concepts and Places, Routledge.
26. **Pine, B. Joseph & Gilmore, James H.** The Experience Economy: Competing for Customer Time, Attention, and Money, Harvard Business Review Press.
27. Selected articles from Journal of Retailing and Consumer Services.
28. *Fashion Theory: The Journal of Dress, Body & Culture* (Select research articles on consumer behavior and visual merchandising trends).

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

CO1	✓			✓	✓		✓	
CO2	✓			✓	✓		✓	✓
CO3	✓	✓		✓		✓	✓	
CO4	✓				✓	✓	✓	✓
CO5	✓			✓	✓		✓	✓

COURSE CONTENTS

Contents for Classroom Transaction:

N O D U L E	U N I T	DESCRIPTION	HOUR S
1	Architectural Movements & Influence on Fashion		
	1	Fundamentals of architectural theory: structure, form, space, proportion, scale	
	2	Architectural movements: Gothic, Modernism, Postmodernism, Brutalism, Deconstructivism	
	3	Fashion designers inspired by architecture:	
		Iris van Herpen	
		Hussein Chalayan	
		Issey Miyake Balenciaga	

2	Architectural Elements in Garment Construction		
	1	Structural silhouettes and construction techniques	
	2	Use of geometry, symmetry, repetition, layering in garments	
	3	Textile manipulation techniques inspired by architectural surface treatment:	
		Pleating	
		Folding	
		Layering Laser cutting Interfacing	

3	Spatial Awareness and the Human Form		
	1	The body as an architectural site	
	2	Relationship between clothing and personal space: enclosure, openness, movement	
	3	Fashion installations, wearable architecture, and conceptual runway shows	
	4	Material and scale: lightweight structures vs rigid constructions	

4	Fashion Concept Inspired by Architecture		
	1	Personal design process: research, ideation, development, refinement	
	2	Integration of architectural inspiration in fashion collection development	
	3	Portfolio development: concept boards, technical flats, fabric selection	
	4	Ethical and sustainable practices in conceptual design	

5	Final Concept Development		
	1	Create 2 conceptual garments based on architectural inspiration	

Essential Readings:

1. Bradley Quinn – Architecture and Fashion
2. Philip Ursprung – The Art of Fashion: Installing Allusions
3. Elizabeth Glickfield – Skin and Bones: Parallel Practices in Fashion and Architecture
4. Bureaud, Dominique – Fashion, Design and Architecture
5. Claire Wilcox – Radical Fashion

References:

1. Denis Hollier – Against Architecture: The Writings of Georges Bataille
2. Lars Spuybroek – The Sympathy of Things: Ruskin and the Ecology of Design
3. Books and articles on Iris Van Herpen, Hussein Chalayan, and contemporary wearable tech
4. MIT Smart Garments Project documentation
5. Journals: Fashion Theory, Textile: Journal of Cloth and Culture, Journal of Architecture and Culture

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5

KU6DSECFD318 - GENDER & FASHION STUDIES

Semester	Course type	Course level	Course Code	credit	Total hours
6	DSE	300-400	KU6DSECFD318	4	60

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
4	0	0	30	70	100	2

COURSE DESCRIPTION

This course explores the intersection of gender and fashion through sociological, cultural, and historical lenses. It examines how fashion both reflects and reinforces gender identities and roles. The subject enables students to critically analyze clothing, style, and beauty as powerful tools of gender expression and societal norms.

COURSE OUTCOME

CO NO.	EXPECTED OUTCOME	LEARNING DOMAINS
CO1	Understand fundamental concepts of gender, identity, and their sociocultural implications.	U
CO2	Analyze the role of fashion in constructing and deconstructing gender norms.	A
CO3	Examine how different identities (LGBTQ+, race, class, etc.) intersect with fashion.	U
CO4	Critically assess fashion media, advertisements, and cultural texts from a gendered perspective.	AN
CO5	Explore historical and contemporary movements in fashion that challenge gender stereotypes.	C/E/A

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

MAPPING OF COURSE OUTCOME

COs	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	✓	✓				
CO2		✓	✓	✓		
CO3			✓	✓	✓	
CO4			✓	✓	✓	✓
CO5		✓	✓		✓	✓

COURSE CONTENT

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	Introduction to Gender Studies and Fashion		15
	1	Concepts of sex, gender, identity, and expression	5
	2	Gender roles and societal expectations	5
	3	Introduction to fashion as a cultural and communicative practice	5
2	Fashion and Gender Norms		15
	1	How clothing reinforces or subverts gender norms.	5
	2	Androgyny, masculinity, femininity in fashion	5
	3	Case studies from global and Indian fashion	5

3	Intersectionality and Representation in Fashion		15
	1	Representation of LGBTQ+ communities in fashion	5
	2	Class, race, ethnicity, and body politics in fashion	5
	3	Fashion as a space of resistance and identity formation	5

4	Media, Movements, and Gendered Aesthetics		15
	1	Fashion magazines, advertisements, and visual culture	5
	2	Fashion activism and feminist movements in dress	5
	3	Contemporary designers and brands challenging gender binaries	5

5	Teacher-Specific / Practical Activities		0
	1	Fashion analysis assignments (e.g., gender-neutral collections)	

ESSENTIAL READINGS AND REFERENCES

Books

- Kotler, Philip – Principles of Marketing
- Gini Stephens Frings – Fashion: From Concept to Consumer
- Jarnow, J. and Dickerson, K.G. – Inside the Fashion Business

ASSESSMENT RUBRICS:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
Total	100

Continuous Evaluation	30
Internal exam 1	10
Internal exam 2	10
Assignment	5
Seminar	5