



माँ शाकुम्भरी विश्वविद्यालय, सहारनपुर  
Maa Shakumbhari University, Saharanpur

## **Syllabus:**

**B.F.A. (Bachelor of Fine Arts)**

in

**Fashion Design**

For

**Affiliated Colleges**

**Maa Shakumbhari University, Saharanpur**

w.e.f. 2023-2024 onwards

**Syllabus Prepared by: Board of Studies,**  
**Maa Shakumbhari University, Saharanpur**

<b>S. No.</b>	<b>Name</b>	<b>Designation</b>	<b>Department</b>	<b>College/ University</b>
1.	<b>Dr. Nisha Gupta</b> convener	<b>Professor</b>	<b>Drawing &amp; Painting</b>	<b>Jain Kanya Pathshala (P.G.) College, Muzaffarnagar</b>
2.	<b>Dr. Nitu Vashishth</b> Member	<b>Professor</b>	<b>Drawing &amp; Painting</b>	<b>K.K Jain (P.G.) College, Khatauli, Muzaffarnagar</b>
3.	<b>Dr. Ved Pal Singh</b> Member	<b>Professor</b>	<b>Drawing &amp; Painting</b>	<b>D.A.V. (P.G.) College, Muzaffarnagar</b>
4.	<b>Dr. Mahesh Kumar</b> Member	<b>Professor</b>	<b>Drawing &amp; Painting</b>	<b>J.V. Jain (P.G.) College, Saharanpur</b>
5.	<b>Dr. Vandana Verma</b> Member	<b>Professor</b>	<b>Drawing &amp; Painting</b>	<b>Jain Kanya Pathshala (P.G.) College, Muzaffarnagar</b>
6.	<b>Dr. Ram Shabad Singh</b> External Expert	<b>Retd. HOD</b>	<b>Drawing &amp; Painting</b>	<b>J.V. Jain (P.G.) College, Saharanpur</b>
7.	<b>Dr. Rakesh Kumar Singh</b> External Expert	<b>Professor</b>	<b>Fine Arts</b>	<b>Kurukshetra University, Kurukshetra</b>

**Dr. Nisha Gupta**  
convener

# **MAA SHAKUMBHARI UNIVERSITY, SAHARANPUR, UP**

## **FACULTY OF FINE ARTS SYLLABUS AND COURSE STRUCTURE BFA in FASHION DESIGN**

**BATCH (2023 –27)**

### **Introduction**

Bachelor of Fine Arts in Fashion Design is a four-year design undergraduate program, offered by the Faculty of Fine Arts at Maa Shakumbhari University. The program encourages students to explore their potential in designing multipurpose and multivariate fabrics. It also prepares graduates for the expertise required in self and industrial-related employment. The program, with its emphasis on broad based conceptual and technical aspects of design, is expected to facilitate future postgraduate studies in specialized Fashions related areas - i.e. Art history, Fashion marketing and merchandising, Fashion technology, industrial design, fashion design, new media design and Fashion conservation. The curriculum encourages research into the rich Fashion tradition and its relevance to contemporary society.

The programme consists of various levels of practical studio courses supported by a range of theory electives in art and design history. Other strong feature of the programme includes an intensive course in marketing which makes them self-sufficient as entrepreneurs and introduces them to marketing strategies and opportunities for internships in the Fashion design industry. The Contemporary Seminar provides an avenue for conceptual development and opening of new vistas, broadening the knowledge base. After completing two semester foundation course, students wishing to specialize in Fashion design pursue their major for another three years. During this time students are exposed and enlightened with different aspects of design which includes intensive studies in colour theory, handcrafted and industrial printing, dyeing and weaving techniques. Graduating students are expected to demonstrate proficiency in the technical, creative and professional skills they have attained during their time of study.

### **VISSION**

The Faculty of Fine Arts at Maa Shakumbhari University is a platform for integrating contemporary design sensibilities with traditional aesthetic values. We provide a space for highly skilled crafts women/men, designers and new entrants who aspire to become professional advertising field and designers.

To become a renowned centre of higher learning, work towards academic, professional, cultural and social enrichment of the individuals and communities.

## **MISSION**

The mission of the Faculty of Fine Arts is to build a successful career of its students. The school provides a prolific and dynamic program designed to meet individual needs of students with diverse aspirations, learning capacities, Scopic regimes, artistic sensibilities and innovations.

### **Program Mission (BFA in Fashion Design)**

The Fashion design program is aimed at preparing designer-artists. It has a two-fold approach: it actively assists students to explore their potential as design professionals in designing multipurpose and multivariate fabrics for industrial products and solutions; and prepare them as artists who can realize their creative ideas through fabric art. By expanding the parameters of its traditional identity beyond cloth, craft and fashion, the program aims to fill the interstices between Fashions, fine art-sculpture, architecture and jewellery by connecting all these disciplines through fiber.

### **Strategic Plan**

The Faculty of Design at Maa Shakumbhari University is a platform for integrating contemporary design sensibilities with traditional aesthetic values. We provide a space for highly skilled crafts women/men, designers and new entrants who aspire to become professional Fashion designers.

### **PROGRAMME OFFERED:**

The Preparatory Course will be of One Year duration while Main course with Specialization will be of **THREE** Year duration. Thus the total course will be of **FOUR** Year duration.

### **BACHELOR OF FINE ARTS (BFA) – 4 YEARS**

#### **1 YEAR**

##### **1. BFA FOUNDATION-**

- English, Hindi
- History of Art
- Two Dimension Drawing (2D)
- Drawing & Illustration
- 3 Dimension (Sculpture) (3D)
- Environment Studies

#### **3 YEARS**

##### **2. BFA SPECIALISATIONS-**

- Drawing & Painting
- Applied Arts
- Fashion Design
- Textile Design

**Syllabus-B.F.A. (Bachelor of Fine Arts)**  
**Year/Semester wise Titles of the Papers**  
**LIST OF SUBJECTS AND SUBJECT CODES FOR BFA**

**Common to Drawing & Painting/ Applied Art/ Fashion Design/ Textile Design**

**BFA 1<sup>st</sup> Year**

**Semester-I<sup>st</sup>**

S. NO.	Paper Code	Paper Title	Theory/ Practical	Exam Duration	Ext.- Marks	Int.- Marks	Credit
01	BFA-FD T 1001	History of Indian Art-I (Pre historic to Gupta Period)	Theory	3 Hrs	75	25	4
02	BFA-FD T 1002	Foundation Course : English Communication	Theory	3 Hrs	75	25	4
03	BFA-FDT 1003	Environmental Study (Qualifying course)	Theory	3 Hrs	100	-	-
04	BFA- FD P1004	Drawing-I	Practical	10 Hrs	75	25	4
05	BFA- FD P1005	Design 2D-I	Practical	10 Hrs	75	25	4
06	BFA- FD P1006	Design 3D-I	Practical	10 Hrs	75	25	4

**BFA 1<sup>st</sup> Year**

**Semester-II<sup>nd</sup>**

01	BFA-FD T 2001	History of Indian Art-II (Medieval to Company School)	Theory	3 Hrs	75	25	4
02	BFA-FD T 2002	Foundation Course : Hindi Communication	Theory	3 Hrs	75	25	4
03	BFA- FD P2003	Drawing-II	Practical	10 Hrs	75	25	4
04	BFA- FD P2004	Design 2D-II	Practical	10 Hrs	75	25	4
05	BFA- FD P2005	Design 3D-II	Practical	10 Hrs	75	25	4

**BFA in Fashion Desig**

**BFA 2<sup>nd</sup> YEAR -----SEMESTER III**

S.NO	Code	Course Title	Theory/ Practical	Exam Duration	Ext.- Marks	Int.- Marks	Credit
1	BFA- FD T3001	Fashion Studies	Theory	3 Hrs	75	25	4
2	BFA- FD T3002	Textile Studies-I	Theory	3 Hrs	75	25	4
3	BFA- FD P3003	Design Foundation	Practical	6 Hrs	75	25	4
4	BFA- FD P3004	Basic Art & Design	Practical	6 Hrs	75	25	4
5	BFA- FD P3005	Fashion Illustration-I	Practical	9 Hrs	75	25	4

**BFA 2<sup>nd</sup> YEAR----- SEMESTER IV**

S.NO	Code	Course Title	Theory/ Practical	Exam Duration	Ext.- Marks	Int.- Marks	Credit
1	BFA-FD T4001	Traditional Indian Textile	Theory	3 Hrs	75	25	4
2	BFA-FD T4002	History of Fashion Design & Contextual	Theory	3 Hrs	75	25	4
3	BFA- FD P4003	Fashion Illustration-II	Practical	9Hrs	75	25	4
4	BFA- FD P4004	Pattern Making & Garment Construction-I(Women's wear + Basic Draping)	Practical	12 Hrs	75	25	4
5	BFA- FD P4005	Computer Application1 (Basic - Computer, Coral Draw, Photoshop)	Practical	9 Hrs	75	25	4

**BFA 3<sup>rd</sup> YEAR -----SEMESTER V**

S.NO	Code	Course Title	Theory/ Practical	Exam Duration	Ext.- Marks	Int.- Marks	Credit
1	BFA-FD T5001	Textile Studies-II	Theory	3 Hrs	75	25	4
2	BFA-FD T5002	Apparel Manufacturing Technology	Theory	3 Hrs	75	25	4
3	BFA- FD P5003	Elective (Choose any 1) A. Photography B. Fashion Accessories	Practical	9Hrs	75	25	4
4	BFA- FD P5004	Pattern Making & Garment Construction-II	Practical	12 Hrs	75	25	4
5	BFA- FD P5005	Computer Application – II (Draping)	Practical	9 Hrs	75	25	4

**BFA 3<sup>rd</sup> YEAR -----SEMESTER VI**

S.NO	Code	Course Title	Theory/ Practical	Exam Duration	Ext.- Marks	Int.- Marks	Credit
1	BFA-FD T6001	Budgeting & Costing	Theory	3 Hrs	75	25	4
2	BFA-FD T6002	Trend Forecast and Analysis	Theory	3 Hrs	75	25	4
3	BFA- FD P6003	Surface Design	Practical	9 Hrs	75	25	4
4	BFA- FD P6004	Computer Application – IV (Portfolio and Digital PMC)	Practical	9 Hrs	75	25	4
5	BFA- FD P6005	<b>Elective (Choose any 1)</b> A. Visual Merchandising B. E-Commerce	Practical	9 Hrs	75	25	4

**BFA 4<sup>th</sup> YEAR -----SEMESTER VII**

S.NO	Code	Course Title	Theory/ Practical	Exam Duration	Ext.- Marks	Int.- Marks	Credit
1	BFA-FD T 7001	Marketing & Merchandising	Theory	3 Hrs	75	25	4
2	BFA-FD T 7002	Supply Chain Management	Theory	3 Hrs	75	25	4
3	BFA- FD P 7003	Design Project for any one (Kid's wear/ Women's Wear/Men's Wear) with base Draping & Craft	Practical	12 Hrs	75	25	4
4	BFA- FD P 7004	Fashion Styling	Practical	12 Hrs	75	25	4
5	BFA- FD P 7005	Educational Trip	Practical		75	25	4

**BFA 4<sup>th</sup> YEAR -----SEMESTER VIII**

S.NO	Code	Course Title	Theory/ Practical	Exam Duration	Ext.- Marks	Int.- Marks	Credit
1	BFA-FD T8001	Project Management & Entrepreneurship	Theory	3 Hrs	75	25	4
2	BFA-FD T8002	Brand Design Management	Theory	3 Hrs	75	25	4
3	BFA- FD P8003	Designing and Development of Fashion Accessories Project	Practical	12 Hrs	75	25	4
4	BFA- FD P8004	Couture Design	Practical	9 Hrs	75	25	4
5	BFA- FD P8004	Fashion Portfolio	Practical	9 Hrs	75	25	4

## 1<sup>st</sup> Year Syllabus

B.F.A. (Bachelor of Fine Arts)

**Common to Drawing & Painting/ Applied Art/ Fashion Design/ Textile Design**

<b>COURSE - I</b> <b>History of Indian Art-I (Pre historic to Gupta Period)</b> <b>(Theory)</b>	
<b>1<sup>st</sup> Year /Semester I<sup>st</sup></b> Paper Code-	Credit: 4 Time: 3 Hrs
<b>Pre- historic Painting</b> – Introduction, centers in India, Subject matter and characteristics.	
<b>Indus Valley Civilization</b> – Sculpture Lime Stone Priest, Torso, Bronze Dancing Girls, Seals, Terra-cotta, Mother Goddesses, Pottery, Jewelry	
<b>Mauryan Empire</b> – Pillar Inscription, Sarnath Capital, Yaksha Figures Lomasha Rishi Cave, Animal Carvings, Terra cotta.	
<b>Sunga Period-</b> Stupa and Toranas, : Sculpture Bharthut Shalabhanjika, Relief Medallion – Mriga Jakata Viharas and Chaitya (Karle and Bhaja).	
<b>Kusahan Period-</b> Gandhara School – Standing Buddha from Hoti-Mardan, Nirvan of Buddha of Katra.	
<b>Gupta Period-</b> Sculpture : Standing Buddha from Mathura panting, Ajanta- Bodhisattva Padmapani Cave No. 1, Apsaras Cave No. 17, Architecture Vishnu Temple – Deogarh.	
<b>Suggested Continuous Evaluation Methods:</b>	
-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks
<b>Suggested Readings:</b>	
<ul style="list-style-type: none"><li>• Indian Painting – Percy Brown</li><li>• Painting of India – D.Barret and Basil Gray</li><li>• Album of Indian Painting – Mulk Raj Anand</li><li>• Bharat Ki Chitrakala – Rai Krishna Das</li><li>• Indian Miniature Painting – M.S. Randhawa</li><li>• Rajput Painting – Anand K. Coomarswamy</li><li>• Bhartiya chitrakala – Vachaspati Gairola</li><li>• Kala vilas – R.A. Agarwal</li><li>• PragetihasiK chitrakala – Jagdish Gupta</li><li>• Kala aur kalam – G.K. Aggarwal</li><li>• Kala darshan – Sanchi Rani Gurtu</li><li>• Ajanta – Ajit Ghosh</li><li>• Bharat ki chitrakala ka itihās – A.B. Verma</li><li>• Bhartiya chitrakala ka itihās I , II – Shyam Bihari Aggarwal</li></ul>	

**COURSE - II**  
**Foundation Course : English**  
(Language communication and writing skills)  
**(Theory)**

**1<sup>st</sup> Year /Semester I<sup>st</sup>**  
**Paper Code –**

Credit: 4  
Time: 3Hrs

**Communication**

- a. Importance of communication skills
- b. The process of human communications
- c. Principles of communication
- d. Non – verbal communication

**Business Correspondence**

- a. General Principles of business correspondence
- b. Structure and ramification of business letters
- c. Applications, resumes, noting, drafting notices, agenda, minutes, quotations and orders

**Report Writing**

Characterizes, importance of structures  
Preparatory steps of report writing, style of report writing the report

**Précis Writing**

Definition, qualities of good précis, steps of précis writing, style of abridging sentences

**Study of Literary Texts**

Anthology of English short stories Ed R.P. Singh Oxford University  
Press Delhi ( questions based on the stories from the book, three questions to be  
answered out of five questions)

**Essay Writing**

On essay of about 300 words on any one of the following:-  
M.F. Hussain, Abanindra Nath Tagore, Amrita Shergil, Nand Lal Bose, Shankaracharya,  
Raja Ram Mohan Roy, Vinoba Bhave. Madan Mohan Malviya, Mahatma Gandhi,  
S.C. Bose, Ram Kinkar Baiz, Vinod Bihari Mukharji, Pt. Ravi Shankar, Uddheshvari Devi,  
Ustat Allaunddin Khan Jamini Rai, A.R. Chughtai & Satish Gujral.

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks



**COURSE - III**  
**Environmental Studies**  
**Qualifying Course**  
**(Theory)**

**1<sup>st</sup> Year /Semester I<sup>st</sup>**

Paper Code-

Time: 3 Hrs  
Max Marks: 100

**Unit-1:** The Multidisciplinary Nature of Environmental Studies:  
Definition, Scope and Importance, Need for Public Awareness.

**Unit-2: Natural Resources**

Renewable and Non-renewable Resources:

**Natural resources and associated problems: -**

**a)Forest Resources:**

use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forests and tribal people

**b)Water Resources:**

use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems

**c)Mineral Resources:**

use and exploitation, environmental effects of extracting and using mineral resources, case studies.

**d)Food Resources:**

World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity case studies.

**e)Energy Resources:**

Growing energy needs, renewable and non renewable energy sources, use of alternate energy sources, case studies.

**f)Land Resources:**

Land as a resource; land degradation, man induced landslides, soil erosion and desertification.

Role of an individual in conservation of natural resources.

Equitable use of resources for sustainable lifestyles

**Unit-3: Ecosystems**

Concept of an ecosystem

Structure and function of an ecosystem

Producers, consumers and decomposers

Energy flow in the ecosystem

Ecological succession

Food chains, food webs and ecological pyramids

**Introduction, types, characteristic features, structure and function of the following ecosystem: -**

- a)** Forest ecosystem, **b)** Grassland ecosystem, **c)** Desert ecosystem, **d)** Aquatic Ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)

**Unit-4: Biodiversity and Its Conservation**

**Introduction –**

**Definition:** genetic, species and ecosystem diversity.

Bio geographical classification of India

**Value of biodiversity:** Consumptive use, productive use, social, ethical, and aesthetic and option values.

Biodiversity at global, National and local levels.

India as a mega-diversity nation

Hot-spots of biodiversity.

**Threats to biodiversity:** Habitat loss, poaching of wildlife, man-wildlife conflicts.

Endangered and endemic species of India

Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.

### **Unit-5: Environmental Pollution**

#### **Definition:**

Causes, effects and control measures of: -**a)** Air pollution, **b)** Water pollution, **c)** Soil Pollution, **d)** Marine pollution, **e)** Noise pollution, **f)** Thermal pollution, **g)** Nuclear pollution,

**Solid waste Management:** Causes, effects and control measures of urban and industrial wastes.

Role of an individual in prevention of pollution

Pollution case studies

**Disaster Management:** Floods, earthquake, cyclone and landslides.

### **Unit-6: Social Issues and The Environment**

From Unsustainable to Sustainable development

Urban problems related to energy.

Water conservation, rain water harvesting, watershed management

Resettlement and rehabilitation of people; its problems and concerns. Case Studies

Environmental Ethics: Issues and possible solutions.

Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case Studies.

Wasteland reclamation.

Consumerism and waste products

#### **Environment Protection Act.**

Air (Prevention and Control of Pollution) Act

Water (Prevention and Control of Pollution) Act

Wildlife Protection Act

Forest Conservation Act

Issues involved in enforcement of environmental legislation

Public awareness

### **Unit-7: Human Population and The Environment**

Population growth, variation among nations.

Population explosion: Family Welfare Programme.

Environment and human health

Human Rights

Value Education

Women and Child Welfare

Role of Information Technology in Environment and human health

Case Studies

### **Unit-8: Field Work**

Visit to a local area to document environmental assets-river / forest / grassland / hill / mountain.

Visit to a local polluted site

Urban / Rural / Industrial / Agricultural

Study of common plants, insects, birds.

Study of simple ecosystems-pond, river, hill slopes, etc.

(Field work Equal to 5 lecture hours).

**COURSE - IV**  
**Drawing-I**  
**(Practical)**

**1<sup>st</sup> Year /Semester I<sup>st</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

1. **Man made Object Drawing** – Drawing from cubes, cones, cylindrical objects, casts, drapery, still life groups etc, observed and studied in various rendering media and techniques in various light conditions.
2. **Nature Drawing** –  
To develop the sense of structure, Study from any kind of forms in nature-pods, shells, butterflies, insects, animals, birds, flowers, plants, minerals bones etc.  
To understand how these forms achieve their structural unity through adherence to principles with physical nature of the material being observed and studied through various rendering media and techniques in various light conditions.
3. **Drawing from Memory** –To develop the sense of observation and the capacity of retain and recall images and their co-ordinators.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**COURSE - V**  
**Design 2D-I**  
**(Practical)**

**1<sup>st</sup> Year /Semester I<sup>st</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

- (a) Study of two dimensional space and its organizational possibilities,
- (b) Elements of pictorial expression related to concepts of space and forms. Developing an awareness of pictorial elements such as point, line, shape, volume, texture, light and colour basic design problems.
- (c) Study of various types of objects (natural and man-made) with a view to transform them into flat pictorial images.
- (d) Developing an awareness of pictorial space-division of space form and its relation with space-observation of primitive, folk and miniature paintings as well as graphic designs.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**COURSE - VI**  
**Design 3D (Sculpture)-I**  
**(Practical)**

**1<sup>st</sup> Year /Semester I<sup>st</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

**Sculpture experience (relief) in various lights conditions (naturals as well as artificial):-**

- 1- Introduction about the Sculpture Making & Tools
- 2- Drawing for Sculpture
- 3- Artistic Anatomy
- 4- Terracotta
- 5- Various Methods of Joining such as an interlocking, casting etc.
- 6- Experiments through various type of materials and their combinations such as :
  - 1- Paper card board
  - 2- Woodblock
  - 3- Wire
  - 4- Clay
  - 5- Plasticine
  - 6- Plaster of Paris

A co-coordinator series and basic design problems with analytical approach, color should be introduced at various stages of experiments.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

## 1<sup>st</sup> Year /Semester II<sup>nd</sup>

Common to Drawing & Painting/ Applied Art/ Fashion Design/ Textile Design

<b>COURSE - I</b> <b>History of Indian Art-II (Medieval to Company School)</b> <b>(Theory)</b>	
<b>1<sup>st</sup> Year /Semester II<sup>nd</sup></b> Paper Code-	Credit: 4 Time: 3 Hrs
<b>Medieval Period of Hindu Dynasties with special reference to South India.</b> 1. Pallava Dynasty; Mahabalipuram – Gangavataram, Panchrath; 2. Rashtrakuta Dynasty; Ellora Kailash Temple, Elephanta – Mahesjmurthi; 3. Chandela Dynasty; Khajurao (Nagar Style), Kandariya Mahadeo Temple. 4. Konark (Orissa Style), Sun Temple	
<b>Indian Miniatures-</b> (1) Rajasthani style – mewar, kishangarh, kota-bundi, jaipur school (2) Mughal Miniatures – Akbar School Illustration from Babar Namah and Akbar Namah (3) Jahangir School – Study of animals and birds. (4) Shahajahan School (5) Pahari Paintings-Basholi, Kangra school	
<b>Company School-</b> Evolution, Main Centers, Main Artists, Characteristics	
<b>Suggested Continuous Evaluation Methods:</b>	
-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks
<b>Suggested Readings:</b>	
<ul style="list-style-type: none"><li>• Indian Painting – Percy Brown</li><li>• Painting of India – D.Barret and Basil Gray</li><li>• Album of Indian Painting – Mulk Raj Anand</li><li>• Bharat Ki Chitrakala – Rai Krishna Das</li><li>• Indian Miniature Painting – M.S. Randhawa</li><li>• Rajput Painting – Anand K. Coomarswamy</li><li>• Bhartiya chitrakala – Vachaspati Gairola</li><li>• Kala vilas – R.A. Agarwal</li><li>• Pragetihasi chitrakala – Jagdish Gupta</li><li>• Kala aur kalam – G.K. Aggarwal</li><li>• Kala darshan – Sanchi Rani Gurtu</li><li>• Ajanta – Ajit Ghosh</li><li>• Bharat ki chitrakala ka itihas – A.B. Verma</li><li>• Bharatiya chitrakala ka itihas I , II – Shyam Bihari Aggarwal</li></ul>	

**COURSE - II**  
**Foundation Course : Hindi**  
(Language communication and writing skills)  
(Theory)

**1<sup>st</sup> Year /Semester II<sup>nd</sup>**  
Paper Code –

Credit: 4  
Time: 3Hrs

**Objectives:**

i

To enable the students to read and comprehend complex texts, write logical, coherent and grammatically correct Hindi.

**Desired outcome of the course:**

Students will be able to: Read, write, speak and comprehend Hindi.

**Syllabus:**

**Unit-I : हिंदी व्याकरण**

- संज्ञा, सर्वनाम, विशेषण, क्रियाविशेषण, कारक
- संधि, समास, उपसर्ग, प्रत्यय, पर्यायवाची, विलोमशब्द, मुहावरा, लोकोक्ति, अनेक शब्दों के एक शब्द

**Unit-II : पत्र लेखन, निबन्ध लेखन**

**Unit-III : अंग्रेजी अनुच्छेदों का हिंदी में अभ्यास**

**Unit-IV : काव्य संग्रह**

- कबीर ग्रन्थावली (कबीरदास)
- अग्निपथ (हरिवंशराय बच्चन)
- आग की भीख (रामधारी सिंह दिनकर)

**Unit-V : गद्य संकलन**

- बेटी का धन (प्रेमचंद)
- अपराजिता (रविंद्रनाथ टैगोर)
- धर्मयुद्ध (यशपाल)

**Suggested Continuous Evaluation Methods:**

- |                                |          |
|--------------------------------|----------|
| -Written Test                  | 10 marks |
| -Assignment/ Seminar           | 10 marks |
| -Class performance/ Attendance | 05 marks |

**COURSE - III**  
**Drawing-II (Practical)**

**1st Year /Semester II<sup>nd</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

1. **Introduction to Elements of Perspective** –Study of Basic solids, plan and elevation, main aspects of parallel and 2 angular perspective.
2. **Calligraphy** –Basic Discipline of beautiful handwriting, sense of letter form- Simultaneous judgment of the composition of the letters- spacing organization – intuitive and logical planning of writing development of style.
3. **Outdoor Sketching** –Rapid sketching from any objects from places like- streets, market, stations etc, and also from Museums and Zoo. Students should be exposed to such drawing make by master artists of different times.  
**Drawing from human figures**-mainly from gestures, head study and expressions.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**COURSE - IV**  
**Design 2D-II (Practical)**

**1st Year /Semester II<sup>nd</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

- (a) Developing an awareness of inter-relationship of different shapes and forms-relative values.
- (b) Activation of space through form and colour optical illusion.
- (c) Handling of various types of material for pictorial organization and rendering such as : pencil, pen, brushes, water colours, poster paints, crayon, inks, cellophane's, oil news print and other collage material, gums and adhesives, wax crayon with inks, etc-etc.
- (d) A coordinated series of basic design problems with collage composition or rendering from still life composition.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**COURSE - V**  
**Design 3D (Sculpture)-II**  
**(Practical)**

**1st Year /Semester II<sup>nd</sup>**  
Paper Code –

Credit: 4  
Time: 10 Hrs

**Sculpture experience (round) in various lights conditions (naturals as well as artificial):-**

- 1-Artistic Anatomy-I
- 2-Drawing for Sculpture
- 3-Carving
- 4-Modeled
- 5-Various Methods of Joining such as an interlocking, pasting etc.
- 6-Molding, Technology and Types Materials

**Experiments through various types of materials and their combinations such as:**

- 1-Metals
- 2-Plastic Foam
- 3-Thermo Cole
- 4-String
- 5-Gums and Adhesives
- 6-Wax
- 7-Resin & Dust
- 8-Found Objects etc

A co-coordinator series and basic design problems with analytical approach, color should be introduced at various stages of experiments

**Colour:** Experience of colours –

Visual Effect- what is life? What is colour? Functions of eye physical properties- hue, value, chrome, tint, shade and tone, gray scale, chromatic value scale and colore value scale etc.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)



**BFA 2<sup>nd</sup> Year  
Semester III**

**Fashion Studies  
BFA-FD T3001**

**Learning Objective:**

The aim of this unit is to develop learners' understanding and skills in fashion and design, through fashion terminology, principle and the theories and develop the understanding of Wardrobe Planning and Exploring resources.

Learners will be expected to develop an awareness of the work of designers and brands through the personal investigation and recording of media and methods.

<b>UNIT-I</b>	<b>Introduction to Fashion Studies</b> <ul style="list-style-type: none"><li>● Fashion Terminology</li><li>● Principle of Fashion</li><li>● Fashion Components- silhouette, details, color, fabric, texture</li><li>● Fashion cycle</li><li>● Fashion adoption theories- Trickle down, Trickle across, Trickle Up</li><li>● Sources of fashion information</li></ul>
<b>UNIT-2</b>	<b>General overview about renowned fashion Brands and Designers</b> <ul style="list-style-type: none"><li>● Domestic- Anokhi, Fabindia, Anita Dongre, Flying Machine, Allen Solly, Global Designer etc.</li><li>● International- Chanel, Burberry, Hermes, Prada, Gucci, Dior-Chanel, Alexander McQueen, Dolce, Gabbana &amp; Versace etc.</li></ul> <i>*students can also study renowned fashion brands and designers other than mentioned above</i>
<b>UNIT-3</b>	<b>Clothing</b> <ul style="list-style-type: none"><li>● Why do we wear clothes</li><li>● Selection of garment for infant, toddler, school going student, teenagers, adolescents and people with special needs</li></ul>
<b>UNIT-4</b>	Wardrobe Planning and Exploring resources

**Reference:**

- Gini Stephens Frings, Fashion from Concept to Consumers, Prentice Hall, New Jersey
- Elaine Stone-The Dynamic of Fashion, Fairchild Publications, New York
- Bhargav R. 2005. Design Ideas & Accessories. Jain Publ.
- Carr Harold & John Pomeroy 1996. Fashion Design & Product Development. Blackwell Science.
- Baugh, G. (2018). The fashion designers textile directory: The creative use of fabrics in design. London: Thames & Hudson.
- Elaine Stone, "Fashion Merchandising", Blackwell Science Ltd., 2000.
- Eundeok Kim, Ann Marie Fiore, Hyejeong Kim, "Fashion Trends Analysis and Forecasting", Berg Publishers, 2011.
- Dickerson, Kitty "Inside the Fashion Business" Pearson Education, 2003
- Koda, H., Bolton, A., & Garelick, R. K. (2005). Chanel. New York: Metropolitan Museum of Art.
- Glock, R. E., & Kunz, G. I. (2005). Apparel manufacturing: Sewn product analysis. Upper Saddle River, NJ: Pearson/Prentice Hall.
- Frings, G. S. (2014). Fashion: From concept to consumer. Harlow, United Kingdom: Pearson.
- Fischel, A. (2012). Fashion: The ultimate book of costume and style. London: DK.
- Seeling, C. (2014). Fashion: 150 Years: Couturiers, Designers, Labels. Germany: H.f.ullmann Publishing.

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 2<sup>nd</sup> Year  
Semester III**

**Textile Studies-I  
BFA-FD T3002**

**Learning Objective:**

In this unit students will be introduced to Textile Science and will learn about the different kind of Yarns, fabrics (Natural, Synthetic) and their properties.

Students will have all the research study and collected samples in a file compiled together for their reference and will make the flow charts as per their properties.

<b>UNIT-1</b>	<b>Fiber Morphology</b> <ul style="list-style-type: none"><li>• Flow chart from fiber to finished fabric</li><li>• Fiber / spinning/dyeing / weaving / printing / value addition finishes / embroidery.</li><li>• Fiber classification – natural / man-made.</li></ul>
<b>UNIT-2</b>	<b>Properties and Fiber Identification</b> <ul style="list-style-type: none"><li>• Properties of natural fibers (vegetable and animal) - water absorption / elasticity / conductivity / melting point / boiling point / abrasion resistance, etc.</li><li>• Different methods of fiber identification - physical examination / burning test / chemical test.</li><li>• Properties of Synthetic fibers - water absorption / elasticity / conductivity / melting point / boiling point/ abrasion resistance, etc.</li></ul>
<b>UNIT-3</b>	<b>Fabric Studies</b> <ul style="list-style-type: none"><li>• Different kinds of basic fabrics – voile, cambric, poplin, chiffon, georgette, tissue, crepe, organza, canvas, corduroy, velvet, satin, etc.</li><li>• Their basic properties, weaves and construction details.</li></ul>
<b>UNIT-4</b>	<b>Yarn and Yarn Formation Process</b> <ul style="list-style-type: none"><li>• Different types of yarns- worsted / carded / blended / novelty yarns.</li><li>• Yarn formation process (cotton yarn, woolen / worsted yarn, synthetic or blended yarn) - opening, cleaning, carding, doubling, combing, drawing, roving, spinning.</li></ul>
<b>UNIT-5</b>	<b>Properties of Yarns</b> <ul style="list-style-type: none"><li>• Yarn twist- S and Z - properties and uses.</li><li>• Count and denier systems – yarn count / significance / formulae, conversion / uses / numerical.</li></ul>
<b>UNIT-6</b>	<b>Surface Manipulation</b> <ul style="list-style-type: none"><li>• Tucks, Pleats, Gathering.</li><li>• Ruffles, Smocking, etc.</li><li>• Industry visits.</li></ul>

**Reference :**

- Fabric studies by KVP Singh Kalyani Publishers
- Textiles-Fiber to Fabric by Bernard P. Corbman McGraw Hill

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 2<sup>nd</sup> Year**  
**Semester-III**  
**Design Foundation**  
**BFA-FD P3001**

**Learning Objective:**

- Know the phases of the design development cycle. Skill in color mixing and fine color-discernment.
- Know in principle the physics of color (light), the chemistry of color (pigment), and the impact of color (psychology).
- Practice and develop rendering and presentation techniques in design presentations.
- Recognize the relationship between lighting, surface and perception.
- Student will be able to understand design & principles of composition & 3D Compositions

<b>UNIT-1</b>	<p><b>THEORY-</b> Elements of Design- Point, Line, Characteristic of Line, Types of Line, Shapes, Categories of Shape, Space, Categories .</p> <p><b>PRACTICAL-</b> Elements of design- Types of Lines, Line Compositions, Different types of Shapes- Geometric, Organic, Free-form, Natural, and Shape, composition, Positive &amp; Negative. Textures- Physical &amp; Visual, Texture Composition, Form Space-Positive &amp; Negative.</p>
<b>UNIT-2</b>	<p><b>THEORY-</b> Principle of Design- Balance, Types of Balance, Emphasis, Unity, Repetition, Rhythm, Pattern, Harmony, Proportion, Contrast, Functionality. Gestalt and his Concepts- Closures, Continuance, Similarity, Proximity, Alignment.</p> <p><b>PRACTICAL-</b> Principle of design- Balance, types of balance emphasis, unity, repetition (rhythm, pattern), harmony, proportion (scale), variety (alteration), contrast, functionality.</p>
<b>UNIT-3</b>	<p><b>THEORY-</b> Color- Introduction to Color, Color Theory, Color Harmonies, Color Schemes, Color Wheel, Tint, Tone, Shades. Different Mediums in Art.</p> <p><b>PRACTICAL-</b> Color- Color Wheel and color chart, Color Exploration, Color Interaction. Primary colors- Color Wheel, Color Composition, Secondary colors-Color Wheel, Color Composition, Tertiary colors- Color Wheel, Color Composition Color schemes- Monochromatic, Achromatic, Complimentary, Split Complimentary, Double-Split Complimentary Polychromatic. Tint, tone &amp; shades- Application of Gray Scale and Black &amp; White. Mediums in art- Pencil, Charcoal, Pastels, Water &amp; Poster.</p>
<b>UNIT-4</b>	<p><b>THEORY-</b> What is Design, Philosophies and Studies of Design, Approaches to Design, Philosophies for Methods of Designing, Philosophies for the Purpose of Design, Design as a Process, Defining a Design Process, Typical Steps or Stages of the Design Process, Design and Art, Design and Engineering, Design and Production, Process Design?</p> <p><b>PRACTICAL</b> –Drawing, Nature-drawing Composition, Free-Hand Sketching, Object drawing-2D &amp; 3D, Human drawing- Outline Sketches, Shades &amp; Shadow Composition, Light- Dark Tone Composition, positive and negative spaces, Product drawings; method of representing</p>
<b>UNIT-5</b>	<p><b>THEORY-</b> Composition, Principle of Organization, View Point Compositional Techniques, Rules of Thirds, Odds, Space, Simplification, Limiting Focus, Geometry and Symmetry</p> <p><b>PRACTICAL</b> –View- Perspective, Isometric, Geometry- Lines &amp; Angle bisecting, Constructing Regular &amp; Semi Regular Tessellation, Constructing 3D Tessellation</p>

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 2<sup>nd</sup> Year**  
**Semester-III**  
**Basic Art & Design**  
**BFA-FD P 3002**

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**Learning Objective:**

- To understand of the social, psychological, cultural, historical and commercial factors.
- Development of Graphic Skills, Ability and Comprehension. Establishing Significance of Art.
- To understand the influences on art and design activities.

<b>UNIT 1</b>	Introduction to History of Art, Design and Architecture – Pre History To Ancient Civilization, Mesopotamia, Egypt, Indus Valley, China.
<b>UNIT 2</b>	Architecture, Interior And Furniture Of The Ancient World.
<b>UNIT 3</b>	Fashion and Materials Used In Ancient World.
<b>UNIT 4</b>	Signs And Symbols In The Ancient World.
<b>UNIT 5</b>	Introduction to IndianfolkArt- Worli, Fadd, Madhubani, Modern Art, Blue Pottery, Fresco, Meenakari , glass mosaic, Miniature Art, Kalamkari, Inlay-Work.

**REFERENCE TEXT BOOKS**

1. Broome F. Gerald, (1974), Elements of Design, Space, Davis Publications Inc., Worcester, Massachusetts.
2. Dodson B., (1990), Keys to Drawing, North Light Publications, Cincinnati.
3. Mark W., Mary W. (1999), Drawing for Absolute Beginner, F&W Publications, Cincinnati.
4. Davis M.L. (1996), Visual Design in Dress, Prentice Hall, Canada.  
Graves M., (1951). The Art of Colour and Design, McGraw-Hill Book Company

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 2<sup>nd</sup> Year  
Semester III**

**Fashion Illustration  
BFA FD P3003**

**Learning Objective:**

A thorough foundation in fashion illustration is established in this course which covers the fashion figure and garment interpretation. Students study and develop the basic structure unique to the fashion figure. Students will learn to interpret draping and surface texture of the fabric together with technical drawings.

<b>UNIT 1</b>	<p><b>Basic Human Anatomy</b></p> <ul style="list-style-type: none"> <li>• Basics of human anatomy, drawing of legs, feet, hands, arm etc.</li> <li>Practice of hands and feet, hair style and face analysis</li> </ul>
<b>UNIT 2</b>	<p><b>Eight Head Theory and Stick Figure</b></p> <ul style="list-style-type: none"> <li>• Eight-head human figure, elongated eight-head human figures – 8 ½, 10 ½, and 11 ½ head.</li> <li>• Stick figure and fleshing of the stick figure.</li> <li>Stylization of stick figure.</li> </ul>
<b>UNIT 3</b>	<p><b>Medium Exploration and Fabric Rendering</b></p> <ul style="list-style-type: none"> <li>• Medium explorations –Color pencil shading, Charcoal, Water colour, India Ink, Pastels, Marker.</li> <li>• Fabric rendering – Cotton, Leather, Silk, Satin, Denim, Corduroy, wool, net, chiffon, organza and velvet.</li> <li>• Embellishment and Prints.</li> </ul>
<b>UNIT 4</b>	<p><b>Fashion Poses and Flat Drawing</b></p> <ul style="list-style-type: none"> <li>• Fashion poses, fashion figure in relation to fashion pose, drawing profile and ¾ figures.</li> <li>• Background for the figures.</li> <li>• Drawing flat sketches</li> <li>• Developing range of women’s wear for a concept</li> </ul>

**Reference :**

- Abling, Bina, (2007), *Fashion Sketchbook*, Fairchild Publications, New York.
- Allen, Anne & Seaman Julian,(2003),*Fashion Drawing: The Basic Principles*, Batsford Fashion Books, London.
- Barnes, Colin, (1994), *Fashion Illustration: The Techniques of Fashion Drawing*,MacdonaldOrbis, UK.
- M.W. Bryant,(2011), *Fashion Drawing –Illustration Techniques for Fashion Designers*, Laurence King Publisher
- Ireland, P.J. (1993). *Fashion Design Illustration: Womenswear*, Oxford, Batsford.
- Drudi, E. and Paci, T. (2010). *Figure Drawing for Fashion Design*, Amsterdam, Pepin Press.
- Borrelli, L. (2000). *Fashion Illustration Now*, London, Thames & Hudson.
- Abling, B. (2003). *Model Drawing*,New York, Fairchild Books.
- Drudi, E. (2011). *Figure Drawing for Fashion Design*, Amsterdam, Pepin Press.
- Riegelman, N. (2006). *9 Heads: A Guide to Drawing Fashion*, London, Thames and Hudson.
- Endeavour, (2010). *Modern Fashion Illustration*,London, Endeavour.
- Tate, S. L. (1995). *The Complete Book of Fashion Illustration*,New York, Prentice Hall Publication.
- Beer, R. (1995). *Designer Guide to Girls’ and Junior Apparel*,New York, Fairchild Books.
- Armstrong, W., et al. (2005). *From Pencil to Pen Tool: Understanding and Creating the Digital Fashion Image*, New York, Fairchild Books.
- Drudi, E. (2003). *Wrap and Drape Fashion: History, Design and Drawing*, Amsterdam, Pepin Press.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 2<sup>nd</sup> Year  
Semester IV**

**Traditional Indian Textile  
BFA-FD T4001**

**Learning Objective:**

Traditional Indian textiles are an important part of the country's cultural heritage. In this unit students will be introduced to Traditional Indian Textile and will learn about the different type of the embroidery, different types of fabrics and different types of Tie & Dye.

<b>UNIT-1</b>	<b>Embroidered Textiles</b> Embroidered Textiles of India <ul style="list-style-type: none"><li>• Kashida</li><li>• Phulkari</li><li>• Chamba Rumal</li><li>• Embroidery from Gujarat</li><li>• Parsi Embroidery</li><li>• Chikankari</li><li>• Phool Patti ka Kaam</li><li>• Zardozi</li><li>• Kasuti</li><li>• Lambadi Embroidery</li><li>• Kantha</li><li>• Sujani</li><li>• Pipli Applique</li></ul>
<b>UNIT-2</b>	<b>Resist Dyed Textiles</b> Bandhani <ul style="list-style-type: none"><li>• Bandhani of Gujarat</li><li>• Special Bandhani Textiles from Gujarat</li><li>• Bandhej &amp; Lehariya of Rajasthan</li><li>• Special Tie-Dyed Textiles from Rajasthan</li><li>• Ikat Textiles of Andhra Pradesh</li><li>• Telia Rumal</li><li>• Pochampalli Ikats</li></ul>
<b>UNIT-3</b>	<b>Printed Textiles</b> <ul style="list-style-type: none"><li>• Bagru prints from Rajasthan</li><li>• Sanganer prints from Rajasthan</li><li>• Kalamkari from Andhra Pradesh</li></ul>
<b>UNIT-4</b>	<b>Hand-woven Textiles</b> <ul style="list-style-type: none"><li>• Saris</li><li>• Banaras Brocades</li><li>• Baluchari Saris</li><li>• Jamdani Saris</li><li>• Paithani Saris</li></ul>

	<ul style="list-style-type: none"> <li>• Kanjeevaram Saris</li> <li>• Chanderi Saris</li> <li>• Maheshwari Saris</li> </ul> <p><b>Shawls</b></p> <ul style="list-style-type: none"> <li>• Kashmir Shawls</li> <li>• Kullu &amp; Kinnaur Shawls</li> <li>• Wraps of North-east</li> </ul> <p><b>Floor coverings</b></p> <ul style="list-style-type: none"> <li>• Carpets</li> <li>• Durries &amp; Rugs</li> </ul>
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**Reference :**

- FABRIC STUDIES by KVP Singh Kalyani Publishers,
- Textiles-Fiber to Fabric by Bernard P. Corbman McGraw Hill
- Advanced Textile Design by William Watsons *published by crafts and hobbies (2010)*
- The students handbook of practical fabric structure by H.Neville *published by Crafts and hobbies (2010)*
- Designing with thread: from fiber to fabric by Irene Waller *Published by crafts and hobbies (1973)*
- Fiber & Fabric: A Record of American Textile Industries in the Cotton and Woolen Trade, Volume 49 *Published 1909*
- Textile Dyeing and Coloration (J. Richard Aspland)
- Textile Preparation and Dyeing (A K Roy Choudhury )
- Chemical Technology in the Pre-Treatment Processes of Textiles (S.R. Karmakar)
- Dyeing and Screen-Printing on Textiles: Revised and updated Joanna Kinnersly-Taylor
- Fabric printing and dyeing; a practical handbook David Green
- Fashion from concept to consumers – Frings 6th Ed.

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 2<sup>nd</sup> Year**  
**Semester IV**

**History of Fashion Design & Contextual**  
**BFA FD T4002**

**Learning Objective:**

This course provides an overview of costume history in Western culture from ancient civilizations to the present. Students examine cultural, social, and historical events and analyze their effect on the history of costume and apparel, including the influence of historical costume on fashion today. Students develop a broad fashion Vocabulary and become familiar with period costume terminology.

<b>UNIT-1</b>	<b>Influences of Art and Design Movements</b> <ul style="list-style-type: none"><li>• Cubism</li><li>• Dadaism</li><li>• Surrealism</li><li>• Minimalism</li><li>• Pop Art</li><li>• Bauhaus</li></ul>
<b>UNIT-2</b>	<b>Ancient Civilization</b> <ul style="list-style-type: none"><li>• Egypt</li><li>• Greece</li><li>• Rome</li><li>• Assyrian</li><li>• Babylonian</li><li>• Byzantine</li></ul>
<b>UNIT-3</b>	<b>Indian Periods</b> <ul style="list-style-type: none"><li>• Mauryan</li><li>• Kushan</li><li>• Gupta</li><li>• Mughal</li></ul>
<b>UNIT-4</b>	<b>Design Development</b> <ul style="list-style-type: none"><li>• Art and Crafts</li><li>• Gothic</li><li>• Historical Art and Design Developments.</li></ul>

**Reference :**

- R. Nath, (1976) History of Decorative Art in Mughal Architecture, Motilal Banarasidas, Delhi.
- Urevbee, O.Andrew, (1997) Culture and Technology, UNESCO, Paris
- Bayer, Patricia, (1990) Art Deco Interiors, Thames and Hudson, Delhi
- Hartt, Frederiak, (1989) Art: History of Painting, Sculpture, and Architecture, Prentice Hall, NJ
- Sivaramamurthy, (1997), Art of India, Marry N Abrams, NY
- Nath R, (1980), Art of Khajuraho, Abinav Publications, Delhi.
- Bhatnagar Parul, Traditional Indian Costumes &Textile, Abhishek Publication Chandigarh.
- Jamila Brij Bhushan, The Costume and Textiles of India, Taraporevala Sons& Co. Pvt. Ltd, Mumbai
- Horn.M.JGurel L.M. The Second Skin, Houghton MiffinCo.Boston
- Suvasas The Beautiful Costumes, Abhishek Publication Chandigarh. J.Anderson Black, A History of Fashion ,Orbis Publishing Ltd. London

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks



**BFA 2<sup>nd</sup> Year  
Semester IV**

**Fashion Illustration-II  
BFA FD P 4001**

**Learning Objective:**

Introducing students to illustrate figures with reference to eight-head figure and elongated eight-head figures. This subject is an extension of fashion illustration-I, where the students would be encouraged to sketch fashion figures, render the fabrics and work on fashion figures with reference to design aesthetics.

The course is a study of illustration of different garments for Women, Kids and Men.

<b>UNIT 1</b>	<ul style="list-style-type: none"><li>• Illustration of men's/kids garments, different poses, importance background.</li><li>• Men's features- Face, hair, hands and feet.</li><li>• Illustration men's figures in different mediums.</li></ul>
<b>UNIT 2</b>	<ul style="list-style-type: none"><li>• Individual style in illustration for different looks.</li></ul>
<b>UNIT 3</b>	<b>Accessory designing and illustration</b> <ul style="list-style-type: none"><li>• Illustration of Jewellery using various mediums like pearls, beads, gold and silver, diamonds, wood, wires, velvet, net, etc,</li><li>• Designing and illustration of head gears</li><li>• Designing and illustration of bags and belts using various mediums like leather, cane, pearls, beads, wires, velvet, net, etc.</li><li>• Designing and illustrating footwear of all types</li><li>• Designing and illustrating bows and ties on varied dresses.</li><li>• Illustrating hairstyles</li></ul>

**Reference :**

- Abling, Bina, (2007), *Fashion Sketchbook*, Fairchild Publications, New York.
- Allen, Anne & Seaman Julian,(2003),*Fashion Drawing: The Basic Principles*, Batsford Fashion Books, London.
- Barnes, Colin, (1994), *Fashion Illustration: The Techniques of Fashion Drawing*,Macdonald Orbis, UK.
- M.W. Bryant,(2011), *Fashion Drawing –Illustration Techniques for Fashion Designers*, Laurence King Publisher
- Ireland, P.J. (1993). *Fashion Design Illustration: Womenswear*, Oxford, Batsford.
- Drudi, E. and Paci, T. (2010). *Figure Drawing for Fashion Design*, Amsterdam, Pepin Press.
- Borrelli, L. (2000). *Fashion Illustration Now*, London, Thames & Hudson.
- Abling, B. (2003). *Model Drawing*,New York, Fairchild Books.
- Drudi, E. (2011). *Figure Drawing for Fashion Design*, Amsterdam, Pepin Press.
- Riegelman, (2006). *Colors for Modern Fashion: Drawing Fashion with Colored Markers*, London, Thames and Hudson.
- Steven, S. (2010). *Illustrating Fashion: Concept to Creation*,New York, Fairchild Books.
- Endeavour, (2010). *Modern Fashion Illustration*,London, Endeavour.
- Tate, S. L. (1995). *The Complete Book of Fashion Illustration*,New York, Prentice Hall Publication.
- Beer, R. (1995). *Designer Guide to Girls' and Junior Apparel*,New York, Fairchild Books.
- Armstrong, W., et al. (2005). *From Pencil to Pen Tool: Understanding and Creating the Digital Fashion Image*, New York, Fairchild Books.
- Drudi, E. (2003). *Wrap and Drape Fashion: History, Design and Drawing*, Amsterdam, Pepin Press.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 2<sup>nd</sup> Year**  
**Semester IV**

**Pattern Making & Garment Construction with Draping**  
BFA FD P 4002

**Learning Objective:**

The main objective of this module is to develop: (I) understanding of pattern making, based on body measurements, using industry standard signs and symbols. (II) To develop the understanding in the skills of garment construction techniques, creating toiles, demonstrating the safe use of equipment and relevant health and safety regulations.

<b>UNIT-1</b>	<b>Introduction of Pattern Making</b> <ul style="list-style-type: none"><li>• Method of measuring body and dress form</li><li>• Tools of pattern making</li><li>• Common terms used in pattern development</li><li>• Method for drafting the basic pattern set (women/Kids)</li><li>• Torso Pattern</li><li>• Test fitting of patterns</li><li>• Dart manipulation - elementary and advanced dart manipulation.</li><li>• Variations of Sleeve, collar and skirt</li></ul>
<b>UNIT-2</b>	<b>Draping</b> <ul style="list-style-type: none"><li>• Introduction to Basic of draping</li><li>• Grain line, preparation of muslin for draping</li><li>• Dress form, Key to abbreviations used in draping</li><li>• Basic Bodice Block- Front &amp; Back</li><li>• Basic Skirt Block- Front &amp; Back</li><li>• Skirt Variation</li><li>• Collar Variation</li><li>• Yokes</li></ul>
<b>UNIT-3</b>	<b>Garments Construction Techniques</b> <ul style="list-style-type: none"><li>• Sewing Machine and parts</li><li>• Stitch Practice</li><li>• Types of Stitches</li><li>• Types of seams &amp; seams finishes.</li><li>• Plackets, Pockets, Collar</li><li>• Fitting a sleeve, Bodice Blocks</li><li>• Darts &amp; neckline finishes</li></ul>

**Reference :**

- H. G. Armstrong (2009) Pattern Making for Fashion Design, Prentice Hall, New York.
- D. McCunn, r. Lew, (1977) How to make sewing patterns, Blue feathers.
- K.R. Zarapkar, (2005) Zarapkar, System of Cutting Navneet Publications, India.

- N.R. Hollen, C.J. Kundel, (1999) Pattern Making by Flat Pattern Method, Prentice Hall Publication.
- W. Aldrich, (2008), Metric Pattern Cutting for women's wear, Willey Blackwell Publication.
- W. Aldrich, (2008) Metric Pattern Cutting for Menswear Willey Blackwell Publication.
- D. McCunn, R. Lew, (1977) How to make sewing patterns, blue feathers.
- Connie Amaden- Crawford (2010) A guide to Fashion Sewing, Fairchild Publication
- Lynda Maynard, (2010) The Dressmaker's Handbook of couture Sewing Techniques: Essential step-by-step Techniques for professional Results, Interweave press.
- Claire Shaeffer, (2008) Claire Shaeffer's Fabric Sewing Guide, Krause Publications.
- Claire Shaeffer, (2001) High Fashion Sewing Secrets from the World's Best Designers. A Step-by-Step Guide to Sewing Stylish Seams Buttonholes, Pockets, collars, Hems and more, Rodale Books Publishers.
- Injoo Kim. Mykyung Uh. (2008) Apparel Making in Fashion Design, Breg Publications.
- P. Counc, (2011) Illustrated Guide to Sewing: Garment Construction: A Complete Course on Making Clothing for Fit and Fashion, Fox Chapel Publishing.
- (2011) Threads Sewing Guide A complete Reference from America's Best-Loved Sewing Magazine. Taunton Pr

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 2<sup>nd</sup> Year**  
**Semester IV**  
**Material Exploration & Sourcing**  
**BFA-FD P 4003**

**Learning Objective:**

The main objective is to develop understanding of skills in the application of materials for different end uses. Student will develop a visual and tactile understanding of textile raw materials and fabrics enabling to evaluate performance characteristics in fibers and fabrics in relation to commodity and processing costs. Student will be required to do data collection & sourcing of samples like knitwear, performance sportswear, natural fibers or technologically led fabrics from a variety of fiber manufacturers, wholesalers and retailers in and around Jaipur.

<b>UNIT 1</b>	<b>Introduction to Material Sourcing &amp; Data Collection</b> <ul style="list-style-type: none"> <li>● Introduction to basic material required for fashion and textile design.</li> <li>● Identifying customers' requirements.</li> <li>● Pricing, lead time and trade rules.</li> <li>● Risk assessment of raw materials.</li> </ul>
<b>UNIT 2</b>	<b>Understanding Markets for basic fabrics &amp; weaves</b> <ul style="list-style-type: none"> <li>● Market survey to find out basic fabric shops in and around your city.</li> <li>● Market survey to find out weaving centers in &amp; around yours city.</li> <li>● Create a swatch book of above mention fabrics with their market price.</li> </ul>
<b>UNIT 3</b>	<b>Understanding Markets for Decorative, Complex fabrics, &amp; weaves</b> <ul style="list-style-type: none"> <li>● Market survey to find out complex and decorative fabric Shops in and around yours city.</li> <li>● Market survey to find out weaving artisans and handicraft stores in and around yours city.</li> <li>● List out all the fabric shops and handicraft centers in detail.</li> <li>● Create a swatch book of above mention fabrics with their market price.</li> </ul>
<b>UNIT 4</b>	<b>Understanding markets for Laces, Buttons, and others Fasteners</b> <ul style="list-style-type: none"> <li>● Market visit to find out various shops of laces, buttons and others detailing in and around yours city.</li> <li>● List out all the names of the shops along with their address and complete details.</li> <li>● Small collection book of above mention detailing items with price.</li> </ul>
<b>UNIT 5</b>	<b>Understanding markets for Fashion and textile Accessories</b> <ul style="list-style-type: none"> <li>● Market survey to find out small to large fashion accessory shops in and around Jaipur.</li> <li>● Prepare the list with name of the shop along with address.</li> <li>● Small swatch book of accessories along with their price.</li> </ul>

**Reference :**

- FABRIC STUDIES by KVP Singh Kalyani Publishers,
- Textiles-Fiber to Fabric by Bernard P. Corbman McGraw Hill
- Advanced Textile Design by William Watsons *published by crafts and hobbies (2010)*
- Fiber & Fabric: A Record of American Textile Industries in the Cotton and Woolen Trade, Volume 49 *Published 1909*
- <http://books.google.co.in>
- <http://www.wgsn-edu.com>

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 3<sup>rd</sup> Year  
Semester V**

**Textile Studies-II  
BFA FD T5001**

**Learning Objective:**

In this unit students will be introduced to Textile Science and will learn about the different kind of techniques of fabrics manufacturing and their properties. Students will learn to describe and state the characteristics and properties of various fabric structures and finishes used in the fashion industry. Students will have all the research study and collected samples in a file compiled together for their reference and will make the flow charts as per their properties

<b>UNIT-1</b>	<b>Fabric Formation Techniques</b> <ul style="list-style-type: none"><li>• Different methods of fabric formation i.e. weaving, knitting, non woven.</li><li>• Comparative study of woven, knitted and non-woven fabrics.</li></ul>
<b>UNIT-2</b>	<b>Weave Study</b> <ul style="list-style-type: none"><li>• Different types of weaves- Plain satin, satin, sateen, twill, bird's eye, jacquard, basket, ribbed crepe, pile, dobby, triaxial, lappet.</li><li>• Properties and usages of different weaves.</li><li>• Construction of different weaves- their EPI &amp; PPI</li></ul>
<b>UNIT-3</b>	<b>Weaving Machinery</b> <ul style="list-style-type: none"><li>• Different types of weaving machinery i.e. dobby, jacquard, leno, swivel &amp; lappet.</li><li>• Common defeat in weaving</li></ul>
<b>UNIT-4</b>	<b>Introduction to Non-Woven</b> <ul style="list-style-type: none"><li>• What is Non-Woven</li><li>• Classification of Non- Woven</li><li>• Properties and end usage of Non- Woven</li></ul>
<b>UNIT-5</b>	<b>Product Methods</b> <ul style="list-style-type: none"><li>• Different methods of production –web formation, bonding and finishing</li><li>• Industrial visits</li></ul>

**Reference :**

- FABRIC STUDIES by KVP Singh Kalyani Publishers
- Textiles-Fiber to Fabric by Bernard P. Corbman McGraw Hill

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 3<sup>rd</sup> Year**  
**Semester –V**

**Apparel Manufacturing Technology**  
**BFA FD T5002**

**Learning Objective:**

The aim of this unit is to provide learners with the knowledge and understanding of the complete Apparel Production & management process. The student will understand the production manager position with apparel manufacturing Company which will benefit from intimate knowledge of apparel industry, Apparel production & management department units, Process flow & management in apparel manufacturing units for men's & women's wear.

UNIT-1	<b>Introduction to Apparel industry</b> <ul style="list-style-type: none"><li>• Apparel industry in India</li><li>• Domestic industry</li><li>• Size of industry</li><li>• Nature of the industry, its developments in recent years</li></ul>
UNIT-2	<b>Process flow &amp; management in apparel manufacturing units</b> <ul style="list-style-type: none"><li>• Buyer-suppliers meeting, Production order placement</li><li>• Sampling, BOM generation for PO</li><li>• Pre- production sample</li><li>• Fabric washing</li><li>• Raw materials inspection, raw materials procurement</li><li>• Production shipment sample</li><li>• Finishing</li><li>• Packaging-shipment</li></ul>
UNIT-3	<b>Machineries in apparel production</b> <ul style="list-style-type: none"><li>• Spreading machines</li><li>• Cutting machines</li></ul>
UNIT-4	<b>Sewing machine parts and performance measures</b> <ul style="list-style-type: none"><li>• Major sewing machines</li><li>• Parts of the sewing machines</li><li>• BS for stitches and seams</li></ul>
UNIT-5	<b>Pre &amp; Post treatments of fabrics</b> <ul style="list-style-type: none"><li>• Washing, Pressing, Finishing, Packaging</li></ul>
UNIT-6	<b>Apparel production &amp; management department units</b> <ul style="list-style-type: none"><li>• Merchandising</li><li>• Sampling</li><li>• Fabric, trims and accessories</li><li>• Quality assurance</li></ul>

**Reference :**

- Peyton B. Hudson (1989), Guide to Apparel Manufacturing, MEDI Apparel Inc.
- H.Carr. B. Latham, (1988), the Technology of Clothing Manufacture, Blackwell Scientific Publications.
- The Apparel Design and Production Handbook: A Technical Reference, Fashionindex Incorporation.
- Richard Jones, (2006), the Apparel Industry, John Willey & Sons.
- Grace I, Kunz, (2004), Apparel Manufacturing: Sewn Product Analysis, Prentice Hall Publications.

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 3<sup>rd</sup> Year  
Semester V**

**Elective (Choose any one)**

**BFA FD P 5001**

A- Photography

B- Fashion Accessories

**Elective (Choose any one)**

A-Photography

**Learning Objective:**

Various aspects of photography including lighting for indoor & outdoor, handling of studio equipment and set planning & composition

UNIT-1	Various aspects of photography including lighting for Indoor & Outdoor
UNIT-2	Handling of studio equipment
UNIT-3	Set planning
UNIT-4	Composition
UNIT-5	Final production photography

**TEXT BOOKS**

- Understanding Exposure: How to Shoot Great Photographs with a Film or Digital Camera by Bryan Peterson
- The Photographer's Eye: Composition and Design for Better Digital Photos by Michael Freeman

**or**

**B-Fashion Accessories**

**Learning Objective:**

The aim of this unit to impart intensive training for complete understanding of fashion accessories, techniques and process, product development and quality, market intelligence, management and operational methods.

<b>UNIT 1</b>	Lacquer Craft Accessories, Textile Craft Accessories.
<b>UNIT 2</b>	Fashion Jewellery
<b>UNIT 3</b>	Wood Craft Accessories
<b>UNIT 4</b>	Metal Craft Accessories
<b>UNIT 5</b>	Leather Craft & Packaging

**Reference :**

- Encyclopedia of Fashion Accessories author
- Fashion Accessories- The Complete 20th Century Source book Hardcover – September, 2000 by John Peacock (Author)

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 3<sup>rd</sup> Year**  
**Semester V**  
**Pattern Making & Garment Construction-II (Women's wear+ Advance Draping)**  
**BFA FD P 5002**

**Learning Objective:**

The purpose of this module is to provide learners with the opportunity to develop skills in the principles of Indian wear pattern drafting and construction.

<b>UNIT-1</b>	<p><b>Pattern Drafting</b></p> <ul style="list-style-type: none"> <li>• Standardize concept of pattern making Direct Method</li> <li>• Things to keep in mind while taking measurement</li> <li>• Paper pattern of Salwar, Churidar, Plain kurta, Kalidar kurta</li> <li>• Paper pattern of SareeBlouse, Choli blouse</li> <li>• Marka-Making &amp; Layouts</li> <li>• Spec-Sheets of one designed garment</li> </ul>
<b>UNIT-2</b>	<p><b>Garments Construction</b></p> <ul style="list-style-type: none"> <li>• Construction of Salwar /Churidar</li> <li>• Construction of plain kurta</li> <li>• Construction of kalidar kurta</li> <li>• Construction of plain blouse</li> <li>• Construction of choli blouse</li> </ul>
<b>UNIT-3</b>	<p><b>Advance Draping</b></p> <p><b><u>Hands on:</u></b></p> <ul style="list-style-type: none"> <li>• Handling of new fabrics – georgette, chiffon, satin, knits, etc</li> <li>• Asymmetric drapes</li> <li>• Cowls – underarm, hip, etc.</li> <li>• Draping of accents &amp; emphasis – peplum, frills, flounces, etc.</li> <li>• Conversion of Drapes in to flat patterns (developing of patterns from drapes)</li> <li>• Conversion of drapes in to actual fabrics.</li> </ul> <p><b>Garment Construction</b></p> <ul style="list-style-type: none"> <li>• Construction of mock-up garment from a chosen design.</li> <li>• Construction of final garment from a chosen design.</li> </ul> <p><b>Documentation and Presentation of Work</b></p> <ul style="list-style-type: none"> <li>• In portfolio - Draping techniques, Pattern Making and Garment Construction</li> </ul>

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)  
-Class performance/ Attendance 05 marks



**BFA 3<sup>rd</sup> Year**  
**Semester V**  
**CAD**  
 BFA FD P 5003

**Learning Objective:**

The purpose of this module is to provide learners with the opportunity to develop skills in Draping and Rendering technique through coral & Photoshop with Exact measurement & Fine finishing with Real Looking & 3D Rendering and Draping

<b>UNIT-1</b>	<b>Basic Computer</b> <ul style="list-style-type: none"> <li>• Features of windows.</li> <li>• Word processing.</li> <li>• Spreadsheet.</li> <li>• Presentation Graphics.</li> <li>• Securing Computer Data</li> </ul>
<b>UNIT-2</b>	<b>Basic Corel Draw</b> <ul style="list-style-type: none"> <li>• Introduction to Corel Draw</li> <li>• Concept vector based drawing.</li> <li>• Used corel Draw in garments.</li> <li>• Flat Drawing through Corel.</li> <li>• Specification Sheet Formation.</li> <li>• Measurement of garments &amp; stitch line.</li> <li>• Draw single stitch / Overlock stitch / Flat lock stitch.</li> </ul>
<b>UNIT-3</b>	<b>Basic Photoshop</b> <ul style="list-style-type: none"> <li>• Introduction to photoshop/ pixed based vs vector.</li> <li>• Tool Box</li> <li>• Drop downs functions.</li> <li>• Image sizing/ Resolution/ Page Size</li> </ul>
<b>UNIT-4</b>	<b>Croqui and 3D Rendering</b> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Drawing the Croqui through Curve tool.</li> <li>• Import croqui (JPG) in photoshop and apply 3D Rendering.</li> <li>• Import 3D Render Croqui in Corel.</li> </ul>
<b>UNIT-5</b>	<b>Draping</b> <ul style="list-style-type: none"> <li>• Draping Fabrics.</li> <li>• Concept of Design variation &amp; Color Variation.</li> <li>• Apply 3D Effect on Draped Design</li> <li>• Croqui Development with fabrics/ Texture/ Fleshing etc.</li> </ul>
<b>UNIT-6</b>	<b>Formatting</b> <ul style="list-style-type: none"> <li>• Concept of Page Setup.</li> <li>• Light Effect.</li> <li>• Concept of Page Margin.</li> <li>• Concept of Page Layout.</li> <li>• Setting of Document.</li> <li>• Formatting of Document.</li> <li>• Specification sheet.</li> <li>• Costing</li> </ul>

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
 Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 3rd Year  
Semester VI**

**Budgeting & Costing  
BFA FD T6001**

**Learning Objective:**

- Fashion is a hard-nosed industry that has to make profits and part of that profit making is in the containment of costs. That might be the containment of manufacturing costs or the containment of sourcing costs, but either way it will impact the final price point of the garment and the profit margins to be obtained.
- Concise understanding and examination of budgeting and costing for the rapidly changing fashion industry encourages a realistic awareness of costing, manufacture and sourcing

<b>UNIT-1</b>	<b>Introduction to costing &amp; budgeting</b> <ul style="list-style-type: none"><li>• Garment Costing</li><li>• Budgeting</li></ul> <b>Elements of Costs</b> <ul style="list-style-type: none"><li>• Direct Materials</li><li>• Direct Labor</li><li>• Overhead</li><li>• Division of costs</li></ul>
<b>UNIT-2</b>	<b>Cost classifications</b> <ul style="list-style-type: none"><li>• By Nature, Elements or Analytics</li><li>• By Function</li><li>• As Direct or Indirect Cost</li><li>• By Variability</li><li>• By Controllability</li><li>• By Normality</li><li>• By Time</li><li>• According to Planning and Control</li><li>• For Managerial costs</li></ul> <b>Methods of Costing</b> <ul style="list-style-type: none"><li>• Job costing</li><li>• Contract Costing</li><li>• Batch Costing</li><li>• Process Costing</li> <li>• Unit Costing</li><li>• Operating Costing</li><li>• Operation Costing</li><li>• Multiple Costing</li></ul>
<b>UNIT-3</b>	<b>Techniques of Costing</b> <ul style="list-style-type: none"><li>• Uniform Costing</li><li>• Marginal Costing</li><li>• Standard Costing</li><li>• Historical Costing</li><li>• Direct Costing</li></ul> <b>Cost Sheet/Statement of Cost</b> <ul style="list-style-type: none"><li>• Stock of Raw Material</li><li>• Stock of Work-in-progress</li><li>• Stock of Finished Goods</li></ul>

<b>UNIT-4</b>	<p><b>Composition of cost of Garment</b></p> <ul style="list-style-type: none"> <li>• Fabric</li> <li>• Parameters that affect the fabric cost</li> <li>• Minimum order quantity</li> <li>• Inco term used</li> <li>• Calculating the cost of Fabric</li> <li>• Cost calculation of Fabric in a Garment</li> <li>• Trims</li> <li>• Types of Trims used in Garments</li> <li>• UOM of trims used in Garments</li> <li>• Calculation of Trim Charges</li> <li>• Value Addition</li> <li>• Types of Value Additions</li> <li>• Calculation of Value Addition Charges</li> <li>• CMT (Cost of Making) Cost</li> <li>• Labor cost</li> <li>• Cutting Cost</li> <li>• Sewing Cost</li> <li>• Production Cost</li> <li>• FOB Cost of Garment</li> <li>• Testing</li> <li>• Types of Fabric and Garment Tests</li> <li>• Test Standards, Requirements and Charges</li> <li>• Documentation</li> <li>• Types of Domestic and Export Documentation</li> <li>• Documentation Charges</li> <li>• Logistics</li> <li>• Inco terms and factors affecting logistic charges</li> <li>• Overheads and Mark-up</li> <li>• Overhead Calculation</li> <li>• Mark-up Methodology</li> <li>• Selecting a Pricing Method</li> <li>• Cost Oriented Pricing</li> <li>• Tax &amp; GST</li> <li>• Competition based Pricing</li> <li>• Market Oriented Pricing</li> <li>• Break Even analysis</li> <li>• Budgeting, Financial Planning and Business Plan</li> </ul>
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**Reference :**

- Weitz Levy, Edition April 2008, Retail Management, Irwin Professional Pub, ISBN: 9780073381046
- Carr, H.C., " The clothing Factory ", The Clothing Institute, London (1972)
- Jarnow, J.A., and Judelle B., "Inside the Fashion Business ", JWS (1974) 2nd edition.
- Swinney, John B, "Merchandising of Fashion ", Ronald press (1942).
- RichardD.IrwinInc,"Principles of cost Accounting: Managerial Applications"Revised by Gayle Rayburn 1983  
Sultan Chand & sons" Management Accounting" New Delhi,2nd edition 1998

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 3<sup>rd</sup> Year**  
**Semester VI**  
**Trend Forecast and Analysis**  
 BFA FD T6002

**Learning Objective:**

- Critically analyze, synthesize and reflect on complex theories and recent developments, both local and international, at a micro and macro level, to extend and challenge knowledge and practice in fashion entrepreneurship.
- Investigate emergent global entrepreneurial issues and strategically respond to their impact in the fashion and textiles industry.
- Identify, evaluate and communicate the potential impact of cultural, social, economic and technological components in the trend forecasting process.

<b>UNIT-1</b>	<b>Trend Materials &amp; Fashion Development</b> <ul style="list-style-type: none"> <li>• Materials for research</li> <li>• Color practice</li> <li>• Interactions between colors and materials</li> <li>• Briefing and mood board creation</li> <li>• Materials are buying</li> <li>• Product development</li> </ul>
<b>UNIT-2</b>	<b>Trend Design research, Transmission and interpretation</b> <ul style="list-style-type: none"> <li>• Fashion trend terminology</li> <li>• The trend industry</li> <li>• Nature of trends</li> <li>• Trends in urban environment</li> <li>• Information Management</li> <li>• Visualization techniques</li> <li>• Argumentation strategies</li> </ul>
<b>UNIT-3</b>	<b>Fashion market and marketing environment research</b> <ul style="list-style-type: none"> <li>• Market research</li> <li>• Trend research techniques</li> <li>• Research design &amp; data sources</li> <li>• Sampling methods</li> <li>• Evaluating the collections</li> <li>• Forecasting Fashion</li> <li>• Market Segmentation marketing mix</li> <li>• Fashion consumer</li> </ul>
<b>UNIT-4</b>	<b>Trend Analysis</b> <ul style="list-style-type: none"> <li>• Evolution of fashion trend</li> <li>• Fashion trend implications for design/retail decisions</li> <li>• Consumer influence on market</li> </ul>
<b>UNIT-5</b>	<b>Fashion Forecasting</b> <ul style="list-style-type: none"> <li>• Fashion Forecasting Process</li> <li>• Diffusion of Innovation</li> <li>• Fashion Cycles</li> <li>• Cultural Indicators</li> <li>• Color Forecasting</li> <li>• Textile Forecasting</li> <li>• Styling Forecasting</li> <li>• Sales Forecasting Competitive Analysis</li> </ul>

**Reference :**

- Elaine Stone, "Fashion Merchandising", Blackwell Science Ltd., 2000.
- Eundeok Kim, Ann Marie Fiore, Hyejeong Kim, "Fashion Trends Analysis and Forecasting", Berg Publishers, 2011

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 3<sup>rd</sup> Year  
Semester –VI**

**Surface Design  
BFA FD P 6001**

**Learning Objective:**

- This module is all about of dyes and Print style. In this module students will be able to understand about classes of dyes, dyestuffs, techniques, dye auxiliaries, printing and printing techniques, effects and defects of dyeing and printing.
- The module is to teach the basic and complicated techniques of surface embellishment to the students. A surface design technique makes the fabric beautiful by various methods. Surface design refers to the process of adding color, pattern, texture or design to fabric through the use of outside mediums such as dyeing, printing, batik, embroidery and many more

<b>UNIT-1</b>	<b>Dyeing Theory</b> <ul style="list-style-type: none"><li>• Theory of Dyeing – Application of various dyes dye-fiber interaction</li></ul> Classification of Dyes- Natural dyes and synthetic dyes. Direct dyes Reactive, vat, insoluble azoic, indigo sol, acid dyes, basic dyes, Sulphur dyes, disperse dyes, pigments.
<b>UNIT-2</b>	<b>Methods and Machinery</b> <ul style="list-style-type: none"><li>• Methods and machinery for dyeing</li><li>• Pre and after treatments of dyeing</li><li>• Defects of dyeing</li><li>• Care of fabrics</li></ul>
<b>UNIT-3</b>	<b>Application of Dyes</b> <ul style="list-style-type: none"><li>• Practical application and swatch dyeing with direct, basic, reactive, sulfur, vat, mordant, pigment and acid dye.</li></ul>
<b>UNIT-4</b>	<b>Tie &amp; Dye</b> <ul style="list-style-type: none"><li>• Introduction to tie and dye.</li><li>• Making samples of dye and dye with different dyes on different fabrics and product making.</li><li>• Creative exploration of dyeing techniques.</li></ul>
<b>UNIT-5</b>	<b>Different styles of Printing</b> <ul style="list-style-type: none"><li>• Styles of printing: Direct, Discharge and Resist styles on cellulosic, Protein, manmade textiles and their blends,</li><li>• Solvent dyeing, foam dyeing, spray dyeing.</li><li>• After treatments: Steaming, curing, and ageing of Prints</li></ul>
<b>UNIT-6</b>	<b>Printing methods</b> <ul style="list-style-type: none"><li>• Hand block, machine, block, roller and Screen-printing methods,</li><li>• Advantages and drawbacks of all these printing methods,</li><li>• Printing paste: Constituents of print paste,</li><li>• Thickener and its types. Function of thickener, selection of thickener.</li></ul>

<b>UNIT-7</b>	<b>Resist style of Printing</b> <ul style="list-style-type: none"> <li>• Introduction to Batik.</li> <li>• Application of technique on various fabrics and product making.</li> </ul>
<b>UNIT-8</b>	<b>Printing Styles</b> <ul style="list-style-type: none"> <li>• Practical introduction to printing methods and application of block, stencil and screen printing</li> </ul>
<b>UNIT-9</b>	<b>Natural Prints</b> <ul style="list-style-type: none"> <li>• Application of Dabu print with product.</li> <li>• Application of Natural print (echo print) with product.</li> <li>• Application of Pigment print with product.</li> <li>• Practical application of Ice Dyeing with product</li> </ul>

**Reference :**

- Textile Dyeing and Coloration(J. Richard Aspland)
- Textile Preparation and Dyeing(A K Roy Choudhury )
- Chemical Technology in the Pre-Treatment Processes of Textiles(S.R. Karmakar
- Dyeing and Screen-Printing on Textiles: Revised and updated Joanna Kinnersly-Taylor
- Fabric printing and dyeing; a practical handbook David Green
- Fashion from concept to consumers – Frings 6th Ed.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 3<sup>rd</sup> Year**  
**Semester –VI**

**CAD- II (Advance Photoshop & Illustration)**  
**BFA FD P 6002**

**Learning Objective:**

To enhance Professional competence in Fashion & Textile.  
Providing a deep insight into the techniques for delivering effective presentations  
Understanding of core aspects of Fashion Design Digitally.  
Presentation of Product display and views to market in Industry

<b>UNIT-1</b>	<b>Introduction to Illustrator</b> <ul style="list-style-type: none"><li>● Introduction to Illustrator Interface</li><li>● Navigation and Viewing</li><li>● Introduction to Shape</li><li>● Line Segment, Selection, Scale, Rotate, Pen, Pencil, Eraser and Type</li><li>● Magic Wand &amp; symbols.</li><li>● Brief about Swatch, Gradient &amp; Align Panel</li></ul>
<b>UNIT-2</b>	<b>Digitizing the sketching</b> <ul style="list-style-type: none"><li>● Understanding of Design process from Paper to Pixels,</li><li>● Understanding of Color Dock panel for mixing up the swatches, patterns. Easier, manageable, perceivable and shareable of output, Detail bubbles and callouts on illustration.</li></ul>
<b>UNIT-3</b>	<b>Pattern Making</b> <ul style="list-style-type: none"><li>● Customised patterns, textures and Designs, Making combination for</li><li>● Different Patterns, Creating technical illustrations for Pattern making, Neat stitch lines and cut specifications.</li><li>● Create and modify textile designs, repeats and color ways, Models of garments can be presented in different fabric types with each fabric's typical material pattern.</li></ul>
<b>UNIT-4</b>	<b>Design &amp; Product Development</b> <ul style="list-style-type: none"><li>● Improvisation of Design &amp; Patterns, Digital presentations of Product Display</li></ul>

**Reference :**

- Reference Book of Corel Draw X9: Corel DRAW X9: The Official Guide, Author Name of CorelDraw X7: The Official Guide: Gary David Bouton.
- Reference Book of Adobe Photoshop CC 2015 :- Adobe Photoshop CC Classroom in a Book (2015 release) Author Name of Adobe Photoshop CC Classroom in a Book (2015 release): Andrew Faulkner (Author), Conrad Chavez

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 3<sup>rd</sup> Year****Semester VI**

Elective (choose any one)

**A. Visual Merchandising****B. E- Commerce****BFA FD P 6003**

Elective (Choose any one)

**A. Visual Merchandising****Learning Objective:**

This course would require the students to develop merchandising plan for the women's apparel. The basics of visual merchandising, display windows, planning etc., would be covered in this course.

<b>UNIT 1</b>	Merchandising concepts and theories.
<b>UNIT 2</b>	Tools and techniques for merchandise display, windows.
<b>UNIT 3</b>	Creative thinking for merchandise display.
<b>UNIT 4</b>	Store layout, display
<b>UNIT 5</b>	Fashion retailing.

**Reference :**

1. Laine Stone, Jean samples, (1985) Fashion merchandising- An Introduction McGraw Hill Book Co. 1985.
2. Taarnow, Guerreiro&Judelio, (1995) Inside the fashion Business
3. Swapna Pradhan, (2007) Retailing Management, Tata McGraw Hill Publishing Co. Ltd.
4. A.J. Lamba, (2003) The Art of Retailing The Tata McGraw Hill Publishing Company Ltd.  
Martin M. Pegler (2011) Visual merchandising and Display, Fairchild Publications

**Or****B. E- Commerce****Learning Objective:**

The aim of this unit is to develop understanding of the dynamics of online business and online buying behavior to create a consumer-oriented online business strategy along with holistic knowledge on product development for E-Commerce platform.

<b>UNIT 1</b>	Online Industry Appreciation and Business World, Fundamentals of Management, Creative Managerial Leadership, Market Dynamics, Fashion & Lifestyle Products, Fundamentals of Ecommerce.
<b>UNIT 2</b>	Digital Marketing, Merchandising, Sourcing and Vendor management, Project Management, Long Industry Attachment, Specialiation 1a Customer Relations Management, Specialiation 1b Advanced Data Analytics, Specialiation 2a Visual Communication, Specialiation 2b.
<b>UNIT 3</b>	User Experience Design & Business Plan

**Reference :**

- Enterprise Resource Planning System Author Daniel E. O'leary.
- Enterprise Resource Planning Author Ravi Shankar & S. Jaiswal.
- E-Commerce Get it Right! Author Ian Daniel.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)



**BFA 4<sup>th</sup> Year**  
**Semester VII**  
**Marketing & Merchandising**  
**BFA FD T 7001**

**Learning Objective:**

The Marketing & Merchandising course integrates the creative and business aspects of the fashion industry. Incorporating current technologies. These courses provide students with training in consumer behavior, product development, merchandising, Visual merchandising, retail distribution, marketing, and sales, covering the complete fashion global supply chain.

<b>UNIT-1</b>	<b>Significance of Garment industry</b> <ul style="list-style-type: none"> <li>• Overview of the garment industry.</li> <li>• Current scenario.</li> <li>• Role of garment industry in Indian economy</li> </ul>
<b>UNIT-2</b>	<b>Fashion merchandising</b> <ul style="list-style-type: none"> <li>• Introduction to fashion merchandising.</li> <li>• Role of merchandiser.</li> <li>• Qualities of a merchandiser.</li> <li>• Responsibility of the fashion merchandiser.</li> </ul>
<b>UNIT-3</b>	<b>Visual merchandising and its elements</b> <ul style="list-style-type: none"> <li>• Visual merchandising and its advantages for the buyer and seller today.</li> <li>• Fashion calendar.</li> <li>• The planning cycle.</li> <li>• Merchandise planner.</li> </ul>
<b>UNIT-4</b>	<b>Trend analysis and forecasting</b> <ul style="list-style-type: none"> <li>• Trend prediction.</li> <li>• Sales forecasting.</li> <li>• Product selection and mix, Distribution mix.</li> <li>• Distribution channels, from producer to ultimate consumer.</li> <li>• Fashion supply chains.</li> <li>• Buying calendar &amp; Buying strategy.</li> </ul>
<b>UNIT-5</b>	<b>Retail fashion mix</b> <ul style="list-style-type: none"> <li>• Role and responsibility of the retail fashion buyer.</li> <li>• Customer identification, Supplier, Sourcing.</li> <li>• Global sourcing, Range planning and range building</li> </ul>

**Reference :**

- Fashion Buying by Helen Gowerk Blackwell series
- Weeks A., Miller M., Perenchio M., Metcalfe D., (1991), Effective Marketing Management: Using Merchandising and Financial Strategies for Retail Success; A global Outlook, Fairchild Publications.
- Lynda GamansPoloian (2011) Retailing Principles: A Global Outlook, Fairchild Publications
- Tim Jackson, David Shaw, (2009) Mastering Fashion Marketing, Palgrave Macmillan

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 4<sup>th</sup> Year**  
**Semester VII**  
**Supply Chain Management**  
BFA FD T 7002

**Learning Objective:**

Supply Chain Management (SCM) principles lie at the heart of modern day business operations. This module provides an awareness of key fundamentals. Particular focus is placed on competitive advantage in the context of cost and value as well as the operational and economic aspects. Students are encouraged to critically engage with theory and practice by reference to academic references and application.

<b>UNIT-1</b>	<p><b>Understanding the Supply Chain</b></p> <ul style="list-style-type: none"> <li>• What is a Supply Chain?</li> <li>• Decision Phases in a Supply Chain.</li> <li>• Process View of a Supply Chain.</li> <li>• The Importance of Supply Chain Flows.</li> <li>• Current trends in SCM.</li> <li>• Supply Chain: The Beer Game/Textile Game.</li> <li>• Review and discussion on Beer Game, Bullwhip effect.</li> <li>• Examples of Supply Chains.</li> </ul>
<b>UNIT-2</b>	<p><b>SCM Concepts</b></p> <ul style="list-style-type: none"> <li>• Supply Chain Concepts: flow of materials.</li> <li>• Supply Chain Concepts: Wastes in the pipeline.</li> <li>• Supply Chain Concepts: flow of information.</li> <li>• Supply Chain Drivers.</li> </ul> <p><b>Supply chain efficiency</b></p> <ul style="list-style-type: none"> <li>• Role of Intermediaries in Supply Chain.</li> <li>• Measuring Supply Chain Efficiency.</li> <li>• Value Stream mapping in Supply Chain.</li> </ul> <p><b>Inventory</b></p> <ul style="list-style-type: none"> <li>• Planning &amp; Managing Inventories in a Supply Chain: Cycle Inventory.</li> <li>• Planning &amp; Managing Inventories in a Supply Chain: Safety Inventory.</li> </ul>
<b>UNIT-3</b>	<p><b>Quick Response, VMI, Postponement</b></p> <ul style="list-style-type: none"> <li>• Benchmarking the supply chain.</li> <li>• Just in Time &amp; QR Logistics.</li> <li>• Vendor managed Inventory.</li> <li>• Postponement in Supply Chain.</li> </ul>
<b>UNIT-4</b>	<p><b>Distribution &amp; Procurement</b></p> <ul style="list-style-type: none"> <li>• Introduction to Apparel / Textile Supply Chain.</li> <li>• Distribution &amp; Procurement Channels in Supply Chain.</li> </ul>
<b>UNIT-5</b>	<p><b>Collaborative Product Development</b></p> <ul style="list-style-type: none"> <li>• Partnership as strategies options.</li> <li>• Collaboration in Apparel Supply Chain.</li> <li>• Collaborative Product Development.</li> <li>• ECR, CPFR, VICS.</li> </ul>
<b>UNIT-6</b>	<p><b>Time based competition</b></p> <ul style="list-style-type: none"> <li>• Strategic Lead Time Management time based competition the concept of lead time &amp; value engineering lead time gap.</li> <li>• Time compression in supply chain.</li> <li>• Critical Path Management in Supply Chain</li> </ul>
<b>UNIT-7</b>	<p><b>Role of IT in SCM</b></p> <ul style="list-style-type: none"> <li>• The role of IT in Supply Chain.</li> <li>• Supply chain IT framework and IT practice.</li> <li>• IT enabled Supply Chain Management (demonstration of a SCM software solution).</li> </ul>

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 4<sup>th</sup> Year  
Semester VII**

**Design Project for any one (Kid's wear/Women's Wear/Men's Wear)  
with base draping & craft  
BFA FD P 7001**

**Learning Objective:**

The main objective of this module is to develop a design intellect and basic design system. Hands-on experiences in the interpretation of image of fashion product/customer specifications, apparel design concept development, illustrations and technical drawings, design for prototyping, and manufacturing will be utilized in the instruction of the design process. Students will accurately document their fashion product design experience through design process in a notebook.

The course would require the students to carry out research on the major women wear designers and their brands along with the recognition of different women wear segments and their growth rate.

<b>UNIT-1</b>	<b>Design Development Process</b> <ul style="list-style-type: none"><li>• Research</li><li>• Inspiration board</li><li>• Creating Mood boards- its application in designing apparels.</li><li>• Theme boards- its direct relation to creating designs of apparels.</li><li>• Client boards - the study of peculiar characteristics of a client to design special apparels for him/ her.</li></ul>
<b>UNIT-2</b>	<b>Design Development Process</b> <ul style="list-style-type: none"><li>• Illustration board - Fashion Illustrations according to themes.</li><li>• Accessory board</li><li>• Trim &amp; Swatch (Fabric) boards- Use of Trims and swatches in surface texture of the designed apparels.</li><li>• Technical drawing - Flat sketch board / tech pack</li></ul>
<b>UNIT-3</b>	<b>Process of Fittings</b> <ul style="list-style-type: none"><li>• Muslin fits(toile)</li><li>• Actualising the garment</li><li>• Costing</li><li>• Presentation</li></ul>

**Reference :**

- Encyclopedia of Fashion accessories by Phyllis Tortora Fairchild
- Fashion Sketchbook by Abling Fairchild
- How Fashion Works by Gavin Waddell Blackwell
- Jones, J.C: Design methods: Seeds of human futures, Wiley inter science, London, 1992.
- Gail Greet Hannah, Elements of Design, Princeton Architectural Press, 2002
- Itten, Johannes; The Art of Color: The Subjective Experience and Objective Rationale of Color, Wiley Publications, 1997

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 4<sup>th</sup> Year**  
**Semester VII**  
**Fashion Styling**  
 BFA FD P 7002

**Learning Objective:**

The course will teach students to become fashion stylist who selects each item appropriately so that they complement and harmonize with all the other components successfully. It is for this reason that fashion stylists have been called “Designers of Style”, setting the trends that everyone else follows.

<b>UNIT 1</b>	<p><b>Styling Elements</b></p> <ul style="list-style-type: none"> <li>• understand the different roles of today's stylist working in various fields including</li> <li>• styling designer collections, styling for magazines, styling for the individual</li> <li>• use fashion forecasting to ensure the relevance of the styled product</li> <li>• competently brief relevant people including the photographer, hair stylist and make-up artist on the required look both verbally and visually</li> <li>• communicate effectively using a professional styling, hairstyling and make-up vocabulary</li> <li>• compile relevant research on a range of period styles in history with an emphasis on the decades of the 20th and 21st centuries looking at clothing, hair and make-up</li> <li>• understand the influence of trends and subcultures</li> <li>• Select all required items to put a look together including garments and accessories.</li> <li>• compile relevant information on the items photographed/shown so that correct details and credits can be supplied</li> <li>• explain the products and equipment used by professionals to style hair and apply make-up</li> <li>• Describe a selection of hair styling techniques and make-up techniques commonly used by hair stylists and make-up artists.</li> <li>• Analyze the current trends in hair styling and make-up for advertising, publicity, show and session work</li> <li>• Understand the different requirements of make- up for photo shoots, catwalk shows. Select make-up including highlighting, shading and contouring techniques</li> <li>• Describe preparation of the model including selection of bases and corrective make-up</li> <li>• Demonstrate ideas for a range of catwalk hair and make-up looks and promotional photo shoot hair and make-up looks</li> </ul>
<b>UNIT-2</b>	<p><b>Photography and the Photo Shoot</b></p> <ul style="list-style-type: none"> <li>• Outline the history of fashion photography and its role in promoting fashion in the 20th and 21st centuries.</li> <li>• Understand the different types of lighting, both natural and artificial</li> <li>• plan the photo shoot to fit the client’s budget and deadline</li> <li>• Direct the professional team producing the photo shoot</li> <li>• Work on set/on location as part of a professional team</li> </ul>
<b>UNIT 3</b>	<p><b>Fashion PR and Fashion Journalism</b></p> <ul style="list-style-type: none"> <li>• Report fashion shows.</li> <li>• Study and analyse the writing of contemporary fashion journalist</li> <li>• Develop a fashion vocabulary suited to fashion journalism</li> <li>• Write a fashion article for the print media</li> <li>• Conduct an interview and write a profile</li> </ul>

## **Reference :**

- <http://worldofwearableart.com/>
- [www.style.com](http://www.style.com)
- [www.wgsn.com](http://www.wgsn.com)
- [www.promostyl.com](http://www.promostyl.com)
- [www.trendz.com](http://www.trendz.com)
- [www.wwd.com](http://www.wwd.com)

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

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**BFA 4<sup>th</sup> Year**  
Semester VII  
**Education Trip**  
BFA FD P 7003

### **Objective:**

- To expose students to Historical, Vernacular and Contemporary architecture with their style and costume.

### **Outline:**

- Vacation Assignment/ Study tour is to be undertaken after the end of VII semester exam and before the commencement of VIII semester classes. This assignment could be a measured drawing and documentation of a noted building or a study tour for visiting places of architectural interest. The choice of the building to be documented and the places to be visited is left to the concerned department. The assignment may be given as group work (4 to 6 students per group). The students have to submit a report on the measured drawing or the study tour within 15 days from the beginning of the VIII Semester. The reports are to be assessed by the departments for progressive marks.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**Project Management & Entrepreneurship**  
BFA FD T 8001

**AIM**

The course will offer a broad perspective of Design thinking, LMC, idealization, data analytic, creating MVP, various digital tools for marketing, financial and pitch deck for the business.

**OBJECTIVE**

- To enable the student to incorporate in the structuring and development of the project the concepts of project management, planning tools and controls.
- Economic feasibility of projects.
- Develop the project as a broad business process, covering the entire project life cycle.
- Conceptual phases, planning and organization, implementation and closure.

<b>UNIT-1</b>	<b>Introduction to Project management</b> <ul style="list-style-type: none"><li>• Conceptualization and characteristics of projects:</li><li>• Project Life Cycle</li><li>• Phases of the project: conceptual, planning and organization,</li><li>• implementation, closure</li><li>• Project administration</li></ul>
<b>UNIT-2</b>	<b>Conceptual phases, planning and organization</b> <ul style="list-style-type: none"><li>• Scope planning. Analytical structure of activities</li><li>• Structuring people in projects</li><li>• Costs and budget</li></ul>
<b>UNIT-3</b>	<b>Implementation</b> <ul style="list-style-type: none"><li>• Project execution, monitoring and control</li><li>• Reviews and ratings</li></ul>
<b>UNIT-4</b>	<b>Product packaging</b> <ul style="list-style-type: none"><li>• Introduction</li><li>• Packaging Media</li><li>• Quality Assessment &amp; Performance Evaluation:</li><li>• Package Printing:</li><li>• Package Graphics:</li><li>• Package Storage and Handling:</li><li>• Packaging &amp; Environment:</li></ul>
<b>UNIT-5</b>	<b>Introduction to Entrepreneurship and Business Essentials</b> <ul style="list-style-type: none"><li>• Who are an Entrepreneurs and Types of Businesses?</li><li>• The Lean Approach</li><li>• Designing Thinking</li><li>• Lean Model Canvas / Business Model Canvas</li></ul>
<b>UNIT-6</b>	<b>Forecasting Demands and Acquiring Customers</b> <ul style="list-style-type: none"><li>• Identifying the Target Audience / Customer</li><li>• Conducting Surveys</li><li>• Building an MVP based on the Survey</li><li>• Analyzing Competition</li></ul>
<b>UNIT-7</b>	<b>Brand Building and Establishing Brand Presence</b> <ul style="list-style-type: none"><li>• Digital Marketing and Social Media Marketing</li><li>• Basics of PR and Importance of Digital Presence</li><li>• Building a Website – Tools and Techniques</li></ul>

<b>UNIT-8</b>	<b>Understanding Finance and Planning for Investment</b> <ul style="list-style-type: none"> <li>• Creating a Revenue Model</li> <li>• Developing Sales Projects, Unit Economics, Investment Deck</li> </ul>
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**TEXT BOOKS**

- The Lean startup by Eric Ries, Entrepreneurial Management by Robert J. Calvin

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

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**BFA 4<sup>th</sup> Year  
Semester VIII**

**Brand Design Management  
BFA FD T 8002**

**Learning Objective:**

Towards the completion of this unit a student would think about the brand philosophy and development with above parameters. The student will be able to develop own brand.

Student thinks about a very important variable of design called design philosophy which is unique and is thinking how to transform one’s design philosophy into fashion and lifestyle products. Therefore, this part of the project holds maximum importance in this assignment.

UNIT-1	Description of brand philosophy Development of logo using colors and shapes. Brand competitor studies and market research. Consumer profiling and market segmentation.
UNIT-2	Research about the various brands globally for your inspiration. Do a complete study of different brands and your own strengths and weakness and assessment of various Apparel Brand having similar Categories and Costs for Men or Women. create your brand name, brand story, image, identity, logo and give the Promotional Policies for the same.

**Reference**

- Rethinking Place Branding, Comprehensive brand development for cities and regions, Author Mihalis Kavaratzis – Gary Warnaby & Gregory J. Ashworth.
- Make a name for yourself Author Robin Fisher Roffer.

**Suggested Continuous Evaluation Methods:**

-Written Test	10 marks
-Assignment/ Seminar	10 marks
-Class performance/ Attendance	05 marks

**BFA 4<sup>th</sup> Year**  
**Semester VIII**

**Designing and Development of Fashion Accessories**  
BFA FD P 8001

**Course Objective:**

Students will be able to learn about different types of accessories that are relevant to fashion industry

<b>UNIT-1</b>	Introduction to fashion accessories, Types of accessories
<b>UNIT-2</b>	Functional and decorative importance of accessories
<b>UNIT-3</b>	Designing and developing accessories: Sketching and rendering of headgear, hand wear, foot wear and hand bags (3 each) (Construction of any one)
<b>UNIT-4</b>	Sketching and rendering of belts, gloves and (construction of any one), Sketching of Indian jewellery- Mughal Jewellery, Thewa, Kundan Jewellery, Temple Jewellery, Sketching of accessories on women and men's croqui (2 each) Jewellery designing based on theme. (with Concept Board)

**References:**

John Peacock, Fashion Accessories: The Complete 20th Century Sourcebook  
Julia Kuo, 20 Ways to Draw a Dress and 44 Other Fabulous Fashions and Accessories

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)



**BFA 4<sup>th</sup> Year**  
**Semester VIII**  
**COUTURE DESIGN**  
 BFA FD P 8002

**Course Objective:**

This course offers students the opportunity to enhance their skills to the segment of the fashion industry known as the Couture /High fashion / Designer label market. This is an applied learning course and students need to experience this with concerned faculty experts.

<b>UNIT-1</b>	<b>Introduction to Couture Design. (Theory)</b> <b>Couture</b> – Definition, Origin of Couture, Function of couture, Chambre Syndicale de la Haute Couture, <b>Couture Design Concept</b> - High-End Luxury, Luxury Sociology and Ceremonies, Concept of „made-to-measure“ clothing; <b>Designer Clothing</b> - Definition, Concept, Designer Label, Designer Brands. Key Concept Innovation & Development of couture design. Study of Indian couture designers and International couture designers
<b>UNIT-2</b>	<b>Couture Decorative Techniques &amp; Embellishments. (Practical)</b> Expands knowledge of the couture by exploring various decorative techniques, Apply glass seed beads, sequins, pearls, and faux gems on different types of fabrics. Create embellishments such as flowers and frog closures from fabric and ribbons, hand embroider original designs, and learn the arts of quilting, cartridge pleating, and quilting
<b>UNIT-3</b>	<b>Couture Apparel Design - Advanced Illustration Techniques. (Practical)</b> Study the muscular and skeletal functions of the human body and their relationships to the design and creation of haute couture apparel, visualizing how anatomy and aesthetics form the basis of designing a haute couture collection. Become proficient in the translation of ideas via the fashion design sketch and further develop a personal drawing style and various apparel silhouettes.
<b>UNIT-4</b>	<b>Couture Apparel Design - Advanced pattern Making &amp; Sewing Techniques (Practical)</b> Skill development in taking body measurements; Developing custom fittings for customized patterns; In depth coverage of the process of transferring a custom body fitted canvas to a couture or designer dress form and padding it for custom sizing; The sewing techniques practiced in the finest haute couture ateliers around the world.; Learn couture techniques in couture fabric selection, proper cutting procedures, hand stitching, seam and hem finishes, pocket construction, inner construction methods pressing, and finishing.
<b>UNIT-5</b>	<b>Haute Couture Portfolio - Applied Learning Assignments.</b> Write a short description of a person, which include age, build, job, place of residence, interests, and lifestyle. Consider that, this person will be the typical customer. Determine the price range and style range according to the customer life style. Designing a personal collection based on a theme: determine and carry out all the stages of product development from the design to the completed prototype. Apply knowledge of the couture to design, drape, fit, and construct. Develop styles and images through fabric sourcing, market research, and inspirational research for the project.

**References:**

- Caroline Rennolds Milbank, Couture, the great designers, Stewart, Tabori & Chang, 1985
- Claire B. Shaeffer, Couture Sewing Techniques, Taunton Press, 2011
- Berry, C.J; The idea of luxury – a conceptual and historical investigation, Cambridge University Press.
- Phyllis Tortora, The Fairchild’s Dictionary of Fashion
- Gini Stephens Frings (1999): Fashion: From concept to consumer, Prentice-Hill Inc.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+ Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)

**BFA 4<sup>th</sup> Year**  
**Semester VIII**  
**Fashion Portfolio**  
**BFA FD P 8003**

**AIM**

Design portfolio is the expression of student to translate themes into design collections. Here one gets inspired by different themes which could be art movements, sport, historic eras, music, dance, culture, nature, traditions etc. and picks out tangible and intangible elements which are to be used as design elements in the collection. The ability of a designer to exhibit and use design elements is highlighted which is further on translated into garments. A portfolio is an exhibit of the overall knowledge of the student work which he/she has gained through the course of four years. The purpose lies in promoting the skills of students in a single format.

**OBJECTIVE**

Students will present a portfolio of all the files/ folders/ projects created during the course of study in II to VIII Semester. The portfolio should include projects, industrial visit reports, any other projects made during the academic session. The external examiner will evaluate the portfolio and take a viva of the student.

**Suggested Continuous Evaluation Methods:** Continuous internal valuation through internal tests and Presentation.

- **Assignment / Sessional work** -3 Sessional Sheets (minimum) 15 marks+  
Sketch book (50 pages) 5 marks = (20 Marks)
- **Attendance / Class performance** = (5 Marks)