

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Second Year
Third Semester

Major Discipline Specific Core Course-I

BFA-301	TEXTILES-I	4 CREDITS
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Objectives

- To develop an understanding of the fundamental concepts of textiles
- To accustom the students with the nature, property, behaviour and uses of various natural and man-made textile fibers
- To familiarize students to the various types of yarns, their properties and manufacturing processes
- To develop an understanding of various techniques of fabric construction
- To be able to identify different types of woven, knitted and nonwoven fabrics
- To understand calculation of yarn-count and yarn twist and their relation to fabric properties
- To impart the knowledge of some important physical and chemical tests of fabrics for better understanding of fabric properties, their performance and application
- To enable students to identify basic and decorative weaves
- To learn graphical representation of basic weaves and their variations

Learning Outcomes

- Understand the attributes of different textile fibers
- Understand yarn count and its relation to fabric properties
- Be aware of various types of looms and fabrics made from these looms
- Understand different techniques of fabric construction
- Skill development to relate textile structure and property for specific end uses
- Develop concept of the nature and behaviour of various textile material in the apparel sector
- Be able to identify basic weaves and their variations
- Be aware of various types of decorative weaves and their properties

Unit	Topics
I	<p>INTRODUCTION TO TEXTILES</p> <p>Terms and definition: fibres, filaments, yarns-spun yarns, filament yarns, sewing threads, fabrics- woven, knitted, non-woven</p> <p>Classification of textile fibres on the basis of origin and length of fibre</p>

II	<p>TEXTILES FIBRES AND THEIR PROPERTIES</p> <p>(Source, production and properties) Important properties of textile fibres Natural cellulosic fibres-cotton, flax, jute, ramie Natural Protein fibres-wool, silk Regenerated Fibres-viscose rayon, cuprammonium rayon and polyinosic rayon, acetate and tri-acetate, azlon Synthetic fibres- nylon, polyester, acrylic, modacrylic, olefins, Polypropylene Special use fibres- elastomeric fibres, aramid, carbon Micro fibres-Tencel, Modal, etc. Innovative fibre Fibre identification- visual test, microscopic test, burning test, chemical test</p>
III	<p>YARNS</p> <p>Yarn manufacturing process Mechanical Spinning Chemical spinning processes- dry spinning, melt spinning, Yarn Classification- on the basis of structure, fibre composition, effects and processing Novelty yarns- core, eyelash, boucle, ribbon, ladder, nub, slub, chenille, corkscrew or spiral, metallic yarns, crepe yarns Yarn numbering system- direct and indirect system Yarn twist- direction of twist (S and Z twist), types of twist, effect of twist on fabric properties Sewing threads Yarn testing - Determination of staple / filament yarn, number of plies, direction of twist, measurement of twist Fabric testing - Physical tests Thread count: ends per inch and picks per inch Fabric weight: fabric mass per unit area (gsm), fabric mass per unit length (weight per linear meter) Evaluation of fabric drape Seam/ yarn slippage Chemical tests - Dimensional stability, mercerization, chlorination</p>
IV	<p>FABRIC CONSTRUCTION TECHNIQUES</p> <p>Weaving Preparation of yarns for weaving Loom: Parts and types of looms Characteristics of woven fabrics Classification of Weaves Basic weaves: plain, rib and basket, twill, satin/sateen Decorative weaves: dobby and jacquard Surface figure weaves: lappet, swivel, spot/dot Other weaves: pile weave, velvet, velveteen, leno, double weave Weave identification - Identification of basic weaves and their design interpretation on graph Plain weave and its variations – rib and basket weave Twill weave: even, uneven, right handed, left handed, pointed twill, herringbone Satin and sateen weave Identification of decorative weaves- dobby and jacquard, surface figure weaves: lappet, swivel, spot/dot, pile weave, velvet, velveteen, leno, double cloth</p>

	Weaving defects Knitting Introduction to knitting Characteristic of knitted fabrics- wales and course, gauge (npi), technical face, technical back, skewing, snagging Warp and weft knits Comparison between knits and woven Weft knit fabrics: double knit, jersey knit, rib knit and piqué Warp knit fabrics: tricot and raschel
V	OTHER FABRIC CONSTRUCTION TECHNIQUES Non-woven/bonded fabrics Other methods of fabric construction- braids, nets, lace, taper cloth, film fabrics, coated fabrics, metallic plated, multi component fabrics

Suggested Assignments

Assignment 1: Source and prepare a portfolio of various types of yarns. Specify fibre composition, count and twist of the samples (minimum 10 samples)

Assignment 2: Conduct a market survey of fabric or clothing stores to examine the fibre content of fabrics. Note the variety of effects created by blending fibres. Explain why the different fibers were used together

Assignment 3: Prepare a portfolio of fabric swatches of different fibre content Specify fibre content and end use of the samples (minimum ten samples)

Assignment 4: Prepare a portfolio of fabric swatches of different weights and thickness. Calculate their yarn count in terms of ends per inch and picks per inch. Specify possible applications of the samples (minimum ten samples)

Assignment 5: Develop a portfolio of fabric swatches of various types of woven fabrics. Identify type of weave and provide graphical representation of basic weaves (minimum ten samples sourced by students and ten samples provided of department)

Assignment 6: Prepare a portfolio of fabric samples of different surface appearance such as fabric made of slub yarns, textured yarns, twill weave, pile weave, leno weave, etc. (minimum ten samples)

Assignment 7: Prepare a frame from hard board and make basic weaves using paper strips

Instruments Required

Pickglass Microscope, Twist counter Crease, recovery tester, Drapometer , GSM cutter , Electronic weighing balance

Suggested Visits

- Fabric manufacturing unit- handloom / power loom unit
- Handloom weaving units of Varanasi, Panipat, Surat, Moradabad, etc
- Indian Institute of Handloom Technology (nearest one)
- Knitwear manufacturing unit
- Nearest Weaver's Service Centre (visit the following website for list of centres http://handlooms.nic.in/cit_char_wsc.htm)

Textile testing laboratory

Textbooks

1. Corbman, B. P., Textile Fibre to fabric, MGH International, 2003
2. Hann, M. A. and Thomas, B. G., Patterns of Culture: Decorative Weaving Techniques, Leeds 2005
3. Joseph, M.L., Essentials of Textiles (6th Edition), Holt, Rinehart and Winston Inc., Florida, 1988
4. Kadolph Sara J., Quality Assurance of Textiles and Apparel, Fairchild publication, 1998
5. Kadolph, S. J. & Langford. A. L., Textiles, 10th edition, Pearson education, USA, 2007
6. Raul, Jewel, Textile Testing, APH Pub. Corp., 2005
7. Saville, B.P., Physical Testing of Textiles, Textiles Institute, 2000
8. Sekhri, S., Textbook of Fabric Science, Fundamentals to Finishing, PHI Learning Pvt. Ltd., 2011

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Second Year
Fourth Semester

Major Discipline Specific Core Course-I

BFA-401	TEXTILES-II	4 Credits
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Objectives

- To familiarize with the wet processing in textile industry and its importance
- To know different dye classes and their application on various types of fabrics
- To learn about various fabric printing methods and techniques
- To know textile finishing process and types of finishes applied to different fabrics
- To understand the importance of care labels in use and maintenance of textile products
- To understand environmental issues and social responsibility in relation to textile industry

Learning Outcomes

- Understand the importance of wet processing in production of textiles
- Be aware of suitable dye for different fabrics and method of their application
- Have knowledge of various printing methods and their characteristics
- Be able to analyze and adopt any particular process of dyeing, printing and finishing for particular end use
- Understand fabric testing and care labelling
- Be aware environmental issues involved in wet processing

Unit	Topics
I	INTRODUCTION: Wet processing. Areas and importance. Preparation process. Dyeing Process. Finishing process.
II	DYEING: Introduction to dyeing, preparation of fabric for dyeing. Classification of dyes on the basis of origin and their application: Dyeing of cotton and viscose with direct, reactive, vat, Sulphur and azoic dyes; Dyeing of polyester with disperse dyes; Dyeing of wool and silk with acid and basic dyes. Stages of dyeing- solution or dope dyeing, yarn dyeing, fabric dyeing or piece dyeing, product dyeing. Methods of dyeing- batch dyeing, winch dyeing, jig dyeing, pad dyeing, package dyeing, combination dyeing, jet dyeing, paddle machines, continuous machines. Special dyeing effects- cross dyeing, union dyeing, tone on tone. Dyeing defects. Colour fastness- importance of colour fastness to the consumer, evaluation of colour fastness, factors influencing colour fastness, assessing colour fastness of different fabrics to laundering, light/sunlight, perspiration, crocking, equipment used to test colour fastness.

III	PRINTING: Introduction to printing. Basic styles of printing- direct, resist, discharge, mordant, heat transfer printing. Methods of printing- block, stencil, screen, rotary and roller printing, duplex printing. Printing defects.
IV	FINISHING: Introduction to finishes, importance of finishes. Classification of finishes- permanent and non -permanent finishes. Basic or routine finishes- singeing, desizing, scouring, bleaching, stiffening, weighting, calendaring, tentering, mercerization. Aesthetic finishes- special calendaring (schreinerer, moiré embossed surface, glazed finish), acid finishes, alkali finishes, softening finishes, stiffening finishes, fading finishes. Functional finishes- absorbent finishes, antistatic finishes, abrasion resistant finishes, stain and soil resistant finishes, durable press finishes, shrink resistant finishes, flame resistant finishes, flame retardant finishes, water repellent and water proof finishes, antimicrobial finishes, moth proof finishes, microencapsulation finishes.
V	CARE OF TEXTLE PRODUCTS: Washing (hand and machine), drying, ironing, bleaching, dry cleaning. Labels- types of labels (brand labels, size labels, care labels), importance of fabric care labels, study of care symbols, etc.
VI	ENVIRONMENTAL CONCERNS ANDSOCIAL RESPONSIBILITY: Environmental issues – air pollution, water pollution, solid waste pollution. Sustainability in production of textile. Corporate social responsibility in textile industry.

Suggested Assignments

- Prepare a portfolio of fabric swatches of different types of dyed and printed fabrics. Specify printing (for example block printing, screen printing, discharge printing, etc.) and finishing methods (for example mercerization, stiffening, acid finish, alkali finish, etc.) of fabric samples.
- Prepare a portfolio of fabric and garment care labels and analyze care labels in terms of fabric composition, washing instruction, ironing instruction, dry-cleaning, bleaching, etc.

Suggested Visits

- Fabric processing unit
- Dyeing and printing unit
- Textile testing laboratory

Text Book:

- Clarke, W., An Introduction toTextile Printing, London, Butterworth and Co. Ltd.1977
- Corbman, PB, Textile Fibre to Fabric, MGH International, 2003
- Kadolph Sara J., Quality Assurance of Textiles and Apparel, Fairchild publication 1998.
- Sadov, F., Korchanging, M. & Matelsky A., Chemical Technology of Fibrous Materials, Moscow: MIR Publications, 1973.
- Satsangi, S. S., Garment Finishing & Care Labeling, Usha Publishers, 2002.

- Sekhri S., Textbook of Fabric Science: Fundamentals to Finishing, PHI Learning, Delhi, 2011.

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachelors In Fine Arts)
Textile Design

Third Year
Fifth Semester

Major Discipline Specific Core Course-I

BFA-501	TRADITIONAL INDIAN TEXTILES	4 Credits
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Objectives

- To acquaint the students with the textile traditions prevalent in India
- To understand various influences on evolution of textiles in India
- To impart comprehensive knowledge of development of Indian Traditional textiles with reference to origin, production, material, colour, motifs and contemporary interventions
- To be able to relate textile design to art and architecture
- To assimilate and adapt this knowledge for design ideation and creation

Learning Outcomes

- Be able to appreciate traditional textiles of India viz a viz their material, colours, texture and motifs
- Be able to identify and appreciate various Indian traditional crafts/garments and accessories
- Understand the importance of textile crafts with the historical perspective, the impact of modernization and their contemporary status.
- Be able to apply Indian traditional designs and motifs for contemporary designs
- Be able to identify traditional Indian textiles and their product diversification in the local market

Unit	Topics
I	HISTORICAL PERSPECTIVE: Map of India. Development of textiles in India: socio- cultural factors and influences (geographical location, availability and abundance, impact of trade, availability combined with social value, religious significance, love for beauty, inspiration, historical Influences- from within the country and abroad).
II	WOVEN TEXTILES (With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations): Brocades of Banaras. Jamdani, Baluchari, Tangail of West Bengal & Uttar Pradesh. Kota Doria of Rajasthan. Chanderi & Maheshwari of Madhya Pradesh. Paithani of Maharashtra. Kanjeevaram of Tamil Nadu. Innaphis of Manipur. Muga Silk of Assam. Shawls of Kashmir, Gujarat, Kullu and North East. Market Survey.
III	EMBROIDERED TEXTILES (With reference to origin, production, material, colours, motifs, product diversification, contemporary interventions and adaptations): Kantha & Sujani of West Bengal. Zardozi of Uttar Pradesh. Kasuti of Karnataka. Phulkari of Punjab. Chikankari of Uttar Pradesh. Applique and patch Work- Patti ka kaam, Ralli quilts of Rajasthan, Pipli from Orissa. Kashida of Kashmir. Chamba Rumal of Himachal Pradesh. Banjara Embroidery- Rabadi, Ahir, Jat, Mochibharat and Heerbharat of Gujarat, Lambadi of Karnataka. Embroidered shawls of Kashmir. Market survey.

IV	PAINTED TEXTILES (With reference to origin, production, material, colors, motifs, product diversification, contemporary interventions and adaptations): Kalamkari of Andhra Pradesh. Pabuji Ki Phad of Rajasthan. Mata ni Pachhedi of Gujarat. Pichhwai of Rajasthan. Patachitras of Orissa. Thangka Paintings of Buddhist. Madhubani of Bihar. Market survey.
V	PRINTED TEXTILES (With reference to origin, production, material, colours, motifs, product diversification, contemporary interventions and adaptations): Sanagner, Bagru, Warak, Tinsel - Rajasthan. Ajrakh and Rogan of Gujarat. Bagh of M.P. Market Survey.
VI	RESIST DYED TEXTILES (With reference to origin, production, material, colours, motifs, product diversification, contemporary interventions and adaptations): Tie & dye- Bandhej & Leheriya of Rajasthan; Bandhani of Gujarat; Batik of West Bengal. Ikat- single, double and combined- Patola & Mashru of Gujarat; Bandhas of Orissa; Pochampalli & Telia Rumal of Andhra Pradesh. Market Survey.

Suggested Assignments

- Group presentation on any one topic from each of the following categories with reference to origin, production, material, colours, motifs and contemporary interventions:
 - Regional embroidery as mentioned in Unit-III
 - Woven textiles as mentioned in Unit-II
 - Painted textile as mentioned in Unit-IV
 - Printed textile as mentioned in Unit-V
 - Resist dyed textile as mentioned in Unit-VI
- Study the work of any one designer with reference to contemporarisation of a traditional textile.
- Study the last Indian Fashion week in context of the usage of traditional Indian textiles
- Market survey at the end of each unit to study the availability of traditional Indian textiles and its contemporarisation in local area
- Choose any three motifs and see its usage and depiction in various categories of traditional Indian textiles (for e.g. elephant, peacock, fish, paisley etc.)

Suggested Visits

- Illustrated report to be submitted after each visit
- Textile section of a museum in the near vicinity
- Educational tour to a textile section of a Museum/ craft fairs of a big city
- Craft fairs and stores
- Craft organizations/NGO's working in the traditional textile sector

Textbooks

- Naik, S., Traditional Embroideries of India, A.P.H. Publishing Corporation, 1995
- Shrikant, U., Ethnic Embroidery of India Part-I, Usha Shrikant, Pune, 2009
- Shrikant, U., Ethnic Embroidery of India Part-II, Usha Shrikant, Pune, 2009
- Villo, M., and Vinutha, M., Handlooms and handicrafts of Gujarat
- Dhamija, J., and Jain, J., Hand woven fabrics of India, Mapin Publishing. 1989
- Dongerkery Kamala S., Romance of Indian Embroidery, Thaker & Co. Ltd., Bombay
- Gillow, J. & Barnard, N., Indian Textiles, Thames & Hudson, London, 2008
- Crill, R., Indian Embroidery, V&A Publications, 1999

- Das, Shukla, 1992, Fabric Art- Heritage of India, Abhinav Publications, New Delhi
- Ritu Kumar, Costumes and Textiles of Royal India, ACC Distribution, 2009
- Satheesan, Textiles arts of India- Vastra, Honesty Publishers, 2000
- Hundekar, M., and Dedhia, E., Ajrakh: Impressions and expressions, Colour Publications, 2008
- Irwin, J., and Hall, M., Painted and printed fabric, Ahmedabad: Calico Museum of Textiles
- Buhler and Fischer, The Patola of Gujarat, Krebs, 1979
- Buhler, Naobholz and Fischer, Indian tied and dyed fabrics, Ahmedabad: Calico Museum of Textiles, 1980

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Third Year
Sixth Semester

Major Discipline Specific Core Course-I

BFA-601	TEXTILES-III	4 CREDITS
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Objectives

- To familiarize with the various types of natural and synthetic fabrics with reference to their structure, handling and apparel design
- To understand the potential and limitations of various fabrics from a fashion designer's perspective
- To provide knowledge about non-textile materials with reference to their properties and end use for apparel
- To identify the application of various trims, fasteners, facing, interfacings, linings, interlinings, closures and elastics etc.
- To learn about the fundamental properties of technical and smart textiles and their applications for apparel

Learning Outcomes

- Be able to identify various fabrics within the categories of natural and synthetic fibers
- Become aware of fabric sources in local, national and international markets
- Understand the suitability of fabrics for different styles, age groups and uses
- Be able to identify and understand the usage of non-textile material along with textiles
- Awareness about the cost factor specially when working for export of competitively priced garments
- Understand the applicability of technical and smart textiles in everyday life

Unit	Topics
I	MARKET SOURCING: Introduction to sourcing. Sourcing – local/national: Handloom / Khadi; Powerloom; Millmade. Sourcing – international.
II	TYPES OF FABRICS, HANDLING AND USAGE (With reference to finishes / textures / colours / performance / durability): Cotton – buckram, cambric, canvas, cheesecloth, muslin, seersucker, poplin, organdy, voile, denim (heavy, medium and light weight) etc. Wool & wool blends – gabardine, suitings, tweeds, flannel, houndstooth etc. Silk – crepe, plisse, ottoman, silk jacquard, shot silk, charmeuse silk, noile, dupion silk, chanderi silk, tussar, eri, muga, matka silk, organza etc. Viscose – chiffon, georgette, net lace, shantung, glass nylon, satin, taffeta etc. Polyester – chiffon, georgette, art silk etc. Pile fabrics (cotton and synthetic) velvet, velveteen, corduroy etc. Double jersey knit – knits, lycra etc. Non- woven fabrics – suede, napa, rexine etc. Fake fabrics. Embroidered fabrics. Heat-set fabrics. Foil printed fabrics.

III	NON-TEXTILE MATERIAL (Types and usage): Leather. Fur. Feather. Skins of hairless species (eg. snakes, crocodiles etc.).
IV	GARMENT TRIMMINGS (Types and usage): Facings, interfacings. Linings. Interlinings Trims and laces. Closures – zippers, buttons, hooks, buckles, rivets etc. Elastics etc.
V	TECHNICAL AND SMART TEXTILES (Overview and usage): Protech (Protective textiles). Clothtech (Clothing Textiles). Geotech (Geo-textiles). Hometech (Domestic Textiles). Oekotech or Ecotech (Environmentally friendly textiles). Packtech (Packaging textiles). Sporttech (Sports textiles). Medical textiles. Smarttextiles.

Suggested Assignments

- Conduct a market survey and collect various fabric swatches of same colour but different fiber content/fabric categories/designs/texture etc. and catalogue the same.
- Analyze the sourced fabric swatches (any ten) on the basis of: Fiber content; Yarn count; Weave/knit analysis; Fabric detail (light, medium, heavy weight); Cost etc.
- Review atleast four research articles on any new fiber or fabric (technical or smart textiles) introduced in the market/industry and make a presentation on the same.

Suggested Visits

- Local market
- Boutiques
- Old city market
- Tailors' shop
- Mill showrooms (Raymond, Bombay dyeing, OCM, etc.)

Textbooks

- Kadolph, Sara J., Textiles (10th Edition), Dorling Kindersley (India) Pvt. Ltd., 2009
- Clarke, Sarah E. Braddock, Techno Textiles – 2, Thames & Hudson, 2007
- Quilleriet, Anne-Laure, The Leather Book, Assouline Publications, 2004
- Khatwani, P.A., Technical Textiles, NCUTE, 2002

Aldrich, Winifred, Fabric, Form and Flat Pattern Cutting, Blackwell Science Inc., 1996

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Fourth Year
Seventh Semester

Major Discipline Specific Core Course-I

BFA-701	PRODUCTION TECHNIQUES	4 CREDITS
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Objectives

- To provide a comprehensive overview of the production process of garment manufacturing
- To understand the technique of mass production of ready-to-wear apparel and evaluation of their quality
- To develop the understanding of relationship of cost to quality of readymade garments
- To understand the preparation required for mass production of garments
- To understand the various assembly line options in garment manufacturing units

Learning Outcomes

- Become aware of the industrial process of mass production of clothing Understand the importance of researcher, designer and merchandiser in the production of ready-to-wear garments
- Understand the need of production planning for optimum utilization of resources and be able to appreciate its relationship to cost reduction and increase of profit margin in the apparel production units
- Be able to understand how quality and cost of production are balanced
- Become aware of preparatory steps, production processes and post production operations of the apparel industry
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Unit	Topics
I	<p>GARMENT INDUSTRY Overview of the garment industry Main sectors of the garment industry</p>
II	<p>PRODUCTION PLANNING Evaluation of the previous line and trend analysis. Design, sourcing and costing</p>
III	<p>PRE-PRODUCTION Fabric testing and approval Garment specifications Approval of colour and shade Care label and other label approval Making preproduction garments Making production Marker making- Marker planning and production, requirements of marker planning, methods of marker making</p>
IV	<p>PRODUCTION Spreading- requirements of spreading, methods of spreading, nature of fabric packages Cutting – objectives, methods of cutting, cutting systems Preparation of cut work for the sewing room- bundling, ticketing Fusing- advantages, requirements and methods of fusing Assembly</p>

	(sewing) of production garment - progressive bundle system, unit production system, modular manufacturing, flexible manufacturing Sewing-stitch types, seam types, types of sewing needles, types of sewing threads
V	POST PRODUCTION Wet processing- garment softening, colour removal, colour addition, wrinkle prevention, etc. Pressing- purpose of pressing, pressing equipment and method Garment finishing- adding finishing details, trimming, inspecting, repairing and rework of any defects, pressing, folding and packing

Suggested Assignments

- Assignment 1: Case study of a garment manufacturing unit.
- Assignment 2: Take any 5 ready-to-wear garments from your wardrobe. Compare and contrast the following in selected garments-
 - fabric and fabric structure
 - type of stitches
 - embellishment
 - price
 - label
 - garment details
- Assignment 3: Prepare a marker plan of a men's shirt for a plain solid colour fabric. Utilize fabric optimally with least fabric wastage.
- Assignment 4: Prepare a marker plan of a ladies top for a unidirectional fabric. Utilize fabric optimally with least fabric wastage.

Suggested Visits

- Garment manufacturing units
- Garment trade fairs

Retail outlets

Textbooks

- Carr, H., Latham, B., The Technology of Clothing Manufacture, 2nd Edition, Blackwell Science Publication
- Cooklin, G., Introduction to Clothing Manufacture, Blackwell Scientific Publication
- Cooklin, G., Garment Technology for Fashion Designer, Blackwell Publishing, 2008.
- Brown, P. & Rice, J., Ready-to-wear Apparel Analysis, Prentice Hall, Inc., New Jersey, 2001.

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Second Year
Third Semester

Major Discipline Specific Core Course-II

BFA-302 ELEMENTARY TEXTILES 4 CREDITS

Objective: To get student familiar with the knowledge and skills related to textile science is essential to provide a comprehensive insight into the basic knowledge about fibres, yarns and relevant properties affecting the ultimate performance and use of fabrics by the consumer.

Learning outcome:

- Knowledge about identification of fibre through some test.
- Knowledge of yarn & its twist
- Knowledge of different types of weaves
- Able to understand the process of colour fastness

UNITS	TOPICS
I	Identification of Fiber- Physical, Microscopic, Burning, Chemical test
II	Yarn Identification: Types of twist, Yarn Count
III	Fabric Analysis: Dimensional Stability, % Shrinkage, Width of the Fabric, Thread Count, GSM,
IV	Colour Fastness – Fastness to Perspiration, Wet and dry Crocking, Sunlight fastness, Dry heat and wetting.
V	Identification of weave- Make sample of Plain weave, Stiffness of a Fabric

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT
Syllabus-B.F.A HONOURS. (Bachelor of Fine Arts)
FASHION DESIGNING
Year/Semester wise Titles of the Papers
LIST OF SUBJECTS AND SUBJECT CODES FOR HONS

Second Year
 Third Semester

Major Discipline Specific Core Course-III

BFA	Dying & Printing	4 Credits
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Objectives

- To familiarize with various classes of dyes and suitability of dyeing different fabrics with them
- To introduce various laboratory methods for determining the fastness properties of dyed material
- To introduce various techniques of surface enhancement through dyeing and printing
- To enhance the creative skills through innovative use of dyeing and printing techniques for designing

Learning Outcomes

- Be able to understand and appreciate the compatibility of various dyes with specific fabrics
- Be aware of methods to check colour fastness of fabrics
- Be able to practice the techniques of tie-dyeing, batik, block and screenprinting for surface ornamentation
- Have knowledge of traditional art of using these techniques to develop contemporary designs
- Be able to combine different techniques and create innovative designs

Unit	Topics
I	INTRODUCTION TO DYEING TECHNIQUES: Dyeing of different fabric types (cotton, wool and silk) with different classes of dyes (direct, reactive, naphthol, acid, Sulphur etc.). Development of shade cards of different dye classes on different fabrics. Dyeing of different non-fabric material: Fibers; Yarns; Laces; Zippers; Elastics; Plastic buttons etc.
II	EVALUATION OF COLOR FASTNESS: Sunlight, Rubbing / crocking, Wash fastness.
III	INTRODUCTION TO RESIST DYEING TECHNIQUES: Tie – Dye: Marbling, ruching, knotting, fan-folding, tritik, clamping, circular binding, spiral tying, shibori etc.; Traditional techniques – bandhej and leheriya from Rajasthan and bandhani from Gujarat etc. Batik: Exploration with different proportions of bee’s wax and paraffin wax; Traditional techniques batik from West Bengal, Indonesian batik, African batik etc. Product development.

IV	INTRODUCTION TO PRINTING TECHNIQUES: Block printing - buti, buta, bel, jaal, border. Screen printing. Stencil printing. Product development.
V	Pre-treatments given to Fabric- De-sizing, Scouring, Bleaching.

Project-1: Prepare four products using tie & dye, block, stencil and screen printing each. Product could be – home furnishing item such as cushion cover, runner, table cover any accessory or running fabric for a garment.

PROJECT – 2

- Maintain a file of swatches dyed with different dye classes and their shade cards.
- Also document the results obtained from the various color fastness tests on these dyed fabrics
- Develop swatches of the various tie-dyeing techniques
- Develop swatches of various batik techniques
- Develop swatches of different printing techniques

NOTE: The students are required to maintain a portfolio of the work done during the module and submit at the end of the semester.

Suggested Visits

- Local roadside dyers
- Dyeing units
- Block printing units
- Screen printing units
- Pilkhuwa (U.P.) – for block and screen printing
- Jaipur (Rajasthan) – for tie-dye and blockprinting
- Dhamadka Village (Gujarat) – for Ajrakhprinting
- Shanti nicketan (West Bengal) – for batik

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Second Year
Fourth Semester

Major Discipline Specific Core Course-II

BFA-402	Fabric Construction	4 Credits
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Objective: To familiarize student with different types of looms and its parts.

- To understand the working procedure of loom.
- To learn about working procedure of shed.
- to learn about motion of pick.
- To understand how to develop a plan for weaving.

Learning outcomes:

- Able to understand different parts of loom
- Able to understand working procedure of shed.
- Able to understand about working procedure of pick.
- Able to develop plans for different types of pick.

UNITS

TOPICS

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|-----|---|
| I | Demonstration of various parts of handloom |
| II | To study different types of sheds |
| III | To study the over pick and under pick motions |
| IV | Prepare peg plan, draft, Shed formation and design for the following :
basic weaves- Plain, Rib, Basket, Twill and its derivatives, Satin
Sateen. |
| V | Weaving basic weaves- Plain, Rib, Basket, Twill and its derivatives,
Satin Sateen. |

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Second Year
Third Semester

Major Discipline Specific Core Course-III

BFA-403	FABRIC STUDIES & SEWING	4 Credits
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Objectives

- To understand the sewing behaviour of various fabrics
- To learn the finishing techniques for garments viz a viz the physical properties of fabrics
- To acquire knowledge of various types of seams, seam finishes and hem finishes etc. viz a viz their suitability for different fabrics
- To understand the suitability of different fabric closures and their application for various fabrics
- To learn the causes of sewing defects and their rectification

Learning Outcomes

- Be able to handle different types of fabrics
- Understand the finishing techniques in a garment with regard to the physical properties of the fabrics
- Be able to apply appropriate seam and hem finishes in various types of fabrics and garment components
- Acquire the skill of producing finished seams
- Be able to identify different types of sewing defects and their possible solutions

Unit	Topics
I	<p>HAND STITCHES: Padding stitch – to attach interfacing to the outer fabric. Slip basting- for matching of plaids, checks, strips and large prints. Heavy duty basting- for joining different sections of heavy garment such as denim, gabardine, tweeds, flannel, hounds’ tooth etc.</p> <p>Faggoting stitch- for joining two fabric sections with a space in between. French tack- for linking two separate garment sections. Hem stitch- for linens and handkerchiefs</p>

II	<p>SEAMS: Cornered - corner finishing of light weight fabrics such chiffon, georgette, shantung etc., medium weight fabrics such as seersucker, poplin, tussar silk etc. and heavy weight fabrics such as suede, corduroy etc. Bias bound- for unlined garments. Hong Kong- for heavy fabrics. Net bound- for fabrics such as velvet or chiffon etc. Flat felled – for sports and children’s wear. French- for sheer fabrics. Self-bound- for light fabrics. Hair line- for collars, cuffs and facings in sheer fabrics. Zigzag- for fur and fake fur fabrics. Double stitched seam- for very textured sheers such as heavy lace, also for knits- tricot and jersey etc. Over lock stitch- for knits. Lapped- for eliminating bulk especially on interfacing and interlining. Corded- for fabrics used in apparel and home furnishings. Seaming pile fabrics- fabrics of short pile and long pile. Joining unlike fabrics- such as knits to woven, pile to smooth, etc.</p>
III	<p>HEMS: Turned up hems. Uncovered hem edges: Turned and stitched edge (suitable for light weight fabrics); Stitched and pinked edge (suitable for fabrics that fray little or not at all); Stitched and overcast edge (suitable for medium - heavy to heavy weight fabrics that fray); Zigzagged edge (suitable for knits). Covered hem edges: Seam binding (for fabrics that fray); Bias tape (for garments with a flared shape); Hong Kong finish (suitable for heavy or bulky fabrics). Double-stitched hem- for very heavy fabrics. Fusing a hem with fusible web (a sheer nonwoven material that melts). Stiffened hemlines- suitable for velvet and satin fabrics. Faced hems (for garments with minimal flare). Enclosing a hem edge with binding. Mitering: Mitering turned-up hems; Mitering a flat trim; Mitering a bias facing; Mitering bindings.</p>
IV	<p>SEWING: Module I: Introduction to sewing machines and parts, equipment and processes Module II: Basic stitch and seam types gathers tucks, pleats, zippers Module III: Necklines, plackets, pockets, collars, basic bodice modules iv: dart manipulation-basic top.</p>
V	<p>WORKING WITH TRIMS AND FASTNERS: Application of different trims and fasteners on different fabrics. Application of laces. Hook and eye. Snap fastener. Button and button hole. Button loops. Shank buttons, etc.</p>

Suggested Assignments

- Develop fabric samples of various types of hand stitches (as mentioned in Unit –I) using appropriate fabric for each stitch (minimum two types of fabric samples for each stitch).
- Develop fabric samples of different types of seams and seam finishes (as mentioned in Unit-II) using suitable fabric for each seam (minimum two types of fabric samples for each seam).
- Develop samples of different types of hems using appropriate finishing techniques on suitable fabrics (minimum two samples from each category given in Unit- III).

- Finish samples of different types of fabrics using appropriate techniques of mitering (as mentioned in Unit III).
- Observe and document sewing defects in garments and suggest solutions for each defect.
- Develop samples of different types of fasteners and trims on various types of fabrics (minimum two types of fabric samples for each fastener and trim).

NOTE: All assignments to be submitted in the form of a portfolio. All swatches should be properly mounted and labelled.

Suggested Visits

- Market
- Boutiques
- Old city market
- Tailors' shop

Textbooks

1. Carr H. & Latham, B., The Technology of Clothing Manufacture, Blackwell Scientific Publication, 1984
2. Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
3. Reader's Digest Association, New Complete Guide to Sewing: Step by Step Techniques for Making Clothes and Home Accessories, 2005
4. Shoben, M. M. & Ward, J. P., Pattern Cutting and Making Up: The Professional Approach, CBS Publishers & Distributors (P) Ltd., New Delhi, 1997.

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honors (Bachelors In Fine Arts)
Textile Design

Third Year
Fifth Semester

Major Discipline Specific Core Course-II

BFA-502	INTRODUCTION TO DRAPING	4 Credits
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Objectives

- To introduce the art of draping
- To acquaint with the basic principles of draping
- To develop the skill and ability to design and develop patterns for different garments based on body measurements and adaptations
- To interpret and transform the given design into a draped garment
- To enable students to create their designs on a three-dimensional form using draping method

Learning Outcomes

- Be able to convert flat fabric into a garment using the principles of draping
- Be able to understand the sense of proportions and placement of style lines
- Be able to understand and analyze proper fit
- Be able to appreciate the importance of the grain of the fabric in relation to design
- Be able to translate a design into a finished garment

Unit	Topics
I	INTRODUCTION TO DRAPING: Basic draping tools. Draping terminology. Landmarks on a dress form. Preparation of fabric for draping. Draping principles
II	BASIC PATTERNS: Basic two dart bodice – front and back. One dart bodice. Basic sleeve. Basic skirt- front and back.
III	BODICE VARIATIONS: Dart manipulation- conversion of darts into gathers, tucks and pleats. Princess bodice and its variations. Bodice with yoke.
IV	VARIATION OF COLLARS: Mandarin. Convertible – shirt collar. Peter pan. Shawl. Notched collar.
V	VARIATION OF YOKES: Shoulder. Midriff. Hip.
VI	VARIATION OF SKIRTS: A-line skirt. Flared skirt. Circular skirt. Pleated skirt- knife and box pleats. Skirt with yoke.

Suggested Assignments

- Select any design and see the drape obtained by using different cotton fabrics (for example stripes, checks, colour etc)

- Innovative draping with different types of non-textile material (newspaper, foils, non-woven etc.)

Textbooks

1. Amaden Conie, The Art of Draping, Fairchild, 1994
2. Bray Natalie, Dress Fitting, Om Book Services, 1999
3. Annette Fischer, Construction, AVA Publication, 2009
4. Jaffe Hilde, Draping for Fashion Design, Prentice Hall Inc.,1993

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Third Year
Fifth Semester

Major Discipline Specific Core Course-III

BFA-503	ELEMENTARY PATTERN MAKING	4 Credits
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Objectives

- To impart comprehensive knowledge of patternmaking
- To introduce the various methods of patternmaking and types of paper patterns
- To impart knowledge on the importance of body measurements for obtaining a perfect fit in garments
- To extend knowledge of pattern development through the flat pattern method
- To acquaint with the principles of dart manipulation
- To enable the students to develop patterns and test fit the same on dress forms

Learning Outcomes

- Understand the relation of pattern to body measurements
- Skill of developing paper patterns of required style and fit
- Be able to adapt standard patterns to produce patterns of various styles of garments
- Be able to apply principles of dart manipulation and flat pattern making to create different styles
- Be able to analyze the design details and produce patterns which are an exact replica of the designs

Unit	Topics
I	INTRODUCTION TO PATTERNMAKING: Patternmaking tools. Patternmaking terms. Types of patterns. Balance line terms. Information to be mentioned on patterns. Different body types. Measuring techniques: Circumference, Vertical and horizontal measurements. Individual measurements. Measurements from readymade garments. Size charts.
II	DEVELOPMENT OF BASIC BLOCKS (Pattern development and test fit on muslin): Adult bodice block. Adult sleeve block. Basic skirt. Torso.
III	DART MANIPULATION (Test fit on muslin of at least one design from each category): Single and two dart series by slash-spread and pivotal transfer technique. Princess line foundation. Designing with darts: Dart clusters and dart equivalent; Graduated and radiating darts; Asymmetrical dart; Intersecting dart; Dart converted into style lines.
IV	ADAPTATION OF ADULT BASIC BLOCKS: Bodice block with yokes. Bodice block with pleats. Skirt block: A-line, Flared, Gathered, Gored. Torso: One-piece princess line.
V	GARMENT COMPONENTS: Collars. Necklines. Lapels. Sleeves. Cuffs (Peter Pan. Mandarin. Shirt. Sailor. Shawl. Polo neck, Puff. Cap. Petal. Shirt maker. Lantern. Cowl. Bishop. Kimono. Raglan. Drop shoulder. Tiered. Peplum. Peg. Handkerchief (4-pointed hem). Pleated (with yoke) – knife, box, inverted. Built up waist and built down waist)

NOTE: Students are required to maintain a portfolio of the patterns developed in Units I, II and IV. Every pattern will be supported by:

- Step by step process of pattern development
- Layout for cutting of pattern on fabric (miniatures of the original pattern) For unit III the students are required to maintain a separate file which will include the miniatures of patterns of various designs and their final construction on fabric.

Suggested Assignments

- Analysis of various designs (visuals provided by the faculty or from magazines, internet etc.) and pattern development of the same.
- Keeping the paper patterns of skirts/bodices in mind create innovative designs with respect to selected fabric swatch based on the knowledge gained during the course.

Suggested Visits

- Pattern developers at local tailoring shops and boutiques.
- Sampling department of any nearby garment manufacturing unit.

Textbooks

- Aldrich Winifred, Metric pattern cutting for women's wear, 5th Edition, Blackwell publishing, 2008
- Armstrong H. J., Pattern Making for Fashion Design, Longman, 2003
- Shoben, M.M., Ward, J.P., Pattern cutting and Making up The Professional, Approach, CBS Publishers & Distributors (P) Ltd., 1999

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Third Year
Sixth Semester

Major Discipline Specific Core Course-II

BFA-602	Textile Testing & Quality Control	4 Credits
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Objectives

- Student must be familiar with different types' quality aspects of fabric
- To understand how to measure yarn
- To understand how to measure weight of yarn
- To understand how to check fabric shrinkage
- To understand how to check colour fastness
- to understand how to check percentage of blends

Learning Outcomes

- Able to identify staple and filament yarn
- as well as their twisting method
- Able to measure weight of yarn
- Able to check fabric shrinkage
- Able to check colour fastness
- Able to check percentage of blends

Unit	Topics
I	Measurement of yarn numbers from large and small length samples.
II	Yarn numbering system and Measurement through direct and indirect numbering system. Determination of Twist S and Z twist. Determine the twist per inch (TPI)
III	GSM / Weight per unit area. Determine the percent fabric shrinkage.
IV	Test the colour fastness of the dyed samples- Washing, Rub, Perspiration Crocking- dry & wet, Ironing –Dry & wet.
V	Identification of blended fabrics and determine the percentage of the blends. Visit to a textile testing centre

Textbooks

- Anita, A. Stamper, Sue Humphries Sharp, Linda B, Donnel, Evaluating Apparel Quality, Fairchild Publications, 1988
- Brown, P. & Rice, J., Ready-to-wear Apparel Analysis, Prentice Hall, Inc., New Jersey, 2001
- Kadolph, S. J., Quality Assurance for Textiles and Apparel, Fairchild Publications

- Mehta, P, An Introduction to Quality Control for Apparel Industries, ASQC-Quality Press Mared Dekker, Inc.
- Mehta, P. V. and Bharadwaj, S. K., Managing Quality in the Apparel Industry, New Age International (P) Limited, Publishers,1998
- Stamper, A. A. & Linda B. D., Evaluating Apparel Quality, 2nd edition., 2005.

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Third Year
Sixth Semester

Major Discipline Specific Core Course-III

BFA-603	GARMENT CONSTRUCTION TECHNIQUES	4 Credits
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Objectives

- To understand the basic hand sewing techniques and various methods of garment construction
- To develop the skill of operating a sewing machine
- To understand the utility of seams, gathers, pleats, tucks, etc. as used in garments both for construction and as design feature

Learning Outcomes

- Understand and appreciate different kinds of hand and machine stitches, seams and seam finishes
- Be able to demonstrate attachment of fasteners on garments
- Be able to stitch basic bodice with darts and check fitting of the same on the dress form
- Develop skill of incorporating design details by using tucks, pleats, gathers, etc. On the basic bodice

Unit	Topic
I	INTRODUCTION TO TOOLS: Sewing machines. Various parts of a machines and their functions. Threading the machine. Care & maintenance of sewing machine. Common machine defects and remedies. Sewing equipment's- measuring tools, marking tools, cutting tools, needles, pressing tools, etc.
II	DARTS, TUCKS, PLEATS AND GATHERS: Darts- single, double dart. Tucks- space, pin, shell & cross tucks etc. Pleats- knife, box, inverted box, sunrays pleats etc. Gathers- gathers and shirring – with and without elastic.
III	PLACKETS AND THEIR VARIATIONS: Even hem. Wrap and projection. Continuous wrap and projection. Kurta placket.
IV	FINISHING OF NECKLINES: Shaped facing. Bias facing. Bias binding.
V	POCKETS: Patch pocket and its variations. Flap pocket and its variations. In-set pocket and its variations. Bound pocket and its variations.

Textbooks

- Crawford, C. A., A Guide to Fashion Sewing, Fairchild Publications, 2008
- Reader's Digest Association, New Complete Guide to Sewing: Step by Step Techniques for Making Clothes and Home Accessories, 2005
- Shoben, M. M. & Ward, J. P., Pattern Cutting and Making Up: The Professional Approach, CBS Publishers & Distributers (P) Ltd., New Delhi, 1997 Reference Material
- Bane, A., Creative Clothing Construction, Mc Graw-Hill Book, 1966
- Carr H. & Latham, B., The Technology of Clothing Manufacture, Blackwell Scientific Publication, 1984
- Clair, B. S., Couture Sewing Techniques
- Clair, B. S., The Complete Book of Sewing Short Cut, Sterling Publication, 1981
- Cooklin, A.G., Garment Technology for Fashion Designers, Black well Science, 1997

- Cooklin. G., Introduction to Clothing Manufacture, Blackwell Scientific Publication, 2000
- Eaton, J., The Encyclopedia of Sewing Techniques, Hamlyn Publishing, 1986
- Fischer, Construction, AVA Publication, 2009
- Liechty, E.G., D.N. Potterberg, and J.A. Rasband, Fitting and Pattern Alteration: A Multi- method approach, Fairchild Publication, New York, 2010
- Singer Sewing, Creative Publication International, 1999

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Fourth Year
Seventh Semester

Major Discipline Specific Core Course-II

BFD-702

Design & Development of Knit Wear

4 CREDITS

Objectives:

- To research and analyze fashion trends of existing knitwear patterns To make them handle different knitted fabrics
- To analyze design concepts and prepare knit patterns for range development and production
- To develop and produce knitwear fashion products To develop the
- skill for creating knitwear Collection

Unit	Topic
I	Research and sourcing of trends (past and present) knit fabrics, embellishments, construction and finishing details etc.
II	Selection of a theme (based on inspiration and research) Preparation of a story board Initial design explorations Final Illustrations
III	Formulation of specification sheets Development of paper patterns
IV	Sourcing of material required (fabrics, trimmings and accessories) Construction and finishing of garments
V	Accessorizing the collection Presentation of the group collection to ajury

Textbooks

- Donofrio-Ferrezza , Hefferen Marilyn, Designing a Knitwear Collection
- Downey Gail, Conway Henry, Knit Couture: 20 Hand-Knit Designs from Runway to Reality, St. Martin's Press, 26-Dec-2007
- Karapetyan Berta, Runway Knits: 30 Fashion-Forward Designs, Potter Craft, 2007
- Buller Kate, Hatton Sarah, Fresh Fashion Knits, Crown Publishing Group, 2010

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Textile Design

Fourth Year
Seventh Semester

Major Discipline Specific Core Course-III

BFD-703

FABRIC ORNAMENTATION

4 CREDITS

Objectives

- To enhance the skills of surface adornment on textile material To understand the nuances of visualization and ideation process
- To get introduced to various techniques of fabric deconstruction, layering, combining and texturing for surface regeneration
- To develop the ability to interpret, articulate and represent emotive qualities in surfaces through application of different techniques and material

Learning Outcomes

- Become aware of and understand various techniques of fabric deconstruction and reconstruction for surface development
- Be able to develop skills to enhance the aesthetic value of any fabric through ornamentation
- Enhance the creative skills in developing new concepts through visualization and ideation to replicate an inspiration
- Understand the scope for design intervention and innovation in using these techniques for creative and contemporary product development

Unit	Topic
I	HAND EMBROIDERY: Basic stitches – running and variations, back, double running, chain and variations, blanket, herringbone, cross, stem, couching, satin, French knots, bullion stitch etc. Specialty embroideries – black work, hardanger, needlepoint, drawn thread etc. Mirror work, sequin work, bead work etc. Appliqué and patch work. Quilting. Smocking. Lace work crochet, macramé.
II	LAYERING OF FABRICS Students are required to explore the various techniques of layering using different types of fabrics in at least ten different ways. The developed swatches should be properly mounted, labelled and presented in the form of a portfolio.
III	DECONSTRUCTION Students are required to explore the various techniques of deconstruction of fabrics (pulling out yarns, cutting in places, developing empty areas etc.) in at least ten different ways. The developed swatches should be properly mounted, labelled and presented in the form of a portfolio.

IV	<p>COMBINING / JOINING FABRICS</p> <p>Students are required to explore the various techniques of combining or joining surfaces using different types of fabrics in at least ten different ways. The developed swatches should be properly mounted, labelled and presented in the form of a portfolio.</p>
V	<p>TEXTURED SURFACES</p> <p>Students are required to develop at least ten different textures on various types of fabrics using different techniques (puckering, pleating, stitching, couching, quilting, 3D textures etc.). The developed swatches should be properly mounted, labelled and presented in the form of a portfolio.</p>

NOTE:

All projects are to be done by individual students. The students will have to prepare a portfolio of all work done during each project and submit for evaluation and the complete portfolio should be submitted at the end of the course for final evaluation.

The art work and photographs have to be preserved and digitized for compilation towards the development of the Art Portfolio.

Suggested Visits

- Craft exhibitions
- Craft bazaars Design studios
- Local export houses

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachelors In Fine Arts)
Textile Design

Fourth Year
Eight Semester

Major Discipline Specific Core Course-II

BFA-802	INTERNSHIP	4 CREDITS
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Objectives

- To appreciate the different aspects of the fashion and apparel industry To learn the functioning of the industry and be able to work on a project assigned by the industry
- To study the current trends in the market, interpret the same to create own concepts

Learning Outcomes

- Be able to develop the skills to analyze the company profile
- Be able to compile the collected data of the company for presentation in the form of a document
- Be able to create a collection based on the project by following the design process

INTERNSHIP BRIEF FOR THE STUDENTS

Unit I DESIGNING

- Components of a Business Oriented Collection
- Factors Contributing to a Commercial Collection
- Interpretation of Key Forecast
- Decision Making On Colours
- Trade Sketching
- Design Development Sheets
- Range Planning as a Synthesis Of Creativity & Utility
- Criteria for Mass Production / Prêt

Unit II SOURCING

- Methods of Sourcing
- Vendors – Terms, Conditions & Policies
- Fabrics

UNIT III – FABRICS

- Processing & Printing accessories
- Different Types of Fabrics – Developments & Production
- Different Types of Printing, Sampling & Production
- Different Types of Dyestuff & Applications

Unit IV SAMPLING

- Process Planning
- Selection & Managing Workforce Interaction, Communication & Coordination Pattern Making
- Cutting
- Quality Measures Fit
- Grading
- Finishing & Packing

Unit V OTHERS

- Background of the Organization

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honors (Bachelors In Fine Arts)
Textile Design

Fourth Year
Eight Semester

Major Discipline Specific Core Course-III

BFA-803	DESIGN PROJECT	4 CREDITS
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Objectives

- To produce an innovative and appropriate portfolio which emphasizes an original yet commercially realistic approach to the collection
- To source an innovative range of appropriate fabrics and trimmings
- To analyze and evaluate a range of design concepts from basic blocks into accurate production patterns and toiled prototypes, showing technical expertise in construction and in aesthetic interpretation and evaluation of two-dimensional concepts into three dimensional and visually appealing
- To apply effective time management and plan individual schedules for the production and completion of work and demonstrate the ability to evaluate, analyze and verbally summarize the value of design and technical work against self-determined criteria

Learning Outcomes

- Be able to demonstrate an ability to research, analyze, appraise and synthesize appropriate contextual information related to one's design collection
- Be able to identify and communicate clear aims and objectives related to the client and user requirements for the proposed design collection through production of a well-conceived and structured workingbrief
- Be able to demonstrate the ability to follow the design process to develop a design collection showcasing one's design capabilities and prowess most effectively
- Be able to demonstrate an ability to evaluate and assimilate research findings into a well-structured and professionally presented design collection befitting the client requirements

COURSE CONTENT

BRIEF

The design collection is the final result of assimilation of all the inputs received during the preceding semesters. It is a creative presentation of the students design capabilities coupled with technical skills. It is an opportunity to realize design potential within the parameter of a time-frame by dedicated research, development and execution of a small, commercial or conceptual collection. This is to be supported by evidence of research, analysis, ideation, conceptualization, effective sourcing, finishing and critical presentation of the theme. The collection should preferably be targeted towards a specific season, customer profile and price range. It is expected that the students will pursue

necessary steps in their design process and its evolution. It should be an independent endeavor of the student with necessary support from the industry and the institute by way of sponsorship and encouragement.

Toiles should be constructed with a high level of insight and understanding of technical specification requirements, showcasing skills in problem identification and solving. Emphasis should be laid on style interpretation and decision making in all aspects of toile making i.e. silhouette, line and proportion, detail and fitting.

Each student's work should concentrate on encouraging a mature and self-

motivated approach towards the production of a creative and technically sound fashion collection.

METHODOLOGY

- Each individual student will develop a full range of 5-8 garments for their final design collection. Each collection should ideally have a target market and could be visualized for a specific occasion from any one of the categories –party wear, clubwear, sportswear, beachwear/resort wear, uniform, casualwear, formalwear etc. for men or women or kidswear with presentation, promotional planning and execution. Ensembles should be suitably accessorized.
- The students will follow the complete design process of research, concept development, sourcing, prototype development, finishing, accessorizing and presentation.
- Each student will first select an inspiration from themes like festivals, photographs / paintings, ideology (royalty / mughal / fine living / contemporary lifestyle etc.), emotion (anger / joy / frustration / companionship etc.), current events, architecture or any other. Both the inspiration and the context need not be restrictive since the theme provides for a wide scope ranging from the historical, contemporary to futuristic interpretations and adaptations.
- They will then conduct in depth research on their selected inspiration and then develop their concept for the collection. The research should have a focus in an aesthetic, technical, visual, marketing or historical point of view and must demonstrate, the integration of knowledge with aspects of the course. Based on the theme, research, analysis and concept, the students will then develop their mood board – two or three dimensional and color board.
- Next, they will develop their fabric board / swatch board with different and appropriate textures, colors, drapability / weight, transparency etc. They can also explore with various fabric development techniques for their fabrics. The students will then develop sketches for garments for their collection (1520).
- Thereafter they will explore sampling of various seams / finishes / embroideries and other fabric / surface developments for their range of garments
- Based on the theme and their fabric and sampling explorations, the students will source appropriate material for their collection.
- Next, develop paper patterns and toile prototypes for the selected garments with proper labelling, instructions and symbols etc. mentioned.
- Thereafter, they will develop their final finished garments. Attempt a good fit with a clean finish for an impeccable design quality.
- All garments must be illustrated as accurate working/specification sheets.
- The students are also required to work out a promotional planning strategy for their collection.
- Professional photo shoot of each student's collection to be organized
- At the end of the project, the students will present the complete ensemble with their portfolio of design research and development work. Also submit the technical file and market research report.
- Final collection of garments to be displayed in a fashion show or well arranged static display which would include
 - Art portfolio
 - Research process
 - Design evolution
 - Sourcing
 - Accessories etc.

Institutional Support

- Strong technical staff support to be provided by the institute
- Juniors should be attached to the seniors in their final collection work so that they get opportunity to learn and seniors get some support but done with prior briefing what line of work.
- Practice of redoing should be encouraged to get perfection
- Lab. Assistants and tutors should not give contradictory information to the students

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Fourth Year
Eight Semester

Major Discipline Specific Core Course-I

BFA-801 ENTREPRENEURSHIP AND DESIGN MANAGEMENT 4 CREDITS
Objectives

- To understand the concepts of entrepreneurship
- To know about the different types and kinds of entrepreneurship
- To inculcate knowledge about different barriers of entrepreneurship To gain knowledge about methods of identifying and selecting entrepreneurial ideas
- To acquire financial management skills
- To gain knowledge about steps involved in developing a project proposal

Learning Outcomes

- Understand the meaning and concept of entrepreneurship development Develop appreciation for entrepreneurship as a career
- Develop the ability to identify and plan a project proposal Develop skills in launching and managing an enterprise
- Be able to understand the nuances of financial management

Unit	Topic
I	INTRODUCTION TO ENTREPRENEURSHIP Concept <ul style="list-style-type: none"> • Need and significance Classification of entrepreneur • Types of enterprises classification based on capital, product and ownership • Estimation and mobilization of resources Challenges • Barriers
II	ENTREPRENEURIAL MOTIVATION AND IDEAS <ul style="list-style-type: none"> • Meaning of Achievement motivation • Motivating factors: Internal and External Creativity and idea generation • Selection of entrepreneurial ideas
III	ENTERPRISE MANAGEMENT <ul style="list-style-type: none"> • Managing Production • Managing marketing • Financial management
IV	ENTERPRISE NETWORKING <ul style="list-style-type: none"> • Enterprise resource planning- concept, dynamics and methods • Role of institutions- CII, KVVC, NIESBUD, FICCI and NGOs

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Second Year
Third Semester

Value Added Course

BFA-306	INDIAN TRADITIONAL FOLK ART (MADHUBANI)	2 CREDITS
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COURSE DETAILS: Madhubani painting, also known as Mithila painting, is a traditional and intricate style of folk art that originates from the Mithila region of Bihar, India. This art form is characterized by its vibrant colors, geometric patterns, and the use of natural dyes. Madhubani paintings often depict scenes from Hindu mythology, nature, and daily life. They are typically created by women in the Mithila region and have been passed down through generations.

Unit	Topics
I	Introduction To Madhubani Paintings
II	Motifs And Patterns Adhered
III	Material Used Traditionally For Madhubani
IV	What's Involved And How It's Done
V	Madhubani IN THE MODERN ERA Product Development

TEXTBOOKS

Indian Folk Arts and Crafts

"Folk Art of India" by Martand Singh

"The Painted Word: Indian Folk Paintings" by Jaya Appasamy

"Folk Arts and Social Communication" by M. L. Varadpande

"Handcrafted Indian Textiles: Tradition and Beyond" by Ritu Kumar

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT

Syllabus-B.F.A HONOURS. (Bachelor of Fine Arts)

TEXTILE DESIGNING

Year/Semester wise Titles of the Papers

LIST OF SUBJECTS AND SUBJECT CODES FOR HONS

Second Year
Third Semester

Minor Elective Course

BFA-	INDIAN TRADITIONAL FOLK ART (WARLI)	4 CREDITS
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COURSE DETAILS: The Warli art is based on the concept of **Mother Nature** and the elements of nature are often kept in focus. Since farming is the tribes main way of living, they have immense respect for nature and wildlife for the resources that they provide.

Unit	Topics
I	Introduction to Warli Art
II	Motifs and Patterns Adhered
III	Material Used Traditionally for Warli
IV	What's Involved and How It's Done
V	Warli Art In the Modern Era Product Development

TEXTBOOKS

Indian Folk Arts and Crafts

"Folk Art of India" by Martand Singh

"The Painted Word: Indian Folk Paintings" by Jaya Appasamy

"Folk Arts and Social Communication" by M. L. Varadpande

"Handcrafted Indian Textiles: Tradition and Beyond" by Ritu Kumar

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Textile Design

Third Year
Sixth Semester

Minor Elective Course

BFA	INDIAN TRADITIONAL EMBROIDERY (PHULKARI)	4 CREDITS
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COURSE DETAILS: The Phulkari embroidery first began in Punjab in the 15th century by the women of Punjab. It is the rural handmade embroidery tradition of Punjab and is also known as the folk embroidery of Punjab. Even though Phulkari means floral work, the designs in this embroidery comprised not only flowers but also included various motifs and geometrical patterns and shapes. The Phulkari embroidery is overall very bright, vibrant and it brings color to people's lives. The Phulkari embroidery is very popular worldwide. It was made by women and it celebrates womanhood.

Unit	Topics
I	Origin and Different Types of Phulkari
II	History and Traditions of Phulkari
III	Motifs in Phulkari
IV	The Revival of Phulkari
V	The Making of Phulkari Product

TEXTBOOKS

"Traditional Embroideries of India" by Shailaja D. Naik "Folk Art of India" by "Indian Embroidery" by Rosemary Crill

"Traditional Embroideries of India" by Dr. Jamila Brij Bhushan

"Embroidering Lives: Women's Work and Skill in the Lucknow Embroidery Industry" by Clare M. Wilkinson-Weber

"The Techniques of Indian Embroidery" by Anne Morrell

"Embroidery from India and Pakistan" by Sheila Paine

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Third Year
Sixth Semester

Value Added Course

BFA-606	INDIAN TRADITIONAL EMBROIDERY (KANTHA)	2 CREDITS
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COURSE DETAILS: Kantha is a centuries-old tradition of stitching patchwork cloth from rags, which evolved from the thrift of rural women in the Bengali region of the sub-continent - today the eastern Indian states of West Bengal and Orissa, and Bangladesh. One of the oldest forms of embroidery originating from India, its origins can be traced back to the pre-Vedic age (prior to 1500 BCE).

Unit	Topics
I	<u>Origin and Different Types of Kantha</u>
II	<u>History and Traditions of Kantha</u>
III	<u>Motifs in Kantha</u>
IV	<u>The Revival of Kantha</u>
V	<u>The Making of Kantha Product</u>

TEXTBOOKS

"Traditional Embroideries of India" by Shailaja D. Naik "Folk Art of India" by "Indian Embroidery" by Rosemary Crill

"Traditional Embroideries of India" by Dr. Jamila Brij Bhushan

"Embroidering Lives: Women's Work and Skill in the Lucknow Embroidery Industry" by Clare M. Wilkinson-Weber

"The Techniques of Indian Embroidery" by Anne Morrell

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Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Fourth Year
Seventh Semester

Value Added Course

BFA-706	INDIAN TRADITIONAL EMBROIDERY (SHISHEH)	2 CREDITS
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COURSE DETAILS: Shisha work is a type of applied decorative needlework that is characterised by small pieces of reflective material that are sewn onto a cloth ground material. This technique is also known as mirror embroidery. It is popular in many parts of Asia. The term derives from (Persian) *shisheh* for 'glass'. In parts of India this type of work is also known as *Abhala Bharat* (Hindi)

Unit	Topics
I	Origin and Different Types of SHISHEH
II	History and Traditions of SHISHEH
III	Motifs in SHISHEH
IV	The Revival of SHISHEH
V	The Making of SHISHEH Product

TEXTBOOKS

"Traditional Embroideries of India" by Shailaja D. Naik "Folk Art of India" by "Indian Embroidery" by Rosemary Crill

"Traditional Embroideries of India" by Dr. Jamila Brij Bhushan

"Embroidering Lives: Women's Work and Skill in the Lucknow Embroidery Industry" by Clare M. Wilkinson-Weber

"The Techniques of Indian Embroidery" by Anne Morrell

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Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Fourth Year
Eight Semester

Value Added Course

BFA-806	INDIAN TRADITIONAL FOLK ART (GOND)	2 CREDITS
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COURSE DETAILS: Gond art is a famous art of the Gond tribal community of central India which not only include painting but also include folk dances, songs, and performances. It is performed in per traditional way to preserve and communicate the culture of the Gond tribal community.

Gond painting is mostly made in Patangarh Village in the Dindori district of Madhya Pradesh.

Unit	Topics
I	Introduction to Gond
II	Motifs and Patterns Gond
III	Material Used Traditionally for Gond
IV	What's Involved and How It's Done
V	Gond Art In the Modern Era Product Development

TEXTBOOKS

Indian Folk Arts and Crafts

"Folk Art of India" by Martand Singh

"The Painted Word: Indian Folk Paintings" by Jaya Appasamy

"Folk Arts and Social Communication" by M. L. Varadpande

"Handcrafted Indian Textiles: Tradition and Beyond" by Ritu Kumar

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT

Syllabus-B.F.A HONOURS. (Bachelor of Fine Arts)

FASHION DESIGNING

Year/Semester wise Titles of the Papers

LIST OF SUBJECTS AND SUBJECT CODES FOR HONS

Third Year
Fifth Semester

Minor Generic Elective Course

BFA-	MAKE-UP ARTISTERY	2 CREDITS
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COURSE DETAILS: In the Makeup Artist course, students practice and learn about how to apply makeup that is appropriate for daily needs, how to apply makeup for special days, and high fashion and how to correctly apply makeup when appearing as models for fashion-related photography- both digital and print photography

Unit	Topics
I	Introduction To Make-Up Industry
II	Knowledge Of Products & Tools
III	Everyday Make-Up, Corporate Make-Up, Day & Night Make Up
IV	Party Make-Up, Occasion Make Up, Engagement Make-Up
V	Hairstyling

TEXTBOOKS

"Makeup: The Ultimate Guide"

"Bobbi Brown Makeup Manual: For Everyone from Beginner to Pro"

"Face Forward"

"The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre"

"Color Me Beautiful"

"Make-up Your Mind: Express Yourself"

"Stage Makeup"

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Third Year
Fifth Semester

Minor Generic Elective Course

BFA-604	Window Display	4 CREDITS
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OBJECTIVES

Window displays are a form of advertisement that allow stores to display what they have to offer, both in stock and creativity. How a store chooses to design their window display shows potential customers how much effort they put into their business and the quality of service customers will receive

Unit	Topics
I	Introduction To Window Display
II	Material & method study
III	Types Of Window Displays
IV	Model Layout and miniature
V	Project Displays

TEXTBOOKS

1. "Window Display: New Visual Merchandising"* by Tony Morgan
2. *"Visual Merchandising and Display"* by Martin M. Pegler
3. *"The Art of Window Display"* by Lynne Mesher
4. *"Visual Merchandising: Windows and In-Store Displays for Retail"* by Tony Morgan
5. *"Silent Selling: Best Practices and Effective Strategies in Visual Merchandising"* by Judith Bell and Kate Ternus

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT

Syllabus-B.F.A HONOURS. (Bachelor of Fine Arts)

FASHION DESIGNING

Year/Semester wise Titles of the Papers

LIST OF SUBJECTS AND SUBJECT CODES FOR HONS

Fourth Year

Eight Semester

Skill Enhancement Course

BFA-	Accessories Design	2 CREDITS
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OBJECTIVES

Accessory Design graduates have been able to carve a niche for themselves in traditional as well as emerging sectors of global fashion industry space namely jewellery, body gears, home accessories, craft, furniture, footwear, bag, interiors, and in the realm of Designing experiences. Our graduates have also been able to tap the potential of emerging markets such as User Interface and Experience design, smart wearables, Consumer interface design and product design and online market channels. Many Accessory Design graduates are successful entrepreneurs today.

Unit	Topics
I	Introduction to Accessories Design
II	Material & method study
III	Accessories Designing from different materials
IV	Illustration and layouts
V	Product development and display

TEXTBOOKS

1. "Accessories: Fashion, Design, and Construction" by Kathryn McKelvey and Janine Munslow
2. "Handbag Designer 101: Everything You Need to Know About Designing, Making, and Marketing Handbags" by Emily Blumenthal
3. "The Fashion Designer's Directory of Shape and Style: Over 500 Mix-and-Match Elements for Creative Clothing Design" by Simon Travers-Spencer and Zeshu Takamura
4. "Footwear Design" by Aki Choklat
5. "Fashion Accessories: The Complete 20th Century Sourcebook" by John Peacock

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT
Syllabus-B.F.A HONOURS. (Bachelor of Fine Arts)

FASHION DESIGNING
Year/Semester wise Titles of the Papers
LIST OF SUBJECTS AND SUBJECT CODES FOR HONS

Second Year
Fifth Semester

Minor Generic Elective Course

BFA-	COSTUME DESIGNING	4 CREDITS
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OBJECTIVES

Accessory Design graduates have been able to carve a niche for themselves in traditional as well as emerging sectors of global fashion industry space namely jewellery, body gears, home accessories, craft, furniture, footwear, bag, interiors, and in the realm of Designing experiences. Our graduates have also been able to tap the potential of emerging markets such as User Interface and Experience design, smart wearables, Consumer interface design and product design and online market channels. Many Accessory Design graduates are successful entrepreneurs today.

Unit	Topics
I	Introduction to A COSTUME DESIGNING
II	Material & method study research costume styles, materials, location and time period
III	Work with the production team to understand costume requirements
IV	Illustration and layouts
V	Product development (create costumes and accessories)

TEXTBOOKS

1. **"Accessories: Fashion, Design, and Construction"** by Kathryn McKelvey and Janine Munslow
2. **"Handbag Designer 101: Everything You Need to Know About Designing, Making, and Marketing Handbags"** by Emily Blumenthal
3. **"The Fashion Designer's Directory of Shape and Style: Over 500 Mix-and-Match Elements for Creative Clothing Design"** by Simon Travers-Spencer and Zeshu Takamura
4. **"Footwear Design"** by Aki Choklat
5. **"Fashion Accessories: The Complete 20th Century Sourcebook"** by John Peacock

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honors (Bachelors In Fine Arts)
Textile Design

Fourth Year
Seventh Semester

Skill Enhancement Course

BFA-705	Social Media Management-I	2 CREDITS
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COURSE DETAIL

Social media management is the process of creating, scheduling, analyzing and engaging with content posted on social media platforms. A brand's online presence is managed and optimized through various social media channels to achieve specific marketing and communications objectives.

Unit	Topics
I	<p>Introduction to Social Media</p> <ul style="list-style-type: none"> - Definition and importance of social media - Overview of social media platforms (Facebook, Instagram, Twitter, LinkedIn, Pinterest, YouTube, etc.) - Role and impact of social media in modern marketing
II	<p>Social Media Strategy</p> <ul style="list-style-type: none"> - Planning social media marketing - Audience research and targeting - Setting SMART goals - Defining brand voice and tone
III	<p>Content Creation and Curation</p> <ul style="list-style-type: none"> - Techniques for effective content creation - Types of content (text, images, videos, infographics, etc.) - Building a content calendar - Leveraging user-generated content
IV	<p>Managing Social Media Platforms</p> <ul style="list-style-type: none"> - Facebook marketing and advertising - Instagram strategies and using Instagram Stories - Twitter trends and hashtag strategies - Professional networking on LinkedIn - YouTube channel management and video marketing

V	Social Media Tools and Analytics <ul style="list-style-type: none">- Social media management tools (Hootsuite, Buffer, Sprout Social, etc.)- Analytics tools and reporting- Identifying KPIs and metrics- Interpreting data and measuring ROI
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TEXTBOOKS

"The Social Organization: How to Use Social Media to Tap the Collective Genius of Your Customers and Employees" by Anthony J. Bradley and Mark P. McDonald

"The Social Media MBA in Practice: An Essential Collection of Inspirational Case Studies to Influence your Social Media Strategy" by Christer Holloman

"Social Media for Business: The Small Business Guide to Online Marketing" by Martin Brossman and Anora McGaha

"Social Media Marketing: An Hour a Day" by Dave Evans

"Social Media ROI: Managing and Measuring Social Media Efforts in Your Organization" by Olivier Blanchard

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Third Year
Fifth Semester

Minor Generic Elective Course

BFA-504	BLOGGING-I	4 CREDITS
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COURSE DETAIL

Blogging is the process that implies creating articles, photos, and other forms of content and publishing them on a website. Its characteristics include informal language, a laid-back atmosphere, regular updates, lifehacks, tips, and a high level of customer engagement..

Unit	Topics
I	Introduction to Blogging <ul style="list-style-type: none">- What is Blogging?- History and Evolution of Blogs- Types of Blogs (personal, professional, niche, etc.)- The Role of Blogs in Digital Marketing
II	Setting Up a Blog <ul style="list-style-type: none">- Choosing a Blogging Platform (WordPress, Blogger, Medium, etc.)- Domain Name and Hosting- Blog Design and Themes- Essential Plugins and Tools
III	Content Creation <ul style="list-style-type: none">- Understanding Your Audience- Topic Research and Ideation- Writing Compelling Blog Posts<ul style="list-style-type: none">- Crafting Attention-Grabbing Headlines- Introduction, Body, and Conclusion Structure- Writing Styles and Tone

	<ul style="list-style-type: none"> - Using Images, Videos, and Infographics - SEO Writing Techniques - Keyword Research - On-Page SEO - Meta Descriptions and Tags
IV	<p>Content Strategy</p> <ul style="list-style-type: none"> - Developing a Content Calendar - Consistency and Posting Schedules - Content Pillars and Clusters - Evergreen vs. Topical Content
V	<p>Promoting Your Blog</p> <ul style="list-style-type: none"> - Social Media Marketing for Bloggers - Email Marketing Strategies - Guest Blogging and Collaborations - Using Forums and Communities - Influencer Partnerships

PROJECT: Projects and Assignments

- Setting Up and Launching Your Own Blog
- Creating a Content Calendar
- Writing and Publishing Blog Posts
- Developing a Social Media Promotion Plan
- Implementing Monetization Strategies

TEXTBOOKS

- "ProBlogger: Secrets for Blogging Your Way to a Six-Figure Income" by Darren Rowse and Chris Garrett
- "Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content" by Ann Handley
- "The Art of Social Media: Power Tips for Power Users" by Guy Kawasaki and Peg Fitzpatrick
- "The One Hour Content Plan: The Solopreneur's Guide to a Year's Worth of Blog Post Ideas in 60 Minutes and Creating Content That Hooks and Sells" by Meera Kothand
- "Blog, Inc.: Blogging for Passion, Profit, and to Create Community" by Joy Deangdeelert Cho and Meg Mateo Ijasco

Syllabus For 4- Year Under Graduate Degree
 B.F.A. Honers (Bachlors In Fine Arts)
 Textile Design

Fourth Year
 Seventh Semester

Minor Generic Elective Course

BFA-704	BLOGGING-II	4 CREDITS
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COURSE DETAIL

Blogging is the process that implies creating articles, photos, and other forms of content and publishing them on a website. Its characteristics include informal language, a laid-back atmosphere, regular updates, lifehacks, tips, and a high level of customer engagement

Unit	Topics
I	Monetizing Your Blog <ul style="list-style-type: none"> - Affiliate Marketing - Sponsored Posts and Brand Collaborations - Display Advertising (Google AdSense, Mediavine, etc.) - Selling Products or Services - Membership and Subscription Models
II	Analytics and Performance Tracking <ul style="list-style-type: none"> - Setting Up Google Analytics - Key Metrics to Track (traffic, bounce rate, conversion rate, etc.) - Analyzing Reader Behavior - A/B Testing and Optimization
III	Legal and Ethical Considerations <ul style="list-style-type: none"> - Copyright and Content Ownership - Privacy Policies and Disclaimers - Disclosure of Sponsored Content - Ethical Blogging Practices
IV	Advanced Blogging Techniques <ul style="list-style-type: none"> - Content Repurposing - Using Multimedia and Interactive Content - Podcasting and Vlogging - Leveraging Webinars and Live Streams

V	Quizzes and Assignments <ul style="list-style-type: none">- Practical Blog Management Projects- Final Project: Launch and Presentation of a Fully Functional Blog
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PROJECT: Projects and Assignments

- Setting Up and Launching Your Own Blog
- Creating a Content Calendar
- Writing and Publishing Blog Posts
- Developing a Social Media Promotion Plan
- Implementing Monetization Strategies

TEXTBOOKS

- "ProBlogger: Secrets for Blogging Your Way to a Six-Figure Income" by Darren Rowse and Chris Garrett
- "Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content" by Ann Handley
- "The Art of Social Media: Power Tips for Power Users" by Guy Kawasaki and Peg Fitzpatrick
- "The One Hour Content Plan: The Solopreneur's Guide to a Year's Worth of Blog Post Ideas in 60 Minutes and Creating Content That Hooks and Sells" by Meera Kothand
- "Blog, Inc.: Blogging for Passion, Profit, and to Create Community" by Joy Deangdeelert Cho and Meg Mateo Ilasco

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Fourth Year
Eight Semester

Minor Generic Elective Course

BFA-804	Social Media Management-II	4 CREDITS
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COURSE DETAIL

Social media management is the process of creating, scheduling, analyzing and engaging with content posted on social media platforms. A brand's online presence is managed and optimized through various social media channels to achieve specific marketing and communications objectives.

Unit	Topics
I	Engagement and Customer Service <ul style="list-style-type: none"> - Engaging with followers - Managing customer feedback and complaints - Community building - Social media ethics and best practices
II	Influencer Marketing <ul style="list-style-type: none"> - Identifying and selecting influencers - Collaborating with influencers - Measuring the effectiveness of influencer marketing
III	Legal and Ethical Issues <ul style="list-style-type: none"> - Legal requirements for social media - Copyright and intellectual property rights - Data privacy and security - Ethical marketing practices
IV	Future Trends <ul style="list-style-type: none"> - Latest trends and future directions in social media - Emerging social media platforms - Use of artificial intelligence and automation in social media
V	Projects and Assignments <ul style="list-style-type: none"> - Real-life case studies

	- Designing and implementing social media campaigns - Analytical reports and presentations
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TEXTBOOKS

"The Social Organization: How to Use Social Media to Tap the Collective Genius of Your Customers and Employees" by Anthony J. Bradley and Mark P. McDonald

"The Social Media MBA in Practice: An Essential Collection of Inspirational Case Studies to Influence your Social Media Strategy" by Christer Holloman

"Social Media for Business: The Small Business Guide to Online Marketing" by Martin Brossman and Anora McGaha

"Social Media Marketing: An Hour a Day" by Dave Evans

"Social Media ROI: Managing and Measuring Social Media Efforts in Your Organization" by Olivier Blanchard

B.F.A. Honers (Bachelors In Fine Arts)
Textile Design

Second Year
Third Semester

Minor Generic Elective Course

BFA-304	PORTFOLIO DEVELOPMENT	2 CREDITS
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Course objective

- To develop a portfolio which is the reflection of an individual students design philosophy
- To reflect the assimilation of various inputs received both creative and technical so far
- To display the various projects and assignments undertaken by the student
- To convey the specific area in which the students interest is reflected

Learning outcome

Be able to create a body of work which represents different areas of study ranging from creative, technical, skill oriented and promotional

Methodology

- The students will refer to their work/projects/assignments undertaken during earlier semesters. This work should be digitized and edited for preparation of final art portfolio.
- In addition, different projects, surveys and documents etc. too would be available for reference. The industry internship experience too has to be included in the portfolio.
- The portfolio should have the resume/ biodata of the student.
- The design philosophy or preferences must be manifested in the form of an initial writeup.
- All design projects undertaken by the student must be included in a very brief and comprehensive presentation.
- Effective presentation techniques must be employed along with suitable graphics and visual references.
- Any promotional techniques material developed earlier or at present for various projects must also be included.
- Competence in CAD must be demonstrated in relevant areas.
- Understanding of the industry must also be presented by special projects undertaken for research, market survey and case studies etc.
- Working on soft skill.

Syllabus For 4- Year Under Graduate Degree
B.F.A. Honers (Bachlors In Fine Arts)
Textile Design

Second Year
Third Semester

Skill Enhancement Course

BFA-	CAD-II (PHOTOSHOP)	2 Credits
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Objectives

- To develop an understanding of the tools of PageMaker
- To learn raster image format through Adobe applications
- To make students understand tools which help to rectify and add minute details in designs and visuals
- To incorporate in design students the ability to represent and create visuals and designs using image editing and object creation/manipulation capabilities of Adobe Photoshop

Learning Outcomes

- Be able to document research work on PageMaker
- Understand the skills of raster graphics software
- Understand presentation techniques
- Be able to integrate design skills with the technology of the graphical software
- Be able to apply Adobe Photoshop to fashion or print media

Unit	Topics
I	<p>PAGE MAKER</p> <p>Introduction, tools and their applications. Introduction to Page Maker (about Page Maker, opening and navigating publications). Building single and multi-page publications (creating single and multi-page publication, working with text blocks, modifying text, managing text-flow, working with pages, character formatting & spacing, applying effects to text). Including graphics and objects (include drawing objects, adding colour, adding graphics, arranging text around graphics, merging text & graphics). Working with layers, tables and long documents (applying and exploring layers, adding tables, enhancing tables, working with linked tables, adding a table of content, creating an index).</p>
II	<p>ADOBE PHOTOSHOP</p> <p>Introduction to Photoshop (about Photoshop, bitmap vs. vector graphics, setting up new document, image size, saving files, saving new and existing images, reverting files, export, import, all file formats explained, changing work canvas, rotating, flipping, cropping). Menu bar options.</p>
III	<p>TOOL BAR</p> <p>Application of each tool. Shortcuts, tool options. Move tool, hand tool, zoom tool. Pencil and pen tool. Selections and channels (making selections with various marquee tools, modifying selection borders, inverting, feathering, using grow and similar, transforming selection, masks and channels, channel options, quick mask mode, crop tool, slice tools, magic wand, lasso and eraser tools). Type tool (editable vs. rasterized type, editing text, creating text on a path, converting type to shapes, special effects with type: painting, stroking, screening, fading, warping).</p>
IV	<p>COLORS, LAYERS AND FILTERS</p> <p>Background and foreground, Eyedropper-colour sampler. Painting and coloring (painting tools, erasing, blending modes, gradients, working with brushes, creating and managing patterns, Paintbrush, History brushes, Gradient, Paint bucket, Burn-dodge-sponge, Blur-sharpen-smudge). Using layers (naming, creating, duplicating, transforming, deleting, hiding, showing, moving, merging, flattening, locking, layer styles, blending options, using layer effects and styles, setting opacity and blending options, using layer effects and style using adjustment, using fills, using layer masks). Applying filters (filters, modifying filter effects, filter techniques).</p>
V	<p>RESTORING AND ENHANCING IMAGES:</p> <p>Restoration of photos (red eye tool, patch tool, clone stamp pattern stamp, spot healing brush tool, retouch tool, colour replacement tool). Photo enhancement and colour correction (changing levels, changing curves, colour balance, changing brightness and contrast, changing hue saturation and brightness, desaturate, colour replace, equalize, threshold, changing background using layer composting).</p>

Suggested Assignments

- To create a four-page fold-up on oneself – it should include profile and work description along with visuals
- Change the colour of a picture using magic wand tool
- Using a single picture create various images by applying different effect of

adjustments and compare the changes.

Execute the same using filter effects

- Create a print design for t-shirt
- Make a theme-based collage on any given topic
- Prepare two posters (look board and information poster- A-3 size) & an invitation card (7.5"X4.5") on the topic given by the faculty concerned. Same theme to be given to the whole class. (Themes could be exhibition, cultural events
- etc. Emphasis should be given on the content, image quality, layout, selection of colors & fonts, to make effective promotional material. Use of images downloaded from internet should be avoided. Images can be drawn on Corel Draw and imported)
- Create scenes using different background effects (using all the options in the tool bar and others too)
- Select a theme and create a mood board and color palette for the same
- Develop an apparel collection (atleast five designs) based on the above theme and also make three color ways for any two designs from the collection

Note: All work to be presented in the portfolio with proper mounting and due labeling.

Textbooks

- Khanna, V., Learning Photoshop CS5, Khanna Publications, 2012
- Siprut, M., Adobe Photoshop, BPB Publications, New Delhi, 2001
- Rajaraman, V., Fundamentals of Computer, PHI Learning Pvt. Ltd., 2010

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT
Syllabus-B.F.A HONOURS. (Bachelor of Fine Arts)

FASHION DESIGNING

Year/Semester wise Titles of the Papers

LIST OF SUBJECTS AND SUBJECT CODES FOR HONS

Second Year
Fourth Semester

Minor Generic Elective Course

BFA-	SEWING TECHNIQUES	2 CREDITS
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Objectives

- To understand the sewing behaviour of various fabrics
- To learn the finishing techniques for garments viz a viz the physical properties of fabrics
- To acquire knowledge of various types of seams, seam finishes and hem finishes etc. viz a viz their suitability for different fabrics
- To understand the suitability of different fabric closures and their application for various fabrics
- To learn the causes of sewing defects and their rectification

Learning Outcomes

- Be able to handle different types of fabrics
- Understand the finishing techniques in a garment with regard to the physical properties of the fabrics
- Be able to apply appropriate seam and hem finishes in various types of fabrics and garment components
- Acquire the skill of producing finished seams
- Be able to identify different types of sewing defects and their possible solutions

UNITS	TOPICS
I	Module I: Introduction to sewing machines and parts, equipment and processes
II	Module II: Basic stitch and seam types gathers tucks, pleats, zippers
III	Module III: Necklines, plackets, pockets, collars, basic bodice modules.
IV	Module IV: Application of different trims and fasteners on different fabrics. Application of laces. Hook and eye. Snap fastener. Button and button hole. Button loops. Shank buttons, etc
V	Dart manipulation of basic bodice block.

NOTE: All assignments to be submitted in the form of a portfolio. All swatches should be properly mounted and labelled.

Suggested Visits

- Market
- Boutiques
- Old city market
- Tailors' shop

CHAUDHARY CHARAN SINGH UNIVERSITY, MEERUT
Syllabus-B.F.A HONOURS. (Bachelor of Fine Arts)
FASHION DESIGNING
Year/Semester wise Titles of the Papers
LIST OF SUBJECTS AND SUBJECT CODES FOR HONS

Third Year
Sixth Semester

Value Added Course

BFA-	CINEMATIC STYLING	2 CREDITS
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Objectives:

- To develop an understanding of personal styling, clientele aspirations, social engagement and its application in different professional environments
- To understand the interrelation of, photography, art direction, makeup, hairstyling and garments to build a concept and cohesive storytelling

Learning Outcomes:

- Ability to deliver concept/image /story that aligns with the brand DNA, personality or campaign
- Ability to decode stereotype and think image positioning from a different perspective to discover own unique personal style

Unit	Topics
I	INTRODUCTION Understanding dynamics of the Image making Industry Introduction to media & design culture
II	VISUAL VOCABULARY, MOOD & STORY TELLING Process of client aspiration to concept building Harmony of styling with body types, age, occasion and culture Fundamentals of cosmetics, make- up, hair Styling and accessorizing
III	WARDROBE STYLING VS STYLING FOR FASHION BRAND CAMPAIGNS Wardrobe styling for occasion & identity creation Fashion styling for brand communication and presentation Art direction and styling resource management

IV	<p>PROJECT 1- WORK SHOP</p> <p>Workshop to be conducted by a fashion stylist with the students, culminating in a project based upon styling for a well-known personality.</p> <p>Make a final report based on the workshop for the same and final presentation to a jury</p>
V	<p>PROJECT 1- WORK SHOP</p> <p>Workshop to be conducted by a fashion stylist with the students, culminating in a project based upon styling for a well-known personality.</p> <p>Make a final report based on the workshop for the same and final presentation to a jury</p>

REFERENCE MATERIAL

- The triumph of individual Style: Carla Mason Mathis & Helen Villa
- Connor - Style: Elsa Klensch
- Black Style: Edited by Carol Tulloch
- Fantasy campaigns imaginary advertising by Carine Roitfeld
- spring summer 2015 Marketing Fashion, Second edition: Strategy, Branding and Promotion by Harriet Ponsler