

**Master of Design in Fashion & Textiles (M. Des. F & T)** is a Post Graduate (PG) Programme of 2 years duration (4 semesters).

**Eligibility for Admission:**

All those candidates who have passed any UG degree of Fashion Design/Textile Design/ Knitwear Design/ Clothing & Textiles/ Apparel and Furnishing/ Home Science or any other allied field's course shall be permitted to appear and qualify for M. Des in F&T degree.

**Courses & Examination Scheme:**

**First Semester**

**Contact Hrs : 22 Hrs**

Course Code	Course Title	Load Allocation			Marks Distribution		Total Marks	Credits
		L	T	P	Internal	External		
MDFT101-19(Core)	APPAREL AND FASHION APPRECIATION	2			40	60	100	2
MDFT102-19(Core)	DIGITAL DESIGN AND APPRECIATION			2	20	30	50	2
MDFT103-19(Core)	ADVANCED DESIGN PHILOSOPHY			2	20	30	50	2
MDFT104-19(Core)	INDUSTRIAL PATTERN MAKING & GRADING FOR LINGERIE			3	60	40	100	2
MDFT105-19 (Core)	FASHION FORECASTING AND PRODUCT DEVELOPMENT			3	60	40	100	2
MDFT106-19 (Non-Core)	MEDIA AND CULTURE STUDIES	2			20	30	50	2
MDFT107-19 (Non-Core)	ADVANCED TRADITIONAL INDIAN TEXTILES AND EMBROIDERIES	2			60	40	100	2
MDFT108-19 (Non-Core)	HISTORY OF WORLD TEXTILES	2			20	30	50	2
MDFT109-19 (Non-Core)	ADVANCE STUDY OF COLOR THEORY	-		3	20	30	50	2
MDFT110-19 (Core)	GARMENT CONSTRUCTION FOR LINGERIE	-		3	60	40	100	2
MDFT111-19 (Core)	STUDY OF STATISTICS FOR APPAREL AND TEXTILES		2		40	60	100	2
<b>Total</b>		<b>8</b>	<b>2</b>	<b>16</b>	<b>420</b>	<b>430</b>	<b>850</b>	<b>22</b>

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**Second Semester**

**Contact Hrs : 26 Hrs**

Course Code	course title	Load Allocation			Marks Distribution		Total Marks	Credits
		L	T	P	Internal	External		
MDFT201-19 (Core)	SUSTAINABLE DESIGN			3	60	40	100	2
MDFT202-19 (Core)	DESIGN RESEARCH & METHODS	2			40	60	100	2
MDFT203-19 (Core)	INDUSTRIAL PATTERN MAKING & GRADING FOR EVENING WEAR		-	3	60	40	100	2
MDFT204-19 (Core)	GARMENT CONSTRUCTION FOR EVENING WEAR		-	3	60	40	50	2
MDFT205-19 (Core)	TECHNICAL TEXTILES	2			40	60	100	2
MDFT206-19 (Core)	APPRECIATION OF WORLD COSTUMES	2	-		20	30	50	2
MDFT207-19 (Core)	LAUNDRY AND CARE FOR TEXTILES	2	-		20	30	50	2
MDFT208-19 (Core)	MATERIAL HANDLING	-	-	3	60	40	100	2
MDFT209-19 (Core)	FASHION STYLING	-	-	3	60	40	100	2
MDFT210-19 (Core)	DESIGN ANTHROPOLOGY	-		3	60	40	100	2
<b>Total</b>		<b>8</b>	<b>-</b>	<b>18</b>	<b>480</b>	<b>420</b>	<b>850</b>	<b>20</b>

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**Third Semester**

**Contact Hrs : 20 Hrs**

Course Code	Course Title	Load Allocation			Marks Distribution		Total Marks	Credits
		L	T	P	Internal	External		
MDFT301-19 (Core)	COGNITIVE AND INTUITIVE DESIGN			3	60	40	100	2
MDFT302-19 (Core)	DESIGN FOR SPECIAL NEEDS			3	60	40	100	2
MDFT303-19 (Core)	INDUSTRIAL PATTERN MAKING & GRADING FOR FUNCTIONAL CLOTHING			3	60	40	100	2
MDFT304-19 (Core)	GARMENT CONSTRUCTION FOR FUNCTIONAL CLOTHING			3	60	40	100	2
MDFT305-19 (Core)	INDUSTRIAL INTERNSHIP			2	100		100	2
MDFT306-19 (Core)	PRINCIPLES OF FASHION MARKETING & MANAGEMENT	2			40	60	100	2
MDFT307-19 (Core)	PRODUCTION PLANNING AND CONTROL	2			40	60	100	2
MDFT308-19 (Core)	FASHION ADVERTISING AND SALES PROMOTION	2			40	60	100	2
MDFT309-19 (Core)	FASHION ENTREPRENEURSHIP - IPR/EDP	2			40	60	100	2
MDFT310-19 (Non-Core)	TRADE DOCUMENTATION	2			20	30	50	2
	<b>Total</b>	10		14	520	430	950	20

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**Fourth Semester**

**Contact Hrs : 05 Hrs**

Course Code	course title	Load Allocation			Marks Distribution		Total Marks	Credits
		L	T	P	Internal	External		
MDFT401-19(Core)	Thesis M.Des (Fashion & Textiles )			6	200	300	500	5
	<b>Total</b>			6			<b>500</b>	<b>5</b>

**Total Credit Hours:- 22 + 20 +20 + 05 = 67**

**Total Marks Distribution:- 850 + 850 + 950 + 500 = 3150**

## **SUBJECT 1.**

**Sub Code: MDFT/101-19**

### **APPAREL AND FASHION APPRECIATION**

#### **Course Objective:**

The textile and apparel industry has witnessed changes in the last few decades. Over the years, a major part of the industry has moved away from developed countries like the US, the EU and Japan to destinations like China, South Asia and South-East Asia. Two most vital variables which brought on this move were the availability of low-cost manpower and abundant of raw material in Asian countries. India, among the Asian countries, is one of the most competitive textile and apparel manufacturing centre today.

#### **Learning outcomes:**

Students will be able to broaden their vision of textile industry at the global platform

Through it students will enhance their scope in fabric and apparel quality, new opportunities for investment from economic – socio point of view

#### **UNIT I: Global apparel study and its consumption**

Understanding of work ethics, importance of discipline, health and hygiene

Safety precautions in garment industry

Importance of quality and quality control

- Measurement and quality principles
- Fabric quality requirement and inspection
- Concept of AQL and other garment inspection systems
- Code of conduct

#### **UNIT II: China and India, big market opportunity**

- Its contribution in apparel sector
- Strengths and weaknesses
- Scope for improvement

#### **Impact of the rising Chinese domestic market**

#### **UNIT III: NEED OF ADVANCED GARMENT INDUSTRY FOR GROWTH IN APPAREL SECTOR**

- Factory Audits & monitoring process
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- Ergonomic Hazards & Solutions for Apparel industry
- Compliance codes in Global Apparel Industry
- Introduction to seams and stitches
- Introduction to industrial sewing machines
- Importance of work aids and machine attachments

**UNIT IV: Scope and Consumption of man-made fibers in apparel globally**

- Textile manufacturing process, Fabric appreciation and sourcing

**UNIT V: Usage of latest machinery or other methods to Improve production**

- Global supply chain
  - Introduction to garment styles and identification of components and parts
  - Pre-production planning
  - Knowledge about spreading techniques and equipment
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**SUBJECT: 2.**

**Sub Code: MDFT/102-19**

**DIGITAL DESIGN APPRECIATION**

**Course Objective:**

The module is designed to inculcate the perspective of appreciation for Art, in fashion students and design professionals who are interested in learning how to design, print using Photoshop. To create, capture and enhance the images in accordance with the final objective. It is a bitmap based graphic designing program that designers use to create professional artwork or advertisements. In this course, students will explore different art work and the final execution is implemented with the advanced features available with Photoshop including advanced text, color, layout and layers styles.

**Unit I :**

- Definitions, Artistic Roles, and Visual Thinking
- Introduction and Definitions, Form and Content, Aesthetics, Subjective and
- Objective Perspectives
- Artistic Roles, Artistic Categories, Artistic Styles, Cultural Styles
- Ideas of Perception and Visual Awareness
- All the concerned topics further needs practical implementation

Working with Images and Basic Selections

1. Working with Multiple Images, Rulers, Guides & Grids
2. Adjusting Color with the New Adjustments Panel
3. Cropping & Straightening an Image
4. Adjusting Canvas Size & Canvas Rotation

**UNIT II :**

- Process and Training
- Artistic Process Primer, The Artistic Process, The Individual Artist, Artistic
- Training Methods, Art as a Social Activity
- Photo Retouching And Color Correction
  1. The Red Eye Tool
  2. The Clone Stamp Tool
  3. The Patch Tool & the Healing Brush Tool
  4. The Spot Healing Brush Tool
  5. The Color Replacement Tool
  5. Adjusting Levels
  6. Adjust Curves, Non-Destructively, with Adjustment Layers

**UNIT III :**

- How Art Speaks
  - Finding Meaning in Art Primer, Introduction: Objective vs. Subjective Meaning,
  - The First Level of Meaning: Formal, The Second Level of Meaning: Subject,
  - The Third Level of Meaning: Context, The Fourth Level of Meaning:
  - Iconography
  - Critical Perspectives
  - Painting In Photoshop
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1. Using the Brush Tool
2. Working with Colors & Swatches
3. Creating & Using Gradients
4. Creating & Working with Brushes

**UNIT IV:**

- How Art Works
- The Elements and Principles of Visual Language
- Artistic Media
- Two-Dimensional Media, The Camera, Three-Dimensional Media

**Getting Started With Layers And Painting Commands**

1. Understanding the Background Layer
2. Creating, Selecting, Linking & Deleting Layers
3. Introduction to Blending Modes
4. Blending Modes, Opacity & Fill
5. Creating & Modifying Text

**UNIT V:**

- Art in various Timeline and Place
- Introduction to Pre Historic Art, Egyptian Art, Greek and Roman Art, Medieval
- Europe: the birth of two major religions-Christianity and Islam, The Renaissance and it's masters, Mannerism and Baroque and Realism, Impressionism and Post Impressionism Cubism, Fauvism, Surrealism, Modern Art
- Indian Art ( Indus Valley, Mauryan, Gupta, Gandhar, Medieval art Contemporary Indian art)

**Photo Draping In Adobe Photoshop**

1. Photo Draping Basics
2. Using a Wrap tool to Photo
3. Photo draping a garment/dress with blending modes

**Learning Outcome:**

- ☐ Students will be able to develop the perspective to understand Art.
- ☐ They will be able to appreciate various art forms by implementing all graphic techniques in the assignments.

**Reference material:**

- ☐ Living with art by Mark Getlein
  - ☐ Understanding art by Lois Fichner Rathus
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## **SUBJECT : 3**

**Sub Code: MDFT/103-19**

### **ADVANCED DESIGN PHILOSOPHY**

#### **Course Objective**

- Students will learn about the critical analysis of design elements of apparel & accessories.
- This course serves as a foundation level introduction to the fundamental concepts, materials, processes, and vocabulary that are used in artistic and design disciplines specifically as they pertain to two-dimensional media.
- Assignments, lectures, demonstrations, and critiques will expose students to the topics of composition, figure and ground, color theory, scale, contrast, form and function, progression, and transformation. Students will work with a variety of materials to create projects such as photography, painting/ drawing, cut paper, and collage.

#### **Unit I**

- Concept and Definition, types and role of design, 3 facets of successful Designs. (Basic knowledge of design, color, terms, application of designs with different type of color schemes)

#### **Unit II.**

- Principles & elements of Apparel and textile design prints, patterns etc). (Definition, types, flat sketches, colored derivatives of apparel categories that help to make a garment )

#### **Unit III.**

- Different Types of Accessories:. (Definition, types, flat sketches, colored derivatives of accessories.)

#### **Unit IV.**

- Aspects and Qualities of colors. (Different meaning conveyed through different colors & color schemes, meaning of color in other fields i.e.- medical, engineering, sports, etc.)

#### **Unit V.**

- Creation of a Visual Diary comprising of various apparel & Textile design elements & accessories

#### **Learning Outcome**

- Students learn to draw different fashion postures in relation to the garment.
- Different techniques of presentation.

#### **Reference Books:**

- Fashion Sketch Book by Beena Abbing
  - Model Drawing by Beena Abbing
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- ☐ Innovative Fashion Sketching by Rita Gersten
  - ☐ The Use of Markers in Fashion Illustration by Modezcichnen Mit Markern
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**SUBJECT :4**  
**Sub Code: MDFT/104-19**

**INDUSTRIAL PATTERN MAKING & GRADING FOR LINGERIE**

**Objective:**

- ☐ To learn women's wear pattern making & Grading
- To understand design, measurement and sizes for lingerie.

**Syllabus:**

**UNIT-1**

- ☐ Introduction
- ☐ Basic block development
- ☐ Lingerie- underwear
- Waist petticoats ( slim & straight, flared & frilled, yoked)
- Camisole top

**UNIT-2**

- Bras
- Corset
- Bikini panties
- Variation- simplified shape

**UNIT-3**

- Lingerie- nightwear
- Night dress
- Night shirt
- Dressing gown
- Bathrobe
- Kimono

**UNIT-4**

- ☐ Beach & leisure wear
  - One piece swim suit
  - Bikini
  - Strapless bodice
  - Short blocks
  - Beach wrap & beach pajamas
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**SUBJECT: 5**

**Sub Code: MDFT/105-19**

**FASHION FORECASTING AND PRODUCT DEVELOPMENT**

**Objective:**

The objective of the course to develop an intuitive and intellectual approach to predict fashion trends for the coming seasons. This will provide students in-depth knowledge about how to interpret fashion forecasting journals to design the appropriate product at the right time for their target consumer. Product Development is the culmination of all that the student has learnt in fashion forecasting. Product must therefore reflect the technical accomplishments combined with a creative flare with an in-depth conceptualization and implementation of the design process. In this module students will learn to forecast the future demand for particular styles, fabrics and colors as it is an important aspect of the fashion industry. Forecasting is a creative process that can be understood, practiced and applied. Forecasting provides a way for executives to expand their thinking about changes, through anticipating the future, and projecting the likely outcomes. This module involves the following activities such as studying market conditions, noting the life style of the people, researching sales statistics, evaluating popular designer collections, surveying fashion publications, observing street fashions, developing product as per the observations etc.

**Module Content: -**

**UNIT I:**

- Introduction of fashion forecasting
- Trend analysis for the different seasons
- Interpretation of various forecast stories in Fashion journal

**UNIT II: Making trend boards based on market and consumer research**

- Research Process in forecasting
  - Market Research – consumer research, shopping, sales records, Primary
  - Sources – secondary sources, tertiary sources, tracking sales, competition
  - Demographics, value and life style, Publication forecasting services
  - Influences, observation posts, the new technology, fashion involvement
  - New uses of product, related industries and networking
- Process of reporting

**UNIT III: Reporting qualitative content, quantitative content, evaluating collection /Product development**

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**Learning and teaching methods :**

- **Presentation & Discussion – reading journals**

**Learning outcomes:**

- **The concept of fashion and forecasting**
- **Various stages of forecasting**
- **Research process in forecasting**
- **Acquire skill in the process of reporting**

Students will be able to understand forecasting and its utility.

They will start using the correct procedure of designing i.e. trend analysis, preparation of

- boards & design collection/product development
- Work in a group of 3-4 students
- Use of different kinds of fabrics and materials is permitted
- Work on accessories /furnishing/ life style etc.
- Each collection should have
- Theme, Key words, Season, Categories, Target market, Customer profile, Age group, Income, Taste and preferences, Fabric (construction , source, price etc),Colors, Silhouettes, No. of products, Detail of products etc
- Students should choose a theme and the theme should provide for a wide scope for interpretation and adaptations

**Module assessment:**

**The students will be evaluated based on the regular presentation and critique after each assignment based on concept, patterns, and construction and presentation techniques along with work / portfolio submission at the end of module**

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**Reference Materials**

- Color Forecasting – Tracy Diane & Cassidy,
  - Color Harmony 2-(Bridget M. Whelan) by Thames and Hudson,
  - Beyond Design -(Sandra J. Keiser, Myrna B. Garner).
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**SUBJECT: 6**

**Sub Code: MDFT/106-19**

**MEDIA AND CULTURE STUDIES**

**Course Objective:**

To make students understand the uniqueness of Indian culture and its diversity in various Timelines.

**Unit I: Topic Lecture**

The Physical Features of India and the Underlying Unity  
Main geographical divisions of India, Influence of geography upon Indian Culture.  
Unity in Diversity, influence of climatic factors on culture

**UNIT II: The Indian Society**

The Ancient Period, The Impact of Islam ,The Mughal Influence  
The British Raj & Indian Culture, Modernization

**UNIT III:** Important Religions of India and their contribution – Hinduism, Buddhism, Jainism, Sikhism, Christianity etc.....  
Major Festival of Indian and Their Significance

**UNIT IV.:** Evolution of Indian languages and Literature Through Various Periods in Indian History.

**UNIT V:** Major performing arts of India and Their Association With Culture  
Folk and Classical Dance forms, Drama, & Music 7

**Learning Outcomes:**

- ☐ Students will be able to understand the uniqueness of Indian culture and its diversity.
- ☐ Students will get an insight about the rich heritage of India.

**Reference Material**

- ☐ The Wonder that was India by A. L.Basham, Pan Macmillan India
  - ☐ Trends in Indian Culture and Heritage by Dr. Ausaf Sayeed, HarAnand Publications 2014
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**SUBJECT: 7**

**Sub Code: MDFT/107-19**

**ADVANCED TRADITIONAL INDIAN TEXTILES AND EMBROIDERIES**

**Course Objectives:**

The objective is to impart knowledge of various Indian crafts and its functioning. To imitate students to the world of rich and glorious textiles and crafts of India, through an appreciation of its unfolding through the ages. To identify the technique of textile crafts used in a region by various communities and its economics and their social implication. To trace and examine the evolution of technique and design over a period of time.

**Knowledge Domain**

- ☐ Study of the different traditional textiles of various regions in terms of their origin.
  - Socio cultural background
  - Technique / materials
  - Color / motifs
  - Evolution or change over time
  - Present scenario
  - Contemporary usage

**Skill Domain:**

**UNIT-1**

- Introduction & Historical Background
- Folk and Tribal Art – Warli, Madhubani, Saura,
- Kalamkari, Patchitra, Gond, Kurumbha, Chittar
- Floor Art – Aipan, Rangoli, Mandana, Alpana
  
- ☐ Students to be able to identify and implement the various techniques / stitches
- Used on fabric samples to imitate the traditional textiles and crafts.
- Study of the woven textiles
- Shawls
- Brocade- Banaras, South India, Baluchar, Paithani
- Tangail- Jamdani

**UNIT-2**

- ☐ Saris of India- woven
- Study of printed and painted textiles
  - Kalamkari
  - Block printing (Gujrat & Rajasthan)
  - Madhubani

**UNIT-3**

- Indian miniatures
- Saris of India
- Warli art
- Mata- Ni- Pachedi, Pichhwais, Pabu ji ki par
- ☐ Study of resist- dyed textiles
- Patola, ikat, Pochampalli, Sambalpuri, Bandhani (Rajasthan & Gujrat)

**UNIT IV :**

- Metal Craft – Brass, Copper, Iron
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- Wood Craft- Bamboo and other wood art forms
- Paper Craft – stencil, sculpture, paper mashie, leather and jute craft

**Students will learn the application of various Indian crafts in contemporary fashion.**

☐ Reference Materials:

☐ Handmade in India by Aditi Ranjan & M.P Ranjan

**Learning and Teaching method :**

**Lectures, demonstration, Group tutorials, Research, Practical, interim and final presentation.**



## **SUBJECT : 8**

**Sub Code: MDFT/108-19**

### **History of World Textiles**

#### **COURSE OBJECTIVES :**

- Students would Gain knowledge of the various Textiles of the world. They would be able to recognize the textile piece on the basis of color, design, technique and material used.
- Be able to draw out inspiration for the new designs.
- Be able to understand the salient feature and style of a particular region

#### **CONTENTS**

The textiles of various regions of the world are taught with respect to References found in the History, Origin, Location of the Textiles, Techniques. Important features like Color, Design, and Material of the textiles covered. Various Textiles Include:

##### **Unit I**

- Tapestries
- Laces
- Carpets

##### **Unit II**

- Embroideries
- Brocades
- Chinese and Japanese Textiles

##### **Unit III**

- Fabric of South East Asia
- African Textiles
- American Textiles

#### **REFERENCE:**

- 500 years of Textiles – Harris, Jennifer
  - Illustrated history of Textile – Ginsburg
  - Victoria and Albert Museum Collection of European Textile Design
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## **SUBJECT: 9**

**Sub Code: MDFT/109-19**

### **Advance Study to Color Theories**

#### **COURSE OBJECTIVE:**

- to make learners aware about the key terms and theories associated with colors
- to know the significance of its value, tint, saturated, Technicolor, black and white
- Color holds a powerful position among the elements of Design as it speaks a universal language (quite like music).
- Color can be utilitarian and aesthetic, vivifies mood, delineates characters, and enhances the meaning of a scene.

#### **UNIT I:**

- **Subjective Color - subtractive color** model involves the mixing of a limited set of dyes, inks, paint pigments or natural colorants to create a wider range of colors, each the result of partially or completely subtracting (that is, absorbing) some wavelengths of light and not others
- To illustrate that one's perception of color and color harmony is, in large measure, a matter of personal Preference and taste.

#### **UNIT II**

- **Emotional/Symbolic Color – Psychological association of colors**, language of **color** of passion and drama, how **color** attracts the most attention and is associated with strong **emotions**
- To appreciate color's basic ability to achieve an emotional response in a viewer. To introduce cultural and symbolic significances of color.

#### **UNIT III**

- **Additive Color (Light Theory)** - The combination of two of the standard three **additive** primary colors in equal proportions produces an **additive** secondary **color** in the form of dyes or pigments, are the standard primary colors in subtractive **color** system
- To introduce the basic physics of Color as it relates to light. To differentiate "Additive" Mixing from "Subtractive" mixing (latter is the one most artists are familiar with)

#### **UNIT IV**

- **Subtractive Color (Pigment Theory)** - A **subtractive color** model involves the mixing of a limited set of dyes, inks, paint pigments or natural colorants to create a
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wider range of colors, each the result of partially or completely subtracting (that is, absorbing) some wavelengths of light and not others

- To introduce the physics behind "pigment theory" (the color system most familiar to various artists).
- Study of various National and International artists.
- To differentiate "Subtractive color mixing" (pigment) from "Additive color mixing" (light).

#### **UNIT V**

- **Theories of Joseph Albers and Color and other colorist** – was a German-American artist, teacher, printmaker and **color theorist**, someone who studied the effects of color and how they interact with each other
- To familiarize the students with the work and Joseph Albers, the great colorist and teacher

#### **UNIT VI**

- **Color as a Compositional Device**
- To introduce the many ways artists have used color to organize the picture plane—both Laterally (as an actual flat surface) and in depth (as a virtual space.)

#### **LEARNING OUTCOMES:**

- To Recognize color as a quality in the physical world, including natural phenomena. Be able to describe a variety of uses of color, including architecture, sculpture, and cinema or any form of art expression
  - To learn how to Create designs incorporating color phenomena which result in an effective work of art
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**SUBJECT : 10**

**Sub Code: MDFT/110-19**

**GARMENT CONSTRUCTION FOR LINGERIE**

**Objectives:**

- Designing and constructing women's lingerie garment of current trends.
- Designing and constructing Women's garment for night wear.
- To understand design, measurement and sizes & garment construction for lingerie.

**□ Syllabus:**

**UNIT-1**

- Introduction
- □ Lingerie- underwear
- Waist petticoats ( slim & straight, flared & frilled, yoked)
- Camisole top

**UNIT-2**

- Bras
- Corset
- Bikini panties
- Variation- simplified shape

**UNIT-3**

- Lingerie- nightwear
- Night dress
- Night shirt
- Dressing gown
- Bathrobe
- Kimono

**UNIT-4**

- □ Beach & leisure wear
- One piece swim suit
- Bikini
- Strapless bodice
- Beach wrap & beach pajamas

❖ Detailed understanding of all the above mentioned Lingerie with slide presentation and sewing details.

❖ Cutting and sewing of any two types during .

**References**

1. A Step by Step Guide to Sewing- Reader's Digest
  2. Sewing Book A-Z -Clark Coats
  3. Art of Sewing -Thomas Jacob
-

## **SUBJECT-11**

**Sub Code: MDFT/111-19**

### **STUDY OF STATISTICS FOR APPAREL & TEXTILES**

**Objective:** The objective of the course is to familiarize the Students with the basic tools of statistics. The main emphasis will be on the application of these tools in managerial decision making, especially with respect to the production, designing and developing Fashion and textile manufacturing.

#### **Course Contents:**

##### **UNIT-1**

1. Presentation and analysis of statistical data – Bar & column graphs, pie Charts, histograms, Ogives, Lorenz Curve.
2. Measures of Central Tendency and dispersion: Mean, Median, Mode, range, Mean deviation.

##### **UNIT-2**

3. Standard deviations, coefficient of Variations.
4. Correlation & Regression.

##### **UNIT-3**

5. Probability Theory and Distributions, Theorem of Addition and Multiplication, Normal, Binomial and Poisson distribution.
6. Theory of Sampling and Sampling Distributions – Mean, Differences of Means, Differences of proportions.

##### **UNIT-4**

7. Test of Hypotheses: Z test, t test, chi (x) square test.

#### **Suggested Readings:**

1. Chou, Ya- lun: Statistical Analysis: Holt, Rinchart and Winston, New York 1976.
2. Gupta S.P and Gupta M.P.: Business Statistics, Sultan Chand and Sons, New Delhi, 1986.
3. Levin R.T.: Statistics and management Prentice Hall New Delhi, 1984.
4. Loomba N.P.: Management – A Quantitative Perspective, Macmillan Pub. Co., New Delhi 1978.
5. Markland R.E.: Topics in Management Science, John Wiley & Sons New York, 1983.
6. Stevenson W.J.: Business Statistics – Concepts and Applications, Harpar and row, New York, 1978

#### **Note:**

□□Instructions for External Examiner: The question paper shall be divided in four units.

Shall comprise 8 questions (2

questions from each unit). The students will be required To attempt five questions selecting one question from each

unit. All questions will carry equal marks.

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## **SEMESTER – II**

## **SUBJECT 1.**

**Sub Code: MDFT/201-19**

### **SUSTAINABLE DESIGN**

#### **COURSE OBJECTIVES :**

This course will provide a hands-on foundation to green design and assessment of green products. Approaching sustainability from a design perspective requires the need for a fundamental conceptual shift from the current paradigms of product toward a more sustainable system, based on efficient and effective use of benign materials and energy. Through the course assignments, class exercises, and a semester-long team project, students will be challenged with the same issues facing our production and consumption systems today.

The course will be organized around the “Design process” from 1) opportunity definition, 2) criteria definition, 3) ideation, 4) alternatives assessment, and 5) solution selection, implementation, and monitoring. To begin, the mega-trends driving sustainability discussions will be presented and the case for the need to innovate new greener product systems will be made. The course will emphasize quantitative and rigorous analysis of green design in addition to the tools needed to develop these designs.

The foundational principles of the course can be summarized in the five I’s: (1) Innovation – we can’t solve problems at the same level of thinking used to create them, (2) Inherency – we can’t solve problems without looking at the nature of system that created them, (3) Interdisciplinary – we can’t solve problems without looking at other aspects of the problem, (4) Integration – we can’t solve problems without connecting segments at a system level, and (5) International – we can’t solve problems without considering the context of the problems.

The current approach to design, manufacturing, and end of life will be discussed in the context of examples and case studies from various sectors. This will provide a basis for what and how to consider designing green products, processes, and systems. Fundamental design topics include pollution prevention and source reduction, separations and disassembly, virtual and rapid prototyping, life cycle design, management, and assessment

**This course is designed to provide students with the following capabilities:**

#### **UNIT I: INTRODUCTION TO SUSTAINABILITY IN FASHION AND TEXTILES**

1. Sustainability - concepts and definitions & case studies
  2. The textile and fashion industry and the sustainability
  3. Eco fibers and textiles
  4. Tools in assessing the sustainability (Product Life Cycle Analysis)
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**ASSIGNMENT I:** Research three sustainable clothing or accessory brands from different countries. Discuss the sustainable practices used by each of the companies. Explore the products available from each company and any customer feedback that you can find online. What is your reaction to each of these companies? What do you think of their views on sustainability? Which company would you purchase sustainable products from and why? Write a six-page paper discussing your findings and present in form of a presentation.

**UNIT II: SUSTAINABLE RESEARCH & ANALYSIS**

To understand the principles of deep ecology, develop research skills, become aware of the product life-cycle and to look critically at and reflect on the consumer culture in which we live and practice. The critical investigation fostered here forms an essential foundation for design and studio prototyping.

**ASSIGNMENT II:** Research and analyses 5 fashion products (clothing, home fashion, interiors, lifestyle accessories, etc.) on its product life cycle stages: Extraction, Production, Distribution, Consumption and Disposal. Submit a detailed document on the subject and present your research in form of an interactive presentation.

**UNIT III: DESIGN AND STUDIO PROTOTYPING**

The emphasis shifts from 'knowing to doing' with weight given equally to process, outcome and reflection. Here, the purpose is to use the research from previous units on socio-ecological impacts as a method of inquiry to inform the design process itself; to offer students the opportunity to experience different approaches to creative making with sustainability as the core directive; and to allow a new aesthetic, reflecting the values of sustainability, to emerge. Rigorous interdisciplinary research and discursive application to design are a constant, but students are free to develop their own areas of interest, so the prototype outcomes for all projects are inevitably diverse.

**ASSIGNMENT III:** Design a sustainable product that considers the main principles of Sustainable production throughout the product lifecycle, from the extraction of raw materials to the final disposal. The project to be tested based on the rigor of research, discursive justification, the craftsmanship of prototype execution, and include reflection on the different sociocultural norms the prototypes present.

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## **SUBJECT :2**

**Sub Code: MDFT/202-19**

## **DESIGN RESEARCH & METHODS**

### **Unit I**

#### **Research and Research design**

Introduction to research and its objects; types of research ( exploratory, descriptive, explanatory, experimental) ; Qualitative vs. Quantitative research; Research process; Significance of research; What is research problem; how and why to select a research problem; techniques of selecting research problem

Introduction to research design; need of research design; significance of a good research design; terms related to research design, types of research designs including experimental design; how to develop a research plan; theories ( grounded, situational, feasible, redundant, efficient)

### **Unit II**

#### **Sampling and measurement**

Concept of census and sample; steps in sample design; sampling procedure; types of sampling design; characteristics of good sampling design

Measurements and scaling techniques (nominal, ordinal, interval and ratio), errors in measurement; test of validity and reliability; different scales to measure attitude

### **Unit III**

#### **Data Collection and analysis**

Methods of primary data collection ( observation, interview, questionnaire, scheduling, content analysis); collection of secondary data; Analysis of case study

Data analysis ( editing; coding; processing; tailgating; classification; tabulating; percentages etc), interpretations and its techniques

### **Unit IV**

#### **Preparation of report**

Steps in report writing; layout of research report; types of report, significance of report writing

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## **SUBJECT : 3**

**Sub Code: MDFT/203-19**

## **INDUSTRIAL PATTERN MAKING & GRADING FOR EVENING WEAR**

### **Course objective:**

- To learn women's evening wear pattern making & Grading
- To understand design, measurement and sizes for evening gowns.

### **Syllabus:**

#### **UNIT-1**

- **Styles**
- **Types of Evening Dresses**
- Depending on your cut, shape, flow and silhouette evening dresses are generally classified into following types or styles:
- **Sheath Style Gown:** The sheath style evening gown is designed to fit the body tightly. It is unbelted, carries a straight drape. It can be shoulder strapped or strapless.

#### **UNIT-2**

- **Mermaid Style Evening Dress:** The evening gown is shaped like a mermaid. Form-fitting at the bodice, the skirt is designed to resemble a mermaid's tail. The skirt may of the different color or texture.
- **A-line Evening Gown:** The A-line style evening gown is generally bell-shaped, Close-fitting at the top and widens tapering at the bottom, without gathers or pleats. This showcases a simple but elegant appearance.

#### **UNIT-3**

- **Trumpet Style Evening Gown:** It is tight-fitting until it reaches the knees, where it flares for an elegant appearance.

**Empire Styled Gown:** The waistline comes up to just below the bust, thereon the skirt hangs straight and loose, giving it a breezy style.

#### **UNIT-4**

- **Dropped waist Evening Dress:** The waistline in this dress is dropped below the actual waistline. The skirt can be variable, fitted or flared.
  - **Princess Evening Gown:** This evening gown is also tight, cut in single pieces, and hang in an unbroken line from shoulder.
-

**SUBJECT : 4**

**Sub Code: MDFT/204-19**

**Garment Construction for Evening Wear**

- **About Evening Dress?**

An evening dress is classically called an evening gown for its long flowing form and wearing to a formal occasion. It can be full length to ballerina or tea. They are most usually tailored from rich fabrics like silk, velvet, organza, satin or chiffon. Another variation of an evening gown is ball gown. Though they are termed interchangeably but ball gowns are full skirted and bodice fitted whereas evening gowns can come in a variety of shapes like trumpet, A-lined, sheath or mermaid. They may have a dropped waist or an empire. However, both of them are considered evening dresses for formal occasions. All dresses speak of the attitude and taste of the woman who wears it. The color, the cut, the shape and just about anything about the appearance of the dress speaks for itself. This effect is more pronounced for dress worn on formal occasions. Evening dresses are perfect examples of one such dress which are most noticed and talked about.

- **Styles**
- **Types of Evening Dresses**

Depending on your cut, shape, flow and silhouette evening dresses are generally classified into following types or styles:

- ❖ **Sheath Style Gown**

The sheath style evening gown is designed to fit the body tightly. It is unbelted, carries a straight drape. It can be shoulder strapped or strapless.

- ❖ **Mermaid Style Evening Dress**

The evening gown is shaped like a mermaid. Form-fitting at the bodice, the skirt is designed to resemble a mermaid's tail. The skirt may of the different color or texture.

- ❖ **A-line Evening Gown**

The A-line style evening gown is generally bell-shaped, Close-fitting at the top and widens tapering at the bottom, without gathers or pleats. This showcases a simple but elegant appearance.

- ❖ **Trumpet Style Evening Gown**

It is tight-fitting until it reaches the knees, where it flares for an elegant appearance.

- ❖ **Empire Styled Gown**

The waistline comes up to just below the bust, thereon the skirt hangs straight and loose, giving it a breezy style.

- ❖ **Dropped waist Evening Dress**

The waistline in this dress is dropped below the actual waistline. The skirt can be variable, fitted or

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### **Princess Evening Gown**

This evening gown is also tight, cut in single pieces, and hang in an unbroken line from shoulder.

### **A Few Tips for Evening Dressing for a Formal Function**

- The dress you wear can be from below the knee to floor length. When the event is a dinner and a dance, floor length dress is ideal. Formal fabrics such as silk and satin in darker colors will give you more formal appearance than lighter colors.
- The most important point you must keep in mind when you're opting for an evening gown is that you should wear a dress that is flattering for your figure.
- Carry a matching small evening bag with the color of your gown.
- Never ever wear a jacket over your evening gown.
- Always wear high heels matching with your evening dress color.
- Wear your most beautiful jewelry.
- Never wear a necklace if you wear bigger earrings if you're wearing a necklace. It would compete with the neckline of your evening dress.
- Wear festive hair and makeup. Let a professional do the job.

- ❖ Detailed understanding of all the above mentioned Evening Dress with slide presentation and sewing details.
  - ❖ Cutting and sewing of any two types during .
-

## **SUBJECT:5**

**Sub Code: MDFT/205-19**

## **TECHNICAL TEXTILES**

### **Course Objectives:**

#### **UNIT I**

- Introduction, definition and scope of technical textiles,
- Application of technical textiles

#### **UNIT II**

- Technical fibers – Introduction and properties
- Technical yarns- Introduction and properties
- Technical fabrics: woven, non woven, knitted- introduction and properties

#### **UNIT III**

- Geo textiles – introduction, properties of geo textiles, fibers used, engineering properties, soil strengthening, frictional resistance& applications.

#### **UNIT IV**

- Medical textiles, defense textiles, protective garments against fire, chemicals, ballistic, rain & static electricity.

#### **Unit V**

- Textiles in sports & recreation - space textiles.

### **REFERENCES**

- Hand Book of Technical Textiles – A R Morrocks and S C Anand, wood Head publishing ltd, England 2000.
  - Family Clothing –Tate and Glisson, John Wiley and sons., illinas, 1963.
  - Designing interior environment – Alexander. N.G., Mascourt, Bizu covanorich.Inc, New York, 1972.
  - Non-woven bonded fabrics – Lunen schloss J and W. Albrocht, Ellis Horwood, London 1985
  - Geo textiles – NWM John, blackie London
-

**SUBJECT :6**

**Sub Code: MDFT/206-19**

**APPRECIATION OF WORLD COSTUMES**

**Course Objective**

- This is an intermediate module designed for students to learn the basic understanding of the principles of theatrical design and intensive study of costume design and the psychology of clothing. The module is designed to introduce student to the Art Movements related to fashion, clothing or the impact of known character in World History of fashion.
- Students develop designs that emerge through a process of character analysis, based on the script and directorial concept. Through this, the students will be trained to understand the intricacies of visual media and to know the concept of designing costumes for films, television and theatre.

**Learning outcome:**

- Students will understand the features and highlights of various art movements and costumes all over the world.
- Students will be able to design garments as per special requirements.
- They will be able to utilize different elements of design effectively for different characters and their situation.

**Reference Materials**

- The Art of Costume Design (Bhanu Athaiya),
- Fashioning Bollywood (Clare M. Wilkinson-Weber) by Bloomsbury Publishing,
- The Religious Life of Dress (Lynne Hume) by Bloomsbury Publishing.
- Survey of Historic Costume: Phyllis G. Tortora

**UNIT I :**

- Study of The Ancient World: related to costumes and other art movements
- The Ancient Middle East
- Crete and Greece
- Etruria and Rome
- Anatomy of Cinema or play during above mentioned era :
- Storyline, Characters, Background, Art Direction, Production House,
- Direction, Music & Choreography
- : The Middle Ages:
  - The Early Middle Ages
  - The Late Middle Ages

**UNIT II :**

- The Renaissance:
  - The Italian Renaissance
  - The Northern Renaissance
-

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- Baroque and Rococo:
- The Seventeenth Century
- The Eighteenth Century
- The Nineteenth Century:
- The Directoire Period and the Empire Period
- The Romantic Period
- The Crinoline Period
- The Bustle Period and the Nineties

**UNIT III:**

- From the Twentieth to the Twenty- first Century
- The Edwardian Period and World War I
- The Twenties, Thirties and World War II
- The New Look: Fashion Conformity Prevails
- The Sixties and Seventies: Style Tribe Emerge
- The Eighties, the Nineties and the Twenty-first Century

**UNIT IV:**

- Understanding the Characters(Through Movies/Plays/theatre/cinema)
  - Costume Design for Film and Television/play/magazine/brand
-



## **SUBJECT : 7**

**Sub Code: MDFT/207-19**

## **Laundry and Care for Textiles and Clothing**

### **COURSE OBJECTIVES :**

- To establish value laden relationships between ultimate users by providing them with convenient, professional, eco-friendly, efficient, effective and hygienic oriented dry cleaning and **laundry and care** management solutions for garments and textiles.

#### **UNIT I**

- **Laundry Science:** “Laundry Essentials” “Building Laundry Skills”
- Stains – Classification and methods of removal;
- Soaps and detergents – Composition, manufacturing, application, merits and limitations.
- Whitening agents: Types and Functions.
- Dry cleaning agents, Methods, Advantage & Disadvantage.

#### **UNIT II**

- **Fabric finishing Method** - Singeing or grassing, Bleaching
- Mercerizing ,Slack Mercerizing, Shrinking, Tenting, Crabbing, Decanting Stiffening,

#### **UNIT III**

- Weighting, calendaring, Embossing, Moiré
- Beetling, Napping, Gilling, Shearing.

#### **UNIT IV**

- **Special Purpose Finish** – Water repellency, Waterproofing, flame proofing,
- Moth proofing, Mildew proofing, Anti bacterial finishes, Slip resistance,
- Heat-reflecting finishes, Foam Laminating and Fabric Bonding.
- “Decoding Care Symbols” “Consumer Guide to Care Symbols” Chart

### **LEARNING OUTCOMES:**

- Knowing and using proper clothing care practices results in positive life/resource management and money saved.
  - Students will increase life management skills and save money by properly caring for clothing and learning care labeling requirements for textile products supported by workshops.
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**References**

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- Grosicki, Z. Watson's 1988. Textiles Design and Color. Universal Publishing Corporation, Bombay.

<http://www.textileaffairs.com/docs/laundrycurriculum.pdf>

## **SUBJECT : 8**

**Sub Code: MDFT/208-19**

### **Material Handling**

#### **Course Objectives:**

This program is learn to bring together contemporary fine art and craft skills, using cutting-edge technologies and critical thought to imagine and create objects and environments with imagination, technical skill, and an understanding and appreciation of both traditional and contemporary materials and methods.

#### **Unit I**

##### ***Ceramics***

- Ceramics is an area of study that covers physics, chemistry, history, design and fabrication
- is rooted in a comprehensive ability to handle a specific material in various stages.
- The technical expertise in the ceramics area is firmly established in order to enable the student to use this knowledge to expand into conceptual and fine arts-based work, interdisciplinary work with other media (jewelry, sculpture, industrial design,) and installation work.
- Students are encouraged to make all the surface applications required in a contemporary ceramics fine art practice, including all types of glazes, lusters, decals, screen printing

#### **Unit II**

##### ***Jewelry***

- Students can explore in metals and jewelry and learn the fundamentals of the materials in this discipline by mastering all the contemporary techniques required for a contemporary metals practice. Jewelry is a uniquely portable form of art.
- equipped for the basic processes of soldering, casting, enameling, etching, forging, raising, stone-setting, rubber mold-making, resins, patinas, electroforming and anodizing

#### **UNIT III**

##### ***Sculpture***

- The sculpture making strongly encourages students to explore, define, and develop personal artistic expression while thinking critically within the context of the world of contemporary sculpture as well as their major area of study
  - Coursework emphasizes concept development rather than the acquisition of technical skills.
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**UNIT IV**

***Textiles***

- Textile-making is one of the most ancient crafts
- embellished the textile to make it aesthetically impactful
- Gain experience in a broad range of textile media.
- Woven textiles introduces basic loom weaving, color interaction, and tapestry techniques
- Constructed textiles explore methods such as crocheting, coiling, plaiting, netting, and macramé to build three-dimensional artwork.
- Screen-printed textiles teaches the basics of stencil printing and repeat design
- Dyed textiles teach such techniques as tie dye, batik, marbling, and quilting to create surface patterns
- Studying historical and traditional textiles from cultures throughout the world

**LEARNING OUTCOMES :**

Students do extensive research into making clay bodies, including earthenware, stoneware, porcelain and casting slips, and glaze calculation.

Students are encouraged to make all the surface applications required in a contemporary ceramics fine art practice, including all types of glazes, lusters, decals, screen printing.

Students find fertile ground for their ideas by exploring concepts addressing identity, the body, value, desire, power, beauty and other concepts of signification inherent in jewelry.

The field of jewelry/metals today encompasses a wide variety of metalworking and non-metals processes for making jewelry, sculpture, vessels, mixed-media works, installations and more. An extraordinary variety of materials, from powerfully symbolic to delicate and ephemeral, have historically been used in jewelry/metals and this mixed media exploration is encouraged.

The student is permitted to incorporate any materials available to them into their sculpture practice, and an interdisciplinary approach towards including performance and video is highly encouraged

Students learn to create contemporary work in the four basic textile courses. Advanced students may concentrate in any combination of textile media and are encouraged to explore other fine arts areas to supplement their coursework.

**References :**

[www.cla.purdue.edu/rueffschool/ad/isa/p\\_CraftMaterial\\_Overview.html](http://www.cla.purdue.edu/rueffschool/ad/isa/p_CraftMaterial_Overview.html)

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## **SUBJECT : 9**

**Sub Code: MDFT/209-19**

### **FASHION STYLING:**

#### **Course Objective :**

- Fashion styling aims at developing the competencies of professionals who are in the fashion business and are responsible for a designer's collection, creating fashion images in collaboration with various magazines, brands, export and production houses and also those responsible for building new fashion trends. Fashion styling is one of the emerging career options across the country these days. With the rapid growth in fashion and film industry, the demand for a fashion stylist is on the rise.
- The course provides aspirants with professional training about fashion styling which is mainly about how to create the complete look according to the theme, event, one's personal style, ongoing trends etc. It emphasizes on design, commercial styling, personal shopping, image makeovers etc.

#### **LEARNING OUTCOMES :**

The program is curated in a way that allows the students to identify areas of interest within the field of Fashion Styling and Image Design.

#### **The course covers the 3 major areas of Styling:**

##### **UNIT I :**

- Brief introduction of historical costumes of world
- World art appreciation

##### **UNIT II :**

- Study of various national and international eminent personalities related to their origin history professional work and signature style
- International personalities may includes politician, theatre artist, movie stars, sportsperson, social activist, famous researcher of any field.

##### **UNIT III :**

- Personal (styling for individual clients)
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**UNIT IV :**

- Editorial (aspirational styling for magazines and designer's look book and similar media in both printed and digital forms)
- Commercial (styling for advertisements, films, fashion shows and other promotional platforms)

**LEARNING OUTCOMES :**

- By the end of the course the learner will be able to identify their specialisation and become a professional in the field.
  - The program aims to equip the student with an in-depth understanding of the role of the stylist in today's fashion industry. The course enables the learner, with the mind-set of a global thinker, to pursue a career in the international styling industry.
  - Students during the entire course get hands on experience on how the world fashion and communication system function in both domestic and international arenas. They are equipped with the necessary skills of Photography, Video making, Hair and make up and Graphic approach in order to become the gate keepers of the dynamic fashion industry.
  - The course follows a staggered approach within the learning pathway in distinct levels of subject complexity and differentiated areas of specialization to a diverse background with the aim to inculcate the capacity, the drive, and the value-based professional competence to address varied situations in the world of work that can be transformed into added business value, in its students.
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**SUBJECT: 10**

**Sub Code: MDFT/210-19**

**DESIGN ANTHROPOLOGY**

**Objective:**

- Design is a key site of cultural production and change in contemporary society. Anthropologists have been involved in design projects for several decades but only recently a new field of inquiry has emerged which aims to integrate the strengths of design thinking and anthropological research.
- “Designers and anthropologists have long worked together but the broader questions of how design and anthropology both inform and contextualize each other as contemporary projects remain very much in flux. This volume alone will not settle the matter but its broad view valuably maps out the terrain and illustrates what is at stake.
- It collects **case studies**, thoughtful reflections, and provocative proposals that do not simply illustrate the richness of this encounter but sketch the transformative conceptual impact that it has for both sides. For all of us who work, think, teach, write, and dwell in this exciting interdisciplinary space, these essays will be of tremendous value.”
- 

**Syllabus:**

**Unit I:**

**Concepts, Methods and Practices**

The Social Life of Concepts in Design Anthropology

- Transforming Knowledge-pieces into Design Concepts: Creative Montage at Design Workshops
- Tools and Movements of Engagement: Design Anthropology as a Particular Style of Knowing
- The Evolution of Design Anthropology: a personal history on becoming

**Unit II:**

**The Materiality of Design**

- Designing by Doing
  - Anatomical Design: Making and Using Three-dimensional Models of the Human Body
  - Designing Heritage for a Digital Culture
-

**The Temporality of Design**

- From Description to Correspondence: Anthropology in Real Time Caroline Gatt and Tim Ingold
- Conceptions of Innovation and Practice(S) of Inhabiting Indoor Climate
- Ethnographies of the Possible

**Unit IV:**

**The Relationality of Design**

- Generating 'Publics' Through Design Research
- Bridging Disciplines and Sectors: An Industry-academic Partnership in Design Anthropology
- Decolonizing Design Innovation: Design Anthropology, Critical Anthropology and Indigenous Knowledge
- **Epilogue**
- Ethnography and Design, Ethnography in Design ... Ethnography by Design

**References**

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  - <https://doi.org/10.1146/annurev-anthro-102215-100224>
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## **SEMESTER : III**

**Subject:1**

**Sub Code: MDFT/301-19**

**Cognitive and Intuitive Design**

**COURSE OBJECTIVE :**

- The objective is to focus on design cognition from protocol and other empirical studies of design activity.
- To study a cross-disciplinary, or domain-independent view of the field, and try to integrate results from studies across the various domains of professional design practice

**Contents**

**UNIT I**

- History of technology development, influences on society and design
- Information on technology, past, present and future

**UNIT II**

- Influences from other media
- New trends in interaction design
- Interaction design in the context of India
- Design for future needs

**UNIT III**

- Study of how people perceive, understand, use and experience interactive objects and spaces.
- Gathering user data through Contextual inquiry techniques, interpreting interviews within groups, creating work Models (flow, sequence, culture, physical, artifact etc.)
- Sensation and perception
- Cognitive psychology

**UNIT IV**

- Design methodology for complex products, services and events
- design of integrated systems, products for future use, products to be used in groups
- devices used in public places, design of multi-modal interfaces, expressive interfaces, products that enrich user experience

Students choose a topic in this area and submit a paper and working model at the end of the semester.

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**Subject:2**

**Sub Code: MDFT/302-19**

**DESIGN FOR SPECIAL NEEDS**

**Syllabus Categories**

**1- Physically Dependent**

Students who are physically dependent with multiple needs. Dependent on others for meeting all major daily living activities.

Low Incidence

**2- Deaf/Blind**

Students with visual and auditory impairment which results in significant difficulties in developing

**3- Moderate to Severe Profound Intellectual Disability**

Students with intellectual functioning greater than 3 standard deviations below the norm (as per C level intellectual functioning assessment), delayed adaptive behavior and functioning of similar degree as well, usually significant delay in social emotional development.

**4- Physical Disabilities or Chronic Health Impairments**

A student is considered to have a physical disability or chronic health impairment due to nervous system impairment, musculoskeletal condition, or a chronic health condition when their education is adversely affected by their physical disability or chronic health impairment.

**5- Visual Impairment**

Visual impairment includes a range of categories: blind, legally blind, partially sighted, low vision, critically visually impaired. A student whose visual acuity is not sufficient to participate with ease in everyday activities and where there is interference with optimal learning and achievement is considered visually impaired.

**6- Deaf or Hard of Hearing**

A student who has a medically diagnosed hearing loss which results in substantial educational difficulty or a central auditory processing dysfunction must have an additional diagnosis of peripheral hearing loss in order for the student to be considered deaf or hard of hearing.

- 7- Autism:** The diagnosis of autism must be made by an appropriately qualified professional. Autism is a condition characterized by marked communication disorder and severe disturbance of intellectual, emotional and behavioral development. A
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student with autism exhibits impairment in reciprocal social interaction; verbal and non-verbal communication; imaginative activity; restrictive, repetitive and stereotyped patterns of behavior, interests and activities.

#### **8- Intensive Behavior Interventions / Serious Mental Illness**

Students who exhibit antisocial, extremely disruptive behavior consistently / persistently over time or with severe mental health conditions which result in profound withdrawal or other internalizing behaviors. These behaviors must be serious enough to be known to the school, district and community agencies and to warrant intensive interventions.

#### **9- Mild Intellectual Disability**

Students with intellectually functioning between 2 and 3 standard deviations below the norm, as per C level intellectual functioning assessment, delayed adaptive behaviour and functioning of similar degree as well as possible gross and fine motor, communication, social reasoning, memory, problem solving and conceptual skill acquisition.

#### **10- Gifted**

Students who possess demonstrated or potential abilities of an exceptionally high capability with respect to intellect, creativity, or skills associated with specific disciplines. Students who are gifted often demonstrate outstanding abilities in more than one area. They demonstrate extraordinary intensity of focus in their area of talent or interest.

#### **11- Learning Disabilities**

Learning disabilities vary considerably in their severity and impact on learning. Students require an educational plan that builds on strengths while remediating or compensating for their disabilities through intense direct instruction and/or instruction in learning and compensatory strategies. Students with learning disabilities meet the following criteria: persistent difficulties in acquisition of pre-academic skills and/or acquisition of reading, writing and/or numeracy skills and/or a significant discrepancy between estimated learning potential and academic achievement as measured by norm-referenced instruments in Gr. 4-12; significant weakness in one or more cognitive processes (perception memory, attention, receptive or expressive language abilities, visual-special abilities) relative to overall cognitive functioning; not the result of other disabling conditions.

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## **12- Moderate Behaviors Support / Mental Illness**

Students in the moderate behavior category may exhibit one or more of the following: aggression, negative or undesirable internalized psychological state (anxiety, stress, depression); behaviors related to social problems (delinquency, substance abuse, child abuse or neglect); behaviors related to other disabling conditions like thought disorder, neurological or physiological conditions. The severity and frequency of the behaviour over an extended period of time have a very disruptive effect on classroom learning, social relations or personal adjustment. Students in rehabilitation programs jointly funded by the Ministry for Children and Families are included in this funding category when they meet the above criteria.

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## **Subject:3**

### **Sub Code: MDFT/303-19**

#### **Industrial Pattern Making & Grading for Functional Clothing**

##### **About Functional Clothing**

Functional clothing represents the evolutionary segment of the technical textiles market, representing an area where clothing crosses the conventional boundaries and integrates with the domains of medicine, biotechnology, nanotechnology, physics and computing among others, to meet the multifaceted and complex requirements of the user.

Functional clothing by definition is user-requirement specific and designed or engineered to meet the performance requirements of the user under extreme conditions.

A variety of functional clothing products are available in the market as protective clothing, medical clothing or sports clothing, even though little information is available regarding the principles employed in their production.

##### **Types of Functional Garments**

According to Techtextil, functional garments can be broadly classified into four groups, based on their areas of functionality:

- **Protective clothing**

This includes functional garments that can provide the wearer protection from one or more hazards. These can include protection against mechanical impact, physical injury (cuts, bites, perforation and abrasion), drowning, heat/fire, extreme cold, rain, electric shock, radiation, invisibility and dangerous substances and infective agents.

- **Sports-functional clothing**

Functional garments in this section are used to enhance the functionality of sportspersons by providing a high level of breathability, moisture/vapor transfer, heat insulation, wind-proofing, water-proofing, and/or UV protection depending upon the sport and environment requirements.

- **Medical-functional clothing**

This section includes functionalities like absorbency, air permeability and durability based on the wearer and requirements. It includes functional garments used for healthcare or hygiene, surgical clothing, therapeutic clothing and intelligent functional clothing.

- **Clothing for special needs**

These functional garments are used to improve the quality or ease of life for people with disabilities or special needs, like wheelchair users, paraplegics, arthritis sufferers,

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people with restricted movement or stroke victims. These garments are mostly made-to-measure to ensure individual need fulfillment and comfort for the wearer.

### **Design and Manufacturing of Functional Clothing**

Apparel with functional abilities cannot simply be mass produced like everyday apparel. The adaptability of all the stages of the manufacturing process is tested to produce functional garments that ensure workability, desired functional performance and comfort.

Special synergies of apparel and technologies are required for embedding the functionality within the garment and development of textile and apparel with built-in technologies that can enhance the end product with extended functions and better comfort.

Manufacturing of functional clothing also incorporates the extensive development of replicable technologies that can provide functional support to the end-product like protection against temperature fluctuations, anti-fungal, anti-bacterial, protection from ultraviolet light, blocking radiations, etc.

This is where designing gains importance in the manufacturing process for functional garments. Once the requirements from the end product have been thoroughly established, the appropriate material has to be identified and selected, following which designing of the apparel assembly is done. Then, follows pattern engineering and final assembly of the heterogeneous materials; creating a multilayer composite assembly that enables the end product to adequately fulfill the comfort, precision and functionality requirements.

Technical textiles are the primary building blocks for most functional garments, but to add on special functionalities, technical textiles have to be clubbed with advanced techniques of design and manufacturing. Functional apparel designing thus moves away from the conventional 2D, material-centric designing towards a holistic 3D designing approach.

### **Performance Tests for Functional Garments**

Fiber content, chemical tests, colorfastness, tensile strength, etc. are some of the common tests that are done on normal garments and materials used in them. With functional garments, the tests tend to focus more on the comfort, easy-care, protective performance parameters of the product. Hence, in addition to the usual tests, functional clothing goes through extra performance tests to gauge their breathability, anti-static, visibility and weathering properties. These include tests like anti-static tests, high visibility color tests, Retro-reflective Materials Test, Breathability Tests, Weathering Tests etc

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## **PATTERN MAKING & GRADING FOR FUNCTIONAL GARMENT**

### **UNIT – I**

Drafting of ease fit Bodice, Front, Back and Sleeve. Ease fit skirt

### **UNIT – II**

Sleeves: Definition, Types of Sleeves: Set in sleeve - plain, puff sleeve, bishop sleeve, bell, circular, squared armhole, cap sleeve. Sleeve and bodice combined – raglan, kimono. Collars: Definition, Full sleeve shirt collar, Peter pan collar, Stand collar.

### **UNIT – III**

Grading: of the above

### **UNIT – IV**

How to draft functional garments – one ensemble

### **REFERENCE**

- 1) “Patternmaking for fashion design”, Helen Joseph Armstrong, HarperCollins, LA.
- 2) “Metric Pattern Cutting for Menswear”; Winfred Aldrich, BSP Professional book Oxford.
- 3) “Patternmaking and making up-the professional approach”; Marten Shoben and Janet P. Ward, Butterworth Heinman, Oxford.
- 4) “Modern sizing for women and children”; P. Kunick, Philip Kunik Publication London.
- 5) “Dress Fitting”; Natalie Bray, Blackwell science Ltd London.
- 6) “Dress Pattern Designing” Natalie Bray, Blackwell science Ltd London.

Examination/Evaluation scheme

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**Subject:4**

**Sub Code: MDFT/304-19**

**Garment Construction for Functional Clothing**

- Apparel with functional abilities cannot simply be mass produced like everyday apparel. The adaptability of all the stages of the manufacturing process is tested to produce functional garments that ensure workability, desired functional performance and comfort.
- Special synergies of apparel and technologies are required for embedding the functionality within the garment and development of textile and apparel with built-in technologies that can enhance the end product with extended functions and better comfort.
- Manufacturing of functional clothing also incorporates the extensive development of replicable technologies that can provide functional support to the end-product like protection against temperature fluctuations, anti-fungal, anti-bacterial, protection from ultraviolet light, blocking radiations, etc.
- This is where designing gains importance in the manufacturing process for functional garments. Once the requirements from the end product have been thoroughly established, the appropriate material has to be identified and selected; following which designing of the apparel assembly is done. Then, follows pattern engineering and final assembly of the heterogeneous materials; creating a multilayer composite assembly that enables the end product to adequately fulfill the comfort, precision and functionality requirements.

The curriculum is as under:-

**UNIT I**

1. Detailed understanding of all the above mentioned Functional Clothing with slide presentation and sewing details.

**UNIT II**

Implementation /Preparation of the Design developed using selected material.

1. Development of specification sheets for the finalized design.
  2. Designs will be extension from the range developed in the design class.
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### UNIT III

- ❖ To construct one complete ensemble in the appropriate weight of fabric chosen for one category “Clothing for Special Needs”.

### UNIT IV

PPT presentation of developed garments including the complete design process/pattern development/Specification Sheets/Costing/sewing details

### REFERENCE

The Complete Book of sewing – Dorling Kindersley Ltd, London 1986.  
Practical clothing construction – Part I & II, Cosmic Press, Chennai (1986)  
Practical clothing construction - Part I & II, Mary Mathews, cosmic press, Chennai, 1986.  
Zarapkar system of cutting – Zarapkar K.R., Navneeth's Publications Ltd.  
A Step by Step Guide to Sewing- Reader's Digest  
Sewing Book A-Z -Clark Coats  
The Hamlyn Book Of Soft Furnishing  
Art of Sewing -Thomas Jacob

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**Subject:5**

**Sub Code: MDFT/305-19**

## **INDUSTRY INTERNSHIP**

### **Course objectives:**

- α. To study working environment of an industry.
- β. To understand the various departmental processes and their inter relation within the organization.
- χ. To learn the basic techniques of visual/graphic documentation and presentation.
- δ. To professionally document and present the information gathered during the field work/ industry internship by using different tools.

### **Concept domain:**

- To appropriately employ qualitative research methods in an industry internship Documentation.
- To effectively apply visual and written presentation techniques for documentation.
- To make insightful connections from research in one's documentation.
- To view the image both as a separate entity and in context of other images through

modes

of presentation, both graphic and written.

### **Knowledge domain:**

- To conduct an in depth study of a chosen industry.
- To know the various methods of qualitative research methodology.
- To know the basics of visual and written presentation techniques for documentation.
- To learn about an industry, technology applied , the materials, techniques, products, processes, economics, work culture and their interrelations.

### **Contents:**

- Interpretation of industry project brief
- Report writing
- Techniques of visual/ graphic documentation
- Interpretation of data & its representation
- Selection of appropriate method for presentation for effective communication

**Duration: 6 weeks**

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**Subject:6**

**Sub Code: MDFT/306-19**

**PRINCIPLES OF FASHION MARKETING & MANAGEMENT**

**Course Objectives-**

- ε. To acquaint students, with marketing process so that they can correlate theory with practical aspect of marketing.

**Contents:**

**UNIT - I-**

- φ. Introduction, Meaning. Nature, functions, importance, marketing environment
- γ. Definitions of Marketing, Concept of Marketing
- η. Marketing Mix
- ι. Segmentation
- φ. Targeting
- κ. Positioning
- λ. Analysis of consumer markets and buyer behavior

**UNIT - II**

- μ. . Product Mix, Product Life Cycle, New Product Development
- ν. Pricing Objectives & Pricing Methods
- ο. Distribution Channels: Types, Levels, Development.
- π. . Promotion Mix.
- θ. Marketing channels, retailing and its types, wholesaling,

**UNIT - III-**

- ρ. Merchandising-definition, role and responsibilities of a merchandiser
- σ. 6 months merchandising plan-buying calendar
- τ. Retail fashion promotion – sales promotion, advertising, branding, public relation, special events
- υ. Retailing- types of retail operations.

**UNIT - IV-**

- ϖ. Digital marketing and packaging- Role of Digital Marketing (Internet: Internet Retailing and promotion)
  - ω. Concepts and principles of packaging
  - ξ. Materials used for packaging in the apparel industry
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## **Reference Books**

- ψ. Essentials of Marketing – Jerome E. McCarthy & William D. Perrault
  - ζ. Principals of Marketing – Philip Kotler 11th edition
  - αα. Essentials of Marketing – Stanton & Futrell
  - ββ. Fashion Marketing – Janet Bohdanowicz & Lis Clamb
  - χχ. Fashion from concept to consumer- Stephen Fringes
  - δδ. Apparel Manufacturing handbook-jacobsolinger.
  - εε. Principles of internet marketing by W. Hanson
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**Subject:7**

**Sub Code: MDFT/307-19**

**Production Planning and Control**

**COURSE OBJECTIVES:**

- To Understand The Various Components And Functions Of Production Planning And Control Such As Work Study, Production Scheduling, Inventory Control.

**UNIT I**

• **INTRODUCTION**

Production Planning: - Volume of Production, Nature of Production Process, Nature of operations. Production Planning System; Production Control: - Elements of the Production Control; Production Planning and Control:-Stages of Production Planning and Control, Planning Stage, Action Stage, Control Stage. Levels of Production Planning and Control: - Strategic Planning, Tactical Planning, Operational Planning; Functions of Production Planning and Control, Production Planning Functions, Production Control Functions, Requirements of Effective Production Planning and Control; Production Activity Control, Objectives of Production Activity Control; Operations Planning and Scheduling: - Loading, Sequencing, Detailed Scheduling, Expediting, Input-Output Control; Scheduling Techniques, Forward Scheduling, Backward Scheduling.

**UNIT II**

• **SEQUENCING**

Evaluating Sequencing Rules, Production Planning and Control in Garment Industry, Production Strategies in Garment Industry, Flexible Manufacturing Strategy, Value-Added Manufacturing Strategy, Mass Customization; Roles of PPC Department in Garment Industry :-Task Scheduling, Material Resource Planning, Loading Production Process Selection and Planning, Facility Location ,Estimation Quantity and Costs of Production, Capacity Planning, Line Planning, Follow-Up and Execution; Standard Allowed Minute:-Calculation of SAM of a Garment, Functions of SAM Value in Production. Planning:-Performance Measurement Parameters in, Production Planning, Cut to Ship Ratio, Labour Cost per Minute, Plan Performance Index, On-Time Delivery, Capacity Utilization, Lead Time, Overtime, On Time in Full, Absenteeism, Attrition Rate.

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### **UNIT III**

- **WORK STUDY**

Method Study, Basic Procedure-Selection-Recording Of Process – Critical Analysis, Development – Implementation – Micro Motion And Memo Motion Study – Work Measurement – Techniques Of Work Measurement – Time Study – Production Study – Work Sampling – Synthesis From Standard Data – Predetermined Motion Time Standards.

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**Subject:8**

**Sub Code: MDFT/308-19**

**FASHION ADVERTISING AND SALE PROMOTION**

**Course Objective:**

- Two study and apply one of the major component of marketing mix i.e. promotion in the fashion industry.
- To train students to pursue a career in the areas of advertising and promotion of fashion communication
- To train students in developing fashion promotion strategies in real industry situation.

**Content Course:**

**UNIT - I**

- Fashion as a unique product and why it needs to be promoted differently.
- What and why advertising and promotion, benefits, ethical issues in advertising. Advertising in fashion marketing.

**UNIT - II**

- Advertising Models (AIDA model, Lavidge and Steiner model, Innovation adoption model, Operation model).
- Advertising media (types, characteristics, media selection, and media scheduling).
- Advertising appropriation – methods
- Production creative strategy, execution

**UNIT - III**

- Advertising agency – function, selection and coordination
- Advertising effectiveness, evaluation
- Fashion promotion through fashion shows visual merchandising, special events and sales promotion techniques.

**Suggested books and references:**

Fashion Advertising and Promotion by Jay and Ellen Diamond – Fairchild Publications.

Fashion Advertising and Promotion by A. Winters and Stanley Goodman.

Advertising Management – Concepts and Cases by Manendra Mohan.

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**Subject:9**

**Sub Code: MDFT/309-19**

**Fashion Entrepreneurship - IPR/EDP**

**COURSE OBJECTIVES :**

- The major **objectives** of the Entrepreneurship Development Program (EDP) is to: a. Develop and strengthen the entrepreneurial quality, i.e. motivation or need for achievement.
- Aims to promote, increase awareness about and enforce Intellectual Property rights importance in the garment industry.

**UNIT I**

- Basic Principles of Intellectual Property Rights
- Focus of this paper would be on the following areas
- Philosophical Aspects of Intellectual Property Laws
- Basic Principles of Patent Law
- Patent Application procedure
- Drafting of Patent Specification
- Understanding Copyright Law
- Basic Principles of Trade Mark
- Basic Principles of Design Rights

**UNIT II**

- International Background of Intellectual Property

**UNIT III**

- Ownership and Enforcement of Intellectual Property Rights.
  - Patents- Objectives, Rights, Assignments, Defenses in case of Infringement.
  - Copyright-Objectives, Rights, Transfer of Copyright, work of employment.
  - Infringement, Defenses for infringement.
  - Trademarks-Objectives, Rights, Protection of goodwill, Infringement, Passing off, Defenses.
  - Designs-Objectives, Rights, Assignments, Infringements, Defenses of Design, Infringement.
  - Enforcement of Intellectual Property Rights - Civil Remedies, Criminal Remedies.
  - Border Security
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#### **UNIT IV**

- Measures
- Practical Aspects of Licensing -Benefits, Determinative factors, important clauses, licensing clauses.

#### **UNIT V**

- Entrepreneurship: Concept and Definitions, Entrepreneurship and Economic Development,
- Classification and Types of Entrepreneurs, Entrepreneurial Competencies, Factor Affecting
- Entrepreneurial Growth -EDP Programmer, Entrepreneurial Training, Traits/Qualities of Entrepreneurs.

#### **UNIT VI**

- Small Enterprises and Enterprise Launching Formalities : Definition of Small Scale, Rationale, Objective,
- Scope, Role of SME in Economic Development of India, SME, Registration, NOC From Pollution Board,
- Machinery and Equipment Selection, Project Report Preparation, Preparing Project Report, Project Planning and Scheduling.

#### **Suggested Readings:**

- D.F. Kuratko and R.M. Hodgetts: Entrepreneurship - Theory, Process and Practice, Thomson Press.
- J.S. Saini: Entrepreneurship and Small Business in India, Himalaya Publishing House.
- P. Charantimath: Entrepreneurship Development: Small Business Enterprises, Pearson Education.
- Vasant Desai: Small-Scale Industries and Entrepreneurship, Himalaya Publishing House.
- Otes David: A Guide to Entrepreneurship, Jaico Books Publishing House.
- D.H. Holt: Entrepreneurship – New Venture Creation, Prentice Hall India.
- Kaulgud: Entrepreneurship Management, Vikas Publishing House.
- B. Theduri: Entrepreneurship Development – An Analytical Study, Akansha

#### **Evaluation Criteria**

Classroom Assignments/Aptitude towards learning/ Display Skills

Documentation Skills / Attendance.

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**Subject:10**

**Sub Code: MDFT/310-19**

**TRADE DOCUMENTATION**

**COURSE OBJECTIVES :**

- Trade procedures and documentation formalities are a critical part of International Business Management. This subject aims at imparting knowledge of trade procedures and documentation formalities with a view to enable the students to develop a systematic approach in handling trade transaction and incidental paper work (export and import documentation).

**UNIT-1**

- GATT – What it is and what it does.
- Multi fiber Agreement and bilateral Textile Agreements signed by India with importing quota countries.
- Govt. of India's export entitlement policy on garment exports.

**UNIT-2**

- AEPC role in the administration of export entitlement policy.
- Export promotional activities of A.E.P.C.
- Facilities available for garment exporters.
  - i) Cash Compensatory Support.
  - ii) Duty draws back.
  - iii) Export finance through banks.
  - iv) Export credit Guarantee Corporation.
  - v) Export – Import Bank.
  - vi) Market Development Assistance.
  - vii) 100% Export Oriented scheme of the Govt. of India.
  - Viii) Free Trade Zones.

**UNIT-3**

- How to start a Garment Exporting Company?  
Export contracts.
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#### **UNIT-4**

- Documents connected with exports.
- Exchange control regulations relating to exports
- Study of EXIM policy

#### **LEARNING OUTCOMES :**

- The students successfully will be able to outline, relate and classify the impact of EXIM policy on International trade.
  - The student will be better positioned to discover and demonstrate different concepts of International Business ,especially for Export & Import
  - The course will help the student appraise, assess and choose documents & logistics services and identifying markets for international trade .
  - Understood the approach to initiate and manage export and import trade
  - Understood the framework of international trade documentation and logistics for both regulatory and commercial aspects
  - Evaluated and justified the various documents for processing export and import transactions
  - Assessed the various terms and conditions of export and import finance
  - Developed the ability to understand and analyse the EXIM policy framework in global, regional and local context
  - Have understanding of marine insurance cover and limitations
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# **SEMESTER-IV**

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## **Subject: 1**

**Sub Code: MDFT/401-19**

## **Thesis Master of Design in Fashion & Textiles**

A master's design project should include the following components:

- Identification of an area of interest within the student's profession,
- A specific design question developed through research of theoretical sources and graphic analysis of case studies.
- An explanation of how the question is relevant to the profession
- A well-resolved design project that explores the question and proposes a creative solution
- A conclusion based on the design that advances the profession
- Documentation and bibliography

A completed Master's must present the author's ideas clearly, precisely and correctly. The thesis should guide a reader to understand: i) what the master's thesis proposes, ii) why it is relevant to the field, iii) how the design project explores the master's research question, and iv) what conclusions are reached.

### **Writing a Master's Thesis**

Master's Thesis (having a design focus) must include descriptions of: introduction of research, literature review (case study analysis), design project/proposal, recommendations/conclusions, and bibliography.

### **Sample Outline for Master's Design Thesis**

#### **Chapter 1 - Introduction**

Master's project/thesis proposal will include:

- Topic: What area of your field are you investigating?
- Design question: What is the specific question that you have explored in research and will explore (if not answer) in design?
- Project and site (short description)

#### **Chapter 2 - Literature Review/Case Study Analysis**

Explain your research and your project in more detail with precise description, diagrams, analysis, conclusions. All research must be footnoted correctly.

- Research: What is the current theoretical thinking in your area? What resources in other fields that are relevant? How? How does contemporary design address topics similar to yours?
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- Describe the specific design question you will explore in your project and why it is relevant to the field
- Graphic analysis of projects that have successfully addressed similar issues  
(For example Projects 1, 2, 3, etc.)
- List of critical points that you have derived from your study of the issue and analyses (these points will be the basis of your design project)

### **Chapter 3 - Design Project/Proposal**

- Site
- Program
- Design options (show how your design is informed by what you found in the literature)

### **Chapter 4 - Recommendations/Conclusion:**

What innovation did your design to accomplish? (When you finish your design, you will change this section to describe whether and how it accomplishes the goals that you set up earlier)

### **Evaluation of final Thesis/ Project:**

The project/thesis work is in two/three stages. At the end of the every stages (excluding final stage), the student is required to submit a report of his/her work by a prescribed date to the H.O.D. and present it to an Internal Project/Thesis Evaluation Committee.

After passing of any stage, the subsequent stage of the work is continued in the final semester.

The procedure for submission of M. Des. last stage Project/Thesis and conduct of oral examination are as follows.

- The thesis supervisor(s) shall be satisfied that the work has been completed.
- The supervisor(s) shall forward a list of examiners (comprising of at least two faculty members from the department, in addition to the supervisor(s) and one member from outside the department or an external expert.

The final transcripts/provisional degree certificate/final degree certificate will be issued only after receipt of dissertations/reports.

- Evaluation scheme Presentation (15%),
  - Problem Identification (30%),
  - Time management (15%),
  - Thesis/ Design solution (40%)
-