

KANNUR UNIVERSITY

B Sc Costume and Fashion Designing FYUG Programme Content

	Subject Code		Subject Type – Major(Core) /Minor/MDC /SEC/AEC/ VA courses	Credit	Hours	Page No
Semester-I	KU1DSCCFD101	Elements of Design I (DSC) (P)	DSC	4	54	3-6
	KU1DSCCFD102	Visualization & Representation I (DSC) (P)	DSC	4	108	7-11
	KU1DSCCFD103	Elements of Textiles (T) DSC	DSC	4	36	12-15
	KU1DSCCFD104	Personal Grooming (DSC) (P)	DSC	4	54	16-20
	KU1MDCCFD105	Brand Design (MDC) (T)	MDC	3	28	21-25
	KU1AECCFD106	English I (AEC1)	AEC 1	3		
	KU1AECCFD107	Common Course - Additional Language I	AEC 2	3		
		Total Credits			25	
Semester-II	KU2DSCCFD201	Elements of Design II (DSC) (P)	DSC	4	108	27-31
	KU2DSCCFD202	Visualization & Representation II (DSC) (T)	DSC	4	90	32-36
	KU2DSCCFD203	Creative Thinking Skills (DSC) (P)	DSC	4	54	37-40
	KU2MDCCFD204	Art & Design Aesthetics (MDC) (T)	MDC	3	36	41-44
	KU2DSCCFD205	Material Handling (DSC) (P)	DSC	4	54	45-49
	KU2AECCFD206	Common Course - English II (AEC)	AEC 1	3		
	KU2AECCFD207	Common Course - Additional Language II (AEC)	AEC 2	3		
		Total Credits			25	

Costume and Fashion Designing

Semester I

“KU1DSCCFD101”: “ELEMENTS OF DESIGN I”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	101	KU1DSCCFD101	4	54

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

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

Course Prerequisite: NIL

Course Outcomes:

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

CO No.	Expected Outcome	Learning Domains
1	Understand and learn the building blocks of designing.	
2	Determine the appropriate usage of the design elements to create aesthetic designs.	

3	Design compositions using the elements and principles of design.	
4	Implement the design skills to create commercially viable projects.	
5	Design various artworks.	

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	ELEMENTS OF DESIGN		
	1	Introduction to the Elements of Design: line, shape & form, texture, space & colour	01
	2	Exercises (with black ink):	
		a) Line	01
		b) Shape & form	01
		c) Texture	01
		d) Space	01
	e) Compositions with combined elements	03	
2	PRINCIPLES OF DESIGN		
	1	Introduction to the Principles of Design: emphasis, pattern, proportions, variety, balance, harmony, rhythm	02

	2	Exercises on all the PODs with black ink	
		a) Emphasis	01
		b) Pattern	01
		c) Proportions	01
		d) Variety	01
		e) Balance: symmetric, asymmetric & radial	03
		f) Harmony: unity & closure	03
		g) Rhythm: regular, alternative, progressive & random	04

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

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

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

Essential Readings:

1. Elements of design-Space by Albert W Porter

2. Basic Design: The dynamics of visual form Interaction of Colors & Principles of Colors- Rowland kurt Ginn and company Ltd. London The Herbert press, U.K. 1964
3. Color Studies- Edith Anderson Feisner
4. Art and Representation by John Willats

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1				
2				
3				--
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4				--
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Suggested Readings:

- 1.
- 2.

Assessment Rubrics:

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

“KU1DSCCFD102”: “VISUALIZATION & REPRESENTATION I”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD102	4	108

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	6	0	30	70	100	3

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

Course Prerequisite: NIL

Course Outcomes: Introducing drawing as an extension of seeing, for developing visual perceptual skill.

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

CO No.	Expected Outcome	Learning Domains
1	Understand basic techniques of form representation	
2	Learn drawing and observation skills for further application	
3	Apply the above skill for recording visual information, presentation and depiction	
4	Create 3D understanding of form	
5	Evaluate the importance of drawing as a vital part of design	

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS	
1	BASIC PENCIL SKILLS			
	1	Line Quality	4	
		a) Vertical lines		
		b) Horizontal lines		
		c) Diagonal lines		
		d) Lines: to & fro from a point		
	2	Pencil Pressure	2	
		a) Grayscale		
		b) Line tracing: geometric & organic		
		c) Graphite grading scale		
3	Basic Shapes' Contours	2		
	a) Circle			
	b) Square			
	c) Abstract			
2	SHADING			

	1	Shading Techniques	3
		a) Hatching	
		b) Cross-hatching	
		c) Scribbling	
		d) Back & forth	
		e) Blending	
		f) Stippling	
	2	Basic Forms	5
		a) Sphere	
		b) Cube	
		c) Cylinder	
		d) Pyramid	
		e) Abstract	
TEXTURES			
3	1	Textures & their Appropriate Shading Technique	5
		a) Smooth	
		b) Rough/ fuzzy	
		c) Glossy	
		d) Matt	
		e) Metallic/ Reflective	
		f) Soft & hard	
	2	Textures on basic forms	5
	3	Fabric Textures	2
		a) Satin	
	b) Velvet		
	c) Denim		
	d) Fur		
COMPOSITIONS			
4	1	Introduction to Compositions	8
		a) Understanding of space, proportions & structure	

	b) Copy minimal compositions	
	c) Still life	

	PERSPECTIVE DRAWING		
5	1	Introduction to Perspectives	3
		a) One-point perspective	
		b) Two-point perspective	
		c) Three-point perspective	
	2	Exercises on Perspective	3
		a) Basic shapes	
		b) Geometric shapes	
		c) Organic shapes	
	3	Object Drawing	2
	4	Building Drawing/ Live sketching	4
	a) Indoor		
	b) Outdoor		
	STILL LIFE		
6	1	Still Life Compositions (in A3 cartridge sheet)	6
		a) In portrait format	
		b) In landscape format	

5	Teacher Specific Module	0
	<i>Directions</i>	

Essential Readings:

1. Bays, J. (1999) Drawing Workbook, Newtown Abbot: David & Charles
2. Smith, R., Wright, M. & Horton, J. (1999) DKArt School - An Introduction To Art Techniques, New York: Dorling Kindersley Publishing
3. Horton, J. (1998) DKArt School - An Introduction To Drawing, New York: Dorling Kindersley Publishing

4. Simblet, S. (2005) The Drawing Book, London: Dorling Kindersley Publishing
5. Edwards, B. (2012) Drawing On The Right Side Of The Brain, New York: Tarcher/Penguin
6. Meyer, S.E. & Avillez (1985) M. How To Draw In Pen And Ink, Washington: Macmillan
7. Szunyoghy, A. (2013) The Big Book Of Drawing, Potsdam: H.F.Ullman Publishing
8. Dexter, E. (2005) Vitamin D - New Perspectives In Drawing, London: Phaidon Press
9. Cane, K. (2012) Making And Drawing, London: Bloomsbury Publishing
10. Berger, J. (1990) Ways Of Seeing, London: Penguin

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1				
2				

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment 1	10
b) Assignment 2	10
c) Assignment 3	10
Total	100

“KU1DSCCFD103”: “ELEMENTS OF TEXTILE”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD103	2	36

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	0	0	30	70	100	3

Course Description: Introductory course about textiles

Course Prerequisite: NIL

Course Outcomes:

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

CO No.	Expected Outcome	Learning Domains
1	Can identify the different types of fibres.	
2	To acquire knowledge about fibre, yarn and fabric.	
3	Get the knowledge of fabric formation through hand loom and power loom.	
4	Acquire the knowledge about basic weaves.	

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

Teacher Specific Module	
<i>Directions</i>	

Essential Readings:

1. Textile fibre to fabric, Bernard P. Corbman, McGRAW-HILL International Editions
2. Textiles Sara.J. Kadoiph and Anna L Langford, Prentice Hall
3. Yarn calculation, Sengupta
4. Surface Characteristics of Fibers and Textiles, Edited by Christopher Pastore, PaulKiekens

5. <http://www.textileworld.com/store/Books/fashion-company.html>

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1				
2				
3				--
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4				--
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Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment 1	10
b) Assignment 2	10
c) Assignment 3	10
Total	100

“KU1DSCCFD104”: “PERSONAL GROOMING”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	DSC	100	KU1DSCCFD104	3	54

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
3	0	0	30	70	100	3

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

Course Prerequisite: NIL

Course Outcomes:

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

CO No	Expected Outcome	Learning Domains
1	Remember and implement basic etiquette in everyday life	

2	Understand the importance of presentation and grooming	
3	Analyze body shape and skin tone to style appropriately	
4	Create a personal image	
5	Evaluate aspects of one's personality	

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO GROOMING		2
	1	Visual Presentation	
		a) Hygiene & maintenance	
		b) Posture	
		c) Body Language	
	2	Non-visual Presentation	3
		a) Basic etiquette	
	b) Communication & conversation		
	c) Authenticity		
	d) Confidence		

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

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

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

	a) Women	4
	b) Men	4

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

Essential Readings:

1. Covey Sean, Seven Habits of Highly Effective Teens, New York, Fireside Publishers, 1998.
2. Carnegie Dale, How to win Friends and Influence People, New York: Simon & Schuster, 1998.
3. Thomas A Harris, I am ok, You are ok , New York-Harper and Row, 1972.
4. Daniel Coleman, Emotional Intelligence, Bantam Book, 2006
5. Heller, Robert. Effective leadership. Essential Manager series. Dk Publishing, 2002
6. Hindle, Tim. Reducing Stress. Essential Manager series. Dk Publishing, 2003
7. Lucas, Stephen. Art of Public Speaking. New Delhi. Tata - Mc-Graw Hill. 2001
8. Mile, D.J Power of positive thinking. Delhi. Rohan Book Company, (2004).
9. Pravesh Kumar. All about Self- Motivation. New Delhi. Goodwill Publishing House. 2005.
10. Smith, B .Body Language. Delhi: Rohan Book Company. 2004
10. Style wise : A practical guide to Becoming a Fashion Stylist, Shannon Burns, Fairchild Books, 2013
11. The Book of Styling : Somer Flaherty, Zest Books, 2012

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1				
2				
3				--
4				--

Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment 1	10
b) Assignment 2	10
c) Assignment 3	10
Total	100

“KU1MDCCFD105”: “BRAND DESIGN”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
1	MDC	100	KU1MDCCFD105	3	28

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2			30	70	100	3

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

Course Prerequisite: NIL

Course Outcomes:

1. Comprehensive Brand Strategy Development: Students will be able to create comprehensive brand strategies, including brand positioning, identity, and value propositions, tailored to the fashion industry.
2. Visual Branding and Aesthetics : Students will master the principles of visual branding, developing skills to design cohesive and appealing brand visuals, such as logos, typography, color schemes, and packaging.

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

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

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

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

MODULE	UNIT	DESCRIPTION	HOURS
1	INTRODUCTION TO BRANDING		

	1	Brand & Branding	2
		a) Concept of branding b) Study of brands across different industries	
	2	Building a Brand	1
		a) Goals and steps b) Brand experience process	
	3	Brand Strategy	
	4	Brand Vision & Mission	2
		a) Components of vision statement b) Components of mission statement	
	5	Storytelling	1
	6	Consumer Research	2
		a) Consumer psychology b) Consumer trends	

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

BRAND COMMUNICATION				
3	1	Visual Communication		
		a) Finding brand style		1
		b) Logo, slogan & tagline		2
		c) Colours		3
		d) Typography		2
		e) Mood board		3
	f) Photography	3		
2	Non-visual Communication	2		

		a) Crafting a brand voice	
		b) Word association & mapping	
		c) Client presentation	
	3	Case Studies	2

5	Teacher Specific Module		
	<i>Directions</i>		

Essential Readings:

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

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1				
2				
3				--
				--
4				--
				--

Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment 1	5
b) Assignment 2	5
c) Assignment 3	20
Total	100

Costume and Fashion Designing

Semester II

“KU2DSCCFD201”: “ELEMENTS OF DESIGN II”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	200	KU2DSCCFD201	4	108

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	6	0	30	70	100	3

Course Description: Introduction and understanding the principles of perception and colour, and their association with designing.

Course Prerequisite: EOD I

Course Outcomes:

- To learn and understand the language of visual arts.
- To develop an understanding of Light, colour and their respective properties.
- To develop an understanding and articulation of aesthetic Principles of Design (Balance, Rhythm, Harmony, Order and Movement, Placement, Size, Alignment and Orientation).
- To develop an understanding of attributes of 3-D forms. (Volume, Proportion, Surface Quality and characteristic of Curves and Planes, Form and Space).

CO No	Expected Outcome	Learning Domains
1	Understand the principles of perception	
2	Understand the psychology of colours	
3	Analyse various themes to identify the appropriate use of colours	
4	Apply the concept of colour psychology in artworks with EOD, POD & Gestalt's principles.	
5	Develop skills for creating effective visual compositions.	

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
GESTALT'S PRINCIPLES OF PERCEPTION			
1	1	Introduction to the Gestalt's principles of perception: figure-ground, similarity, proximity, continuity & closure	2
	2	Exercises on the Gestalt's principles of perception (with black ink)	
		a) Figure-ground	1
		b) Similarity	1
		c) Proximity	1
		d) Continuation	1
	e) Closure	1	

COLOR			
2	1	Colour Theory	5
		a) Prang colour wheel; warm & cool colours	
		b) Primary colours	
		c) Secondary colours	
		d) Tertiary colours	

2	Properties of Color	2
	a) Hue	
	b) Value: tint, tone & shade c) Intensity/ saturation	
3	Colour Schemes	
	a) Achromatic/ grayscale	1
	b) Monochromatic	1
	c) Complementary	1
	d) Split-complementary	1
	e) Triadic	1
	f) Tetradic	1
g) Analogous	1	
4	Colour Psychology	2
	a) Association with the physical world	
	b) Cultural association c) Emotional association	
5	Colour Usage	
	a) Compositions on each EOD	5
	b) Compositions on each POD	9
	c) Colour study of various logos, brand colours, advertisements, posters, etc.	1

APPLICATION OF EOD & POD IN DESIGNING			
3	1	Design Study:	4
		a) Fashion brands (brand colours & logos)	
		b) Dressing styles (each EOD comparison for casual, office, party wear, etc.)	
		c) Interior design	
		d) User interface	
2	2	Design Creation	6
		a) Logo design	
		b) Brand identity (brand colours)	

	c) Posters	
	d) Invitations	
	e) Fashion print	
4	FINAL ASSIGNMENT	1

	Teacher Specific Module	5
5	<i>Directions</i>	
	The final assignment can be done for a company.	

Essential Readings:

1. Pearce Peter & Pearce Susanne (1980). Experiments in Form: Foundation course in Three Dimension Design. Nostrand Reinhold Company. New York.
2. Richard K Thomas (1969) Three Dimensional Design: A cellular Approach. Nostrand Reinhold Company. New York.
3. Wong Wucius (1977) Principles of Three Design. Nostrand Reinhold Company. New York.
4. Porter W. Albert (2010). Elements of Design – Shape & Form. Davis Publications. Worcester.
5. Porter W. Albert (2010). Elements of Design – Line .Davis Publications. Worcester.
6. Dondis A. Denis (1974). A Primer of Visual Literacy. MIT Press. Cambridge.
7. Sausmarez Maurice De (2007). Basic Design: the Dynamics of Visual Form. A&C Black. Edinburgh.
8. Anderson Edith (2001). Colour Studies. Fairchild. New York.
9. Kepes Gyorgy (1956). New Landscape in Art & Science. Paul Theobald & Co. Chicago.
10. Kepes Gyorgy (1956).Language of Vision. Paul Theobald & Co. Chicago.
11. Armheim Rudolf (2004). Art & Visual Perception. University of California Press. Oakland.
12. Willats John (1997).Art and Representation. Princeton University Press. New Jersey.
13. Albers Josef (1963). Interaction Of Colour. Yale University Press. London.
14. Munsell H. Albert, Cleyland Thomas (1921)Munsell Grammar of Color- Part 1 & 2.Strathmore Paper Co. Massachusetts.
15. Ostwald W. (1969). The Colour Primer. Nostrand Reinhold Co. New York.
16. Padgham C. A., Saunders J. E.(1975). The Perception of Light & Color. New York Academic Press. NewYork.

17. Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
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Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment 1	10
b) Assignment 2	10
c) Assignment 3	10
Total	100

“KU2DSCCFD202”: “VISUALIZATION & REPRESENTATION II”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	200	KU2DSCCFD202	3	90

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	5	0	30	70	100	3

Course Description: Encompasses the concepts of our visual world to understand and represent it in an aesthetic and descriptive way.

Course Prerequisite: V&R I

Course Outcomes:

1. Foundational Drawing Skills : Students will develop fundamental drawing skills, including perspective, proportion, and shading, enabling them to accurately represent objects, figures, and environments.
2. Mastery of Colour Theory : Students will gain a thorough understanding of colour theory, including colour wheel concepts, harmonies, contrasts, and the psychological impact of colours, allowing them to effectively apply colour in their design projects.
3. Expressive Techniques and Mediums : Students will explore various drawing techniques and mediums, such as pencil, charcoal, ink, and pastels, to enhance their ability to express creative ideas and emotions visually.
4. Application of Colour in Design : Students will learn to apply colour theory principles in practical design contexts, creating visually compelling and harmonious compositions across different design disciplines, including fashion, interior, and graphic design.

CO No.	Expected Outcome	Learning Domains
1	Enhance the skill of observation and its interpretation on paper	

2	Learn about different colour mediums.	
3	Understand the effect of each colour medium to analyse and apply in artworks	
4	Understand the colour properties in shading	
5	Understand the importance of drawing as a vital part of design	
6	Introduce students to basic techniques of representing form in colour	
7	Exercise aesthetic judgment and analytical thinking	

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO COLOR MEDIUMS		
	1	Dry Colour Mediums	30
		a) Watercolour pencils	
		b) Oil Pastels	
		c) Soft Pastels	
		d) Brush Pens	
	2	Wet Colour Mediums	20

	a) Watercolours	
	b) Acrylic	
	c) Oil	

	MIXED-MEDIA ART	16
2	1 Nature Drawing	
	2 Still Life Compositions	
	3 Portrait	
	4 Imagined Artworks (minimum 2)	

	APPLICATION OF COLOR THEORY	
3	1 Highlights in Colour	2
	2 Shadows in Colour	4
	a) Shadow in the same subject	
	b) Cast shadow colour	
	3 Intuitive Colouring	6
	a) In a live sketch	
	b) Recreation of photos with different colours (than the original)	

	HUMAN FIGURES	
4	1 Introduction to Basic Proportions	8
	a) Female	
	b) Male	
	c) Child	
	2 Poses	
	a) Stick figure	2
	b) Fleshing the stick figure	2
c) Movements	2	
5	MURAL PAINTING	8

Teacher Specific Module	
	<i>Directions</i>
6	<ol style="list-style-type: none"> 1. Module 1 must have 2 exercises each on A3 sheets: i) single hue artwork; ii) numerous hues, as in the source of the artwork. 2. Basic body proportions for children must cover children of various age groups: toddlers, pre-teens, teens.

Essential Readings:

1. Bays.J. (1998) Drawing Workbook, Newtown Abbot: David & Charles
2. Smith .R. Wright, M. & Horton, J. (2000) Dk Art School - An Introduction To Art Techniques, New York: Dorling Kindersley Publishing
3. Horton.J. (1998) Dk Art School - An Introduction To Drawing, New York: Dorling Kindersley Publishing
4. Simblet.S. (2005) The Drawing Book, London: Dorling Kindersley Publishing
5. Edwards. B. (2012) Drawing On The Right Side Of The Brain, New York: Tarcher/Penguin
6. Meyer.S.E. &Avillez (1985) M. How To Draw In Pen And Ink, Washington: Macmillan
7. Szunyoghy. A, (2013) The Big Book Of Drawing, Potsdam: H.F.Ullman Publishing
8. Raynes.J, (1993) Figure Drawing And Anatomy For The Artist, London: Chancellor Press
9. Simblet, S. (2001) Anatomy For The Artist, London: Dorling Kindersley Publishing
- 10.10 Pipes, A. (2007) Drawing For Designers, London: Laurence King Publishing
- 11.Smith, R., (1994) Dk Art School - Drawing Figures, New York: Dorling Kindersley Publishing
- 12.Cane, K. (2012) Making And Drawing, London: Bloomsbury Publishing

Reference Distribution:

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Suggested Readings:

- 1.
- 2.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment- 1	10
b) Assignment- 2	10
c) Assignment -3	10
Total	100

“KU2DSCCFD203”: “CREATIVE THINKING SKILLS”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	200	KU2DSCCFD203	3	54

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	3	0	30	70	100	3

Course Description: The course allows students to explore different tools like brainstorming, mind mapping, SCAMPER, storytelling to create expressive and new idea generation and make it into a meaningful product or framework.

Course Prerequisite: NIL

Course Outcomes:

1. Effective Brainstorming Techniques : Students will develop the ability to generate a wide range of innovative ideas through structured brainstorming sessions, enhancing their problem-solving skills and creative output.
2. Mind Mapping for Idea Organization : Students will gain proficiency in using mind mapping techniques to visually organize and connect ideas, facilitating clearer thinking and more comprehensive design solutions.
3. Application of SCAMPER Technique : Students will learn to apply the SCAMPER (Substitute, Combine, Adapt, Modify, Put to another use, Eliminate, and Rearrange) technique to creatively alter and improve existing designs, fostering innovation and originality in their work.
4. Storytelling for Design Communication : Students will master the art of storytelling to effectively communicate design concepts, creating compelling narratives that enhance the appeal and understanding of their design projects.

CO No.	Expected Outcome	Learning Domains
1	Understand the use of thinking methods	
2	Apply brainstorming and mind mapping tools to get creative ideas	
3	Analyse all the possibilities and ideas for product development	
4	Create more ideas using SCAMPER tools	
5	Create narratives and storyboards to get meaning out of information and building an framework	

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION TO CREATIVE THINKING SKILLS		10
	1	The relevance and need of CTS in the present context a) Icebreaker: Thinking outside of the box	
	2	Combined thinking	
	3	Kick cards	
	4	Absence thinking	
2	QUESTIONING ASSUMPTIONS		10

	1	Assumption at every step	
	2	Product development	
	3	Possibilities and ideas	

	BRAINSTORMING		12
3	1	Brainstroming for a specific problem	
	2	Brainstorming on bizarre and strange ideas	
	3	Journal making / mind mapping	

	SCAMPER		15
4	1	Understanding of the tools for idea selection	
	2	Story telling	
		a) Narratives	
	3	b) storyboarding	
		Method of synthesis	
		a) To make meaning out of information	
b) Building an experience framework			
	c) Creating empathy and insight		

5	Teacher Specific Module		7
	<i>Directions</i>		

Essential Readings:

1. The art of creative thinking, Rod Judkins, 2015.
2. The War of Art: Break Through the Blocks and Win Your Inner Creative Battles, Steven Pressfeild, 2002.
3. The Mind Map Book: How to Use Radiant Thinking to Maximise Your Brain's Untapped Potential, Tony Buzan, 1993
4. Thinkpak: A Brainstorming Card Deck, Micheal Mickalko, 2004

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
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Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment- 1	10
b) Assignment-2	10
c) Assignment-3	10
Total	100

“KU2MDCCFD204”: “ART & DESIGN AESTHETICS”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	MDC	200	KU2MDCCFD204	3	36

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
2	0	0	30	70	100	3

Course Description: Generating tangible outcomes from abstract concepts of aesthetics with other subject knowledge gained during the semester.

Course Prerequisite: NIL

Course Outcomes:

1. Understanding Artistic Movements and Styles : Students will gain a comprehensive understanding of various artistic movements and styles, and their historical contexts, enabling them to draw inspiration and incorporate these influences into their fashion designs.
2. Aesthetic Principles Application : Students will learn to apply key principles of aesthetics, such as balance, harmony, contrast, and proportion, to create visually appealing and cohesive fashion designs.
3. Integration of Art and Fashion : Students will develop the ability to seamlessly integrate elements of fine art into their fashion creations, enhancing the artistic value and uniqueness of their work.
4. Critical Analysis and Interpretation : Students will acquire skills in critically analysing and interpreting art and design works, fostering a deeper appreciation for aesthetics and an ability to articulate the artistic and conceptual aspects of their own designs.

CO No.	Expected Outcome	Learning Domains
1	Remember the visual memory and recollection of the same	

2	Understand the design aesthetics and cognitive capacity and its expression	
3	Apply multisensory cognition to create an aesthetic experience	
4	Understand different art movements and its impact on the designs	
5	Create tangible output from abstract concepts of aesthetics and acquired knowledge from other subjects	

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

M O D U L E	U N I T	DESCRIPTION	HOURS
1	INTRODUCTION		10
	1	Ice Breaking Session	
	2	Aesthetics	
		a) Implication of Aesthetics? b) Aesthetics as a study of Neuroscience, psychology & philosophy concept of beauty.	
3	The Aesthetic Experience		

		a) Different materials and their aesthetic effects.	
		b) Elements and principles of art and design	
4		Multisensory Cognition & the Aesthetic Experience	
		a) Aesthetics as multisensory integration	
		b) Visual, tactile, spatial, auditory, gustatory, intuitive, emotive cognition & experiences.	

		WHY DO DESIGNERS STUDY AESTHETICS	10
2	1	Designers & Aesthetics	
		a) Definition and importance of Aesthetics in context of design	
		b) Application of specific aesthetic strategies as a designer	
		c) Socio-cultural appropriation & relevance of how the product looks and appeals to different consumers/users	
	2	The Pre-civilized Human	
		a) Prehistoric aesthetics, shamanism, need and design – cave paintings, weapons – development of tools and techniques	
3	3	The Civilizations	
		a) Metaphor & symbolism monuments	

		IMITATION FROM NATURE & MIMETIC ATTITUDES TOWARDS REPRESENTATION	6
3	1	Classicism of Greeks	
	2	Classicism of Hellenistic	
	3	Classicism of Roman	

		DESIGN MOVEMENTS	6
4	1	Art Nouveau	
	2	Art Deco	
	3	Bauhaus	
	4	Post-industrial aesthetics	

	Teacher Specific Module	4
5	<i>Directions</i>	
	Emotive factors of aesthetics – they can be shown the use of colours, textures etc. and through clips of films, music etc.	5

Essential Readings:

- Berger, John. Ways of Seeing Cavallaro. Dani, Art for Beginners
- Beauty as the coalescence of stimulus and internal state
Richard H.A.H Jacobs Remco Renken, Frans W. Cornelissen
- Ranjan, Aditi and Ranjan, M.P, 2007. Handmade in India.
- Mitter, Partha 2013, Much maligned monster

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1				
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Suggested Readings:

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Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment 1	10
b) Assignment 2	10
c) Assignment 3	10
Total	100

“KU2DSCCFD205”: “**MATERIAL HANDLING**”

Semester	Course Type	Course Level	Course Code	Credits	Total Hours
2	DSC	200	KU2DSCCFD205	2	54

Learning Approach (Hours/ Week)			Marks Distribution			Duration of ESE (Hours)
Lecture	Practical/ Internship	Tutorial	CE	ESE	Total	
0	3	0	30	70	100	3

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

Course Prerequisite: EOD I

Course Outcomes:

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

CO No.	Expected Outcome	Learning Domains
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1	To develop an understanding of behavior, characteristic, properties, dimensionality, physical and visual potential of the basic materials	
2	To develop an instinct for material and its potential through manipulation.	
3	Orientation towards basic hand tools and techniques to manipulate materials	
4	Understand the incorporation of the elements of design in 3D designs rather than just paper.	
5		

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

Mapping of Course Outcomes to PSOs

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

COURSE CONTENTS

Contents for Classroom Transaction:

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

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

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

4	YARN HANDLING		
	1	Knotting	3
		a) Different types of knots	
	2	Macramé & Braiding	3
	3	Knitting	3
	4	Weaving	3
5	PAPER		
	1	Paper Mache	3
	2	Paper pulp	
		a) With POP	3
		b) Without POP	3
	3	Origami	3

	4	Crafts	3
		a) Coiling	
		b) Fringes	
		c) Straws	
WASTE MATERIAL			
6	1	Upcycling	3
	2	Recycling	3
COMBINED MATERIALS			3
7	1	Model with Combination of Materials	
Teacher Specific Module			
8	Directions		
	The students must incorporate the EOD while designing.		

Essential Readings:

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

8. Kowal, D., 1972. Sculpture Casting: Mold Techniques & Materials - Metals, Plastics, Concrete. New York: Dennis and Crown Publishers

10. Rhodes, D., 2000. Clay & Glazes for the Potter. Chilton

a. Glasner, B. & Stephan, Ott, 2013. Wonder Wood: A Favorite Material for Design, Architecture and Art. Walter de Gruyter

11. Smith, A., 1995. Big Book of Papercraft. Usborne

Reference Distribution:

Module	Unit	Reference No.	Page Nos.	Remarks
1				
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Suggested Readings:

- 1.
- 2.
- 3.

Assessment Rubrics:

Evaluation Type	Marks
End Semester Evaluation	70
Continuous Evaluation	30
a) Assignment 1	10
b) Assignment 2	10
c) Assignment 3	10
Total	100