

**Maulana Abul Kalam Azad University of Technology, West Bengal**  
*(Formerly West Bengal University of Technology)*  
**B. Voc. in Fashion Design (UGC)**  
**(Effective for Academic Session 2018-2019)**

**Diploma Course**  
**Corresponding NSQF Level5**

Duration: 1 year Eligibility: 10+2				DISTRIBUTION of CREDITS	
MODULE NO	MODULE TITLE	Level	Unit Credits	L & T	P
<b>SEMESTER ONE (I)</b>					
UBVFD 101	HISTORICAL, CONTEXTUAL & CULTURAL RESEARCH & REFERENCING STUDIES I	5	4	4	
UBVFD 102	SUSTAINABLE & ETHICAL STUDIES - I	5	3	3	
UBVFD191	VISUAL INTERPRETATION & COMMUNICATION - I	5	5		5
UBVFD 192	PATTERN MAKING & GARMENT CONSTRUCTION TECHNIQUES (WOMENSWEAR) - I	5	8		8
UBVFD 193	DESIGN STUDIO -I	5	10		10
			30		

				DISTRIBUTION of CREDITS	
MODULE NO	MODULE TITLE	Level	Unit Credits	L & T	P
<b>SEMESTER TWO (II)</b>					
UBVFD 201	HISTORICAL, CONTEXTUAL & CULTURAL RESEARCH & REFERENCING STUDIES II	5	3	3	
UBVFD 202	SUSTAINABLE & ETHICAL STUDIES – II (SUSTAINABLE MATERIALS)	5	2	2	
UBVFD 291	VISUAL INTERPRETATION & COMMUNICATION – II	5	4		4
UBVFD 292	PATTERN MAKING & CONSTRUCTION TECHNIQUES (WOMENSWEAR) - II	5	5		5
UBVFD 293	SURFACE DESIGN DEVELOPMENT TECHNIQUES - I	5	3		3
UBVFD 294	COMPUTERAIDEDDESIGNSTUDIESI (INTRODUCTIONto PHOTOSHOP)	5	3		3
UBVFD 295	DESIGN STUDIO- II	5	10		10
			30		

**Nomenclature:**

- (a). L & T = Lecture and Theory session.  
 (b). P = Practical session.  
 (c). 1 Credit = 15 Hours.

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Advanced Diploma Course  
 Corresponding NSQF Level 6

Duration: 1 year Eligibility: Diploma				DISTRIBUTION of CREDITS	
MODULE NO	MODULE TITLE	Level	Unit Credits	L & T	P
<b>SEMESTER THREE (III)</b>					
UBVFD 301	HISTORICAL, CONTEXTUAL & CULTURAL RESEARCH & REFERENCING STUDIES III	6	3	3	
UBVFD 302	SUSTAINABLE & ETHICAL STUDIES – III	6	2	2	
UBVFD 391	VISUAL INTERPRETATION & COMMUNICATION – III	6	5		5
UBVFD 392	PATTERN MAKING & CONSTRUCTION TECHNIQUES (WOMENSWEAR) - III	6	4		4
UBVFD 393	DRAPING TECHNIQUES (WOMENSWEAR) – I	6	3		3
UBVFD 394	COMPUTER AIDED DESIGN STUDIES - II (ADOBE PHOTOSHOP & ILLUSTRATOR)	6	3		3
UBVFD 395	DESIGN STUDIO- III	6	10		10
			30		

				DISTRIBUTION of CREDITS	
MODULE NO	MODULE TITLE	Level	Unit Credits	L & T	P
<b>SEMESTER FOUR (IV)</b>					
UBVFD 401	HISTORICAL, CONTEXTUAL & CULTURAL RESEARCH & REFERENCING STUDIES IV	6	3	3	
UBVFD 491	SURFACE DESIGN for TEXTILES & MODERN INDUSTRY INNOVATIONS 3D Printing, Laser Cutting, Digital Print Technology, Sustainable Materials Development	6	3		3
UBVFD 492	DRAPING TECHNIQUES (WOMENSWEAR) – II	6	5		5
UBVFD 493	PATTERN MAKING & CONSTRUCTION TECHNIQUES (MENSWEAR) - IV	6	4		4
UBVFD 494	COMPUTER AIDED DESIGN STUDIES III (ADOBE INDESIGN)	6	3		3
UBVFD 495	FASHION IMAGE – STYLING, SOURCING & VISUAL MERCHANDISING	6	2		2
UBVFD 496	DESIGN STUDIO - IV	6	10		10
			30		

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**Degree Course**  
**Corresponding NSQF Level7**

Duration: 1 year Eligibility: Advanced Diploma				DISTRIBUTION of CREDITS	
MODULE NO	MODULE TITLE	Level	Unit Credits	L & T	P
<b>SEMESTER FIVE (V)</b>					
UBVFD 501	HISTORICAL, CONTEXTUAL & CULTURAL RESEARCH & REFERENCING STUDIES V	7	3	3	
UBVFD 591	PROFESSIONAL INDUSTRY INTERNSHIP	7	8		8
UBVFD 592	PROFESSIONAL PORTFOLIO DEVELOPMENT - I	7	4		4
UBVFD 593	DIGITAL DESIGN COMMUNICATION & BRAND DEVELOPMENT - I	7	5		5
UBVFD 594	DESIGN STUDIO - V	7	10		10
			30		

				DISTRIBUTION of CREDITS	
MODULE NO	MODULE TITLE	Level	Unit Credits	L & T	P
<b>SEMESTER SIX (VI)</b>					
UBVFD 601	SUSTAINABLE & ETHICAL STUDIES (MATERIALS, PRODUCTION & PROCESSES – TRADITIONAL to INNOVATIONS IN TEXTILES) - CASE STUDY/DISSERTATION	7	5	5	
UBVFD 602	DESIGN ENTREPRENEURSHIP, COMMUNICATION & BRAND DEVELOPMENT	7	3	3	
UBVFD 603	PROFESSIONAL PRACTICE	7	2	2	
UBVFD 691	PROFESSIONAL PORTFOLIO DEVELOPMENT - II	7	5		5
UBVFD 692	DESIGN STUDIO - VI FINAL MAJOR SPECIALIST DESIGN PROJECT	7	15		15
			30		

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**SEMESTER-I**

<b>Module code</b>	<b>UBVFD101</b>	
<b>Module title</b>	<b>HISTORICAL, CONTEXTUAL &amp; CULTURAL RESEARCH &amp; REFERENCING STUDIES 1</b> (History of Art)	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>4</b>	
<b>Aims/Outline:</b>		
<p>To develop students understanding of artistic styles throughout four main time periods (Pre-historical Period, Ancient World, Middle Ages, and Modern Age) and to apply basic methodology in art and design object study.          Research and critical analysis of historical and contemporary artists and designers across global and local societies and cultures and studying in-depth about their impact on the art and design movement across the world in a specific period of time.          Research, explore and reflect on the evolution of design and its practice over the decades, and its journey to the present. Look at the myriad influences that design has on society, the role that history, culture, economics plays in shaping design, and the pivotal role that it plays in defining the zeitgeist of the times.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>To enhance your communication, research, critical and writing skills.</li> <li>To stimulate the study of cultural and creative processes, but goes beyond history and theory of art and design to encompass various aspects of cultural knowledge.</li> <li>Students will produce contextual written and visual research as part of each project; demonstrating an understanding of relevant art history.</li> </ol>	<p><b>On successful completion of this module, a student will be expected to be able to:</b></p> <ol style="list-style-type: none"> <li>Explain contextual studies involved in presenting research in the history of art</li> <li>Recognise artistic styles, aesthetics and identify distinctive visual cultures</li> <li>Interpret iconography and symbolic meanings of objects represented in artworks;</li> <li>Work independently in the development of art historical research</li> </ol>	
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>Cave painting and Palaeolithic sculpture</li> <li>Ancient Near Eastern art and architecture</li> <li>Egyptian art and architecture</li> <li>Greek and Roman art and architecture</li> <li>Arts of the Islamic World</li> <li>Chinese visual culture</li> <li>Early Modern Art</li> <li>European Renaissance and Baroque Art and Design</li> <li>Early Modern Korean and Japanese Art and Design</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>
<p><b>Learning Resource &amp; Reference:</b> <a href="https://en.wikipedia.org/wiki/History_of_art">https://en.wikipedia.org/wiki/History_of_art</a>  <a href="https://en.wikipedia.org/wiki/History_of_painting">https://en.wikipedia.org/wiki/History_of_painting</a>  <a href="http://arthistoryresources.net/ARTHindia.html">http://arthistoryresources.net/ARTHindia.html</a>          History of Modern Art: Painting Sculpture Architecture Photography By H. Harvard Arnason, Peter Kalb          Art History by Marilyn Stokstad, David Cateforis</p>		

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<b>Module code</b>	<b>UBVFD 102</b>	
<b>Module title</b>	<b>SUSTAINABLE &amp; ETHICAL STUDIES - I</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>To provide students with understanding of theoretical knowledge underlying business ethical decisions and decision-making, Sustainable, ethical and environmental organisations, agencies and regulatory bodies, social responsibility, and factors that shaped and influence issues and decision within the design industry and other global industries at large.</p> <p>Design &amp; Environment: Research, investigation and analysis of generic, and design specific, sustainable and ethical issues we face as a society, with a specific reference to individual and design industry impact on; people, the environment and economies (local &amp; global).</p>		
<p style="text-align: center;"><b>Objectives:</b></p> <p>To develop students awareness, understanding and knowledge in:</p> <ol style="list-style-type: none"> <li>1. Global &amp; National Environmental, Sustainable &amp; Ethical issues and agendas facing the world today.</li> <li>2. The causes of environmental impact, local, national and global.</li> <li>3. Issues of ethics within industries and business.</li> <li>4. The role of consumerism and capitalism in national and global environmental and ethical issues.</li> <li>5. The roles and impact designers have on the natural resources and the environment.</li> <li>6. Sustainable, ethical and environmental organisations, agencies and regulatory bodies.</li> </ol>		<p style="text-align: center;"><b>Learning Outcomes:</b></p> <p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Effectively present and communicate research outputs and work independently and in a team.</li> <li>2. To give an understanding of key developments in societies, technologies and techniques.</li> <li>3. To develop students research and analytical skills.</li> <li>4. To provide students with understanding of theoretical knowledge underlying business ethical decisions and decision-making, social responsibility, and factors that shaped and influence issues and decision in this regards.</li> </ol>
<b>Module Contents:</b>		
<b>Environmental &amp; Sustainability Issues (Local, National &amp; Global)</b>		
Climate Change & Global Warming/Pollution/Resource depletion/Capitalism/Consumerism and the throwaway society /Genetically Modified Species		
<b>Ethics and Fair Trade Issues (Local, National &amp; Global)</b>		
Ethical issues – workers rights, exploitation, sustainable wages, conditions & health & safety.		
<b>Sustainable &amp; Ethical focused Organisations, bodies and Agencies</b>		
Greenpeace/Earth day Network/Ethical Fashion Forum/United Nations/Fair Trade/World Wildlife Fund (WWF)/Others		
<b>Environmental Impact: (Giant Industry Impacts)</b>		
Oil/Mining/Timber/Fishing/Fashion and Textiles		
<b>Innovations in sustainable thinking for the future</b>		
UN Sustainable Development Goals/The Paris Climate Agreement/Ocean Clean-Up/Others		
<b>Resource consumption and depletion</b>		
Deforestation/Fossil Fuels/Sand/Minerals/Precious Stones & Metals/Water		
<b>Renewable Energy Vs. Non-Renewable Energy</b>		
Impact of non-renewable i.e. traditional fossil fuel based energies.		
Renewable energy systems and technology innovations		
Sustainable energy schemes and initiatives in India.		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	
		<b>Project Outcome (40%)</b> <b>Written assignment (40%)</b> <b>Presentation (20%)</b>

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**Learning Resource & Reference:**

Introduction to Sustainability Paperback – 2016 by Robert Brinkmann (Author) Websites:

<https://www.theoceancleanup.com/>

Videos

<https://www.youtube.com/watch?v=AqhpFVFdEM0> - Sustainable Building Materials Segment 2

[https://www.youtube.com/watch?v=RocreN7\\_sq8](https://www.youtube.com/watch?v=RocreN7_sq8) - Sustainable Building Materials Segment 1

<https://www.youtube.com/watch?v=g1yUFUL-AI> - Sustainable materials: with both eyes open

<https://www.youtube.com/watch?v=WPRgRBxfbss> - Green Building Concepts-3.0

[https://www.youtube.com/watch?v=JEUShQ7r\\_tE](https://www.youtube.com/watch?v=JEUShQ7r_tE) - Green buildings are more than brick and mortar | Bryn Davidson | TEDxRenfrewCollingwood.

**Recommended Textbooks:**

Premvir Kapoor, Professional Ethics and Human Values

M.P.Poonia & S.C. Sharma, Environmental Studies

O.P. Gupta, Elements of Environmental Pollution Control

O.P. Gupta, Energy Technology

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<b>Module code</b>	<b>UBVFD 191</b>	
<b>Module title</b>	<b>VISUAL INTERPRETATION &amp; COMMUNICATION – I (Design Fundamentals and Fashion Illustration)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>5</b>	
<b>Aims/Outline:</b>		
<p>The subject focuses on enhancing awareness and sensitization of intangible aspect of drawing objectives as well as skills. It also focuses on developing the ability to appreciate and perceive proportions and scale relationships along with enhancing perceptual and representation skills. Development of drawing and visual interpretation skills and techniques through the exploration of formal observational drawing and creative drawing and media techniques and ideating design in different perspectives, colour theory studies, colour psychology and effects, elements and principles of design.</p>		
<p style="text-align: center;"><b>Objectives:</b></p> <ol style="list-style-type: none"> <li>1. Students will have a clear foundation in fundamentals of design through elements and principles of design and different topics like perspective drawing skills, colour theories, tessellation art and presentation of their art works.</li> <li>2. At the end students will have a solid body of design fundamental works.</li> <li>3. Exploration and investigation of varied techniques and processes for the creation and development of visual Arts and Design ideas within the context of thematic and aesthetic interpretation or set art or design problems/projects with a practical visual work following a thematic and aesthetic interpretation to develop an individualistic style for illustration and visual presentation.</li> </ol>		<p style="text-align: center;"><b>Learning Outcomes:</b></p> <p style="text-align: center;"><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Observe and express visually through sketching. Observe and understand proportion, form, colour, texture, light, volume, materials and scale.</li> <li>2. Learn representation of dimension and accuracy through orthographic drawing principles.</li> <li>3. Acquire the skills to communicate one's ideas and concepts to makers without the loss of clarity.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Introduction to design fundamentals- elements &amp; principles of design</li> <li>2. Different types of Lines-vertical, horizontal, diagonal, wavy, zigzag, dotted, dashed, spiral etc.</li> <li>3. Free hand drawing techniques &amp; related exercises.</li> <li>4. Two &amp; three dimensional forms, its composition, perspective &amp; Object shading. Still life drawings.</li> <li>5. Free hand practice of brush &amp; pencil, introduction to poster paints, watercolours, steadlers, pastels, dry chalks &amp; rotoring ink or Chinese inks.</li> <li>6. Texture exploration &amp; generation through nature</li> <li>7. Texture exploration &amp; generation through man-made tactile object</li> <li>8. Colour studies – colour wheel, colour gradation, colour schemes, colour psychology</li> <li>9. Perspective drawing- 1 point, 2 point &amp; 3 point perspective drawing</li> <li>10. Visual and written research on relevant artiste</li> <li>11. Perspective drawing- Perspective drawing- 1 point, 2 point &amp; 3 point, Visual and written research on relevant artiste</li> <li>12. Introduction to tessellation art and exploration, Visual and written research on relevant artiste</li> <li>13. Lines, forms and shapes/light and shadow/material renderings</li> <li>14. Pattern and motifs developments</li> <li>15. Design compositions. Introduction to mounting techniques and presentation</li> <li>16. Introduction to basic human forms and figures for illustration – women.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>

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**Learning Resource & Reference:**

Colour Forecasting for Fashion - Kate Scully & Debra Johnston

Colors for Modern Fashion - Nancy Reigelman

Interaction of Color: Revised and Expanded Edition - Josef Albers

Color: How to Use It - Marcie Cooperman

ELEMENTS AND PRINCIPLES OF DESIGN CONFUSION by Marvin Bartel

Percy Principles of Art and Composition

<http://www.goshen.edu/art/ed/Compose.htm>

<http://www.goshen.edu/art/ed/Compose.htm>

Principles of Graphic Design - by Andrew Mundi

Composition and Design - by Marvin Bartel

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<b>Module code</b>	<b>UBVFD 192</b>	
<b>Module title</b>	<b>PATTERN MAKING &amp; GARMENT CONSTRUCTION TECHNIQUES (WOMENSWEAR) - I</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>8</b>	
<b>Aims/Outline:</b>		
<p>Exploration and development of basic pattern drafting and construction techniques for apparels. An intensive focus on the design and development of basic and pattern drafting skills and techniques to construct individual design pieces in fabrics through the process of test fittings to toile's to the final garment.</p>		
<p style="text-align: center;"><b>Objectives:</b></p> <ol style="list-style-type: none"> <li>1. The subject familiarizes the students with the basic concepts of pattern making as an integral input for design development.</li> <li>2. It familiarizes them with the tools and terminology of pattern making while developing their ability to create designs through the flat pattern method.</li> <li>3. The subject initiates learning and applying utility of various components in a garment and to explore the different techniques used for quality application in garments.</li> <li>4. It develops the understanding of the significance of proficiency on the lock stitch machine and its application.</li> </ol>		<p style="text-align: center;"><b>Learning Outcomes:</b></p> <p style="text-align: center;"><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Students will have a thorough understanding of different terminologies, measurements and tools used in pattern making and garment construction.</li> <li>2. Learning and implicating different pattern and design construction with finishing techniques to create a final design pieces for apparels with standard design craftsmanship and finishing's.</li> <li>3. Students will develop skills of fabric/pattern selection, accurate measuring techniques, basic commercial pattern adjustments, and ability to prepare a garment for construction.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Basic principles of flat pattern making – tools, industrial dress form, workroom terms and definitions. How to take body measurements.  <p style="text-align: center;">Draft basic bodice blocks- front and back. One dart and two dart basics.</p> </li> <li>2. Draft basic sleeve and basic collar and its variations. Drafting of princess panelled bodice and its variations.  <p style="text-align: center;">Variations of the basic sleeve - cap sleeve, puff sleeves, circular sleeve, petal sleeve, lantern sleeve, leg-o-mutton sleeve, cowl sleeve, shirt sleeve, bishop sleeve, kimono sleeve, raglan sleeve and sleeve cuffs.</p> </li> <li>3. Draft basic skirt block – A-Line front and back. Variations of the basic skirt- circular skirt, petal skirt, gathered skirt, skirt with a yoke, panelled skirt.</li> <li>4. Introduction to Industrial Sewing machine – machine parts, terminology, safety rules, care and maintenance, Threading the machine, setting the needle, adjusting stitch length regulator, thread tension, adjusting knee lift, presser foot and functions of all machine parts.</li> <li>5. Stitching practice on muslin (10" X 10" size) – straight lines, broken lines, cornered lines, circles, spiral and waves.</li> <li>6. Basic hand stitches and their classifications :- (i) Temporary stitches: basting- even, uneven and diagonal. (ii) Permanent stitches: hemming, slip stitching, blanket, and faggoting.</li> <li>7. Different types of seams:- super imposed, lapped, bound, self enclosed-French seam, mock French, flat felled, self bound seam and decorative seams. Seam finishes- pinked seam, hand overcast, over locked, bias bound, edge stitch etc.</li> <li>8. Hem Finishes: Hand hemming- visible and invisible hemming, decorative hem-piped, faced hem and ruffled hem.</li> <li>9. Introducing fullness: - Tucks -blind, spaced and pin tucks, Pleats - knife, box, inverted, pleat with separate underlay, gathering, shirring, 10 Ruffles -straight and circular ruffle, and godets.</li> <li>11. Neck lines:-round and jewel, scoop, square and glass, 'V' shaped, straight and curved, scalloped, sweet heart, key hole, boat neck and asymmetrical. Neck line finishes:-shaped facing, corded or piped neck line, bias facing-single layer binding, double layer binding, banded neckline and placket bands.</li> <li>12. Collars:-how to assemble a collar, Types of collars-flat collar, rolled collar, stand collar, tie collar, turtle neck collar, shirt collar, peter-pan collar, one piece convertible collar and shawl collar.</li> <li>13. Sleeves:-sleeveless - with facing, set-in-sleeve, half sleeve, puff sleeve, flared sleeve, full sleeve, petal sleeve, leg-o-mutton sleeve, bishop sleeve, cap sleeve raglan sleeve and kimono sleeve. Sleeve finishes:-self hem, faced hem, double binding and casing. Cuff application;-basic shirt cuff, French cuff and continuous cuff.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>

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**Learning Resource & Reference:**

Pattern making for Fashion Design ., Armstrong & Joseph.H., Harper & Row Publications. Designing  
Apparel Through the Flat Pattern ., E. Rolfo Kopp & Zelin., Fairchild Publications. Readers Digest,  
Guide to Sewing and Knitting.  
Sewing for the Apparel Industry – Claire Shaeffer, Prentice Hall.

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<b>Module code</b>	<b>UBVFD 193</b>	
<b>Module title</b>	<b>DESIGN STUDIO 1 (FASHION PROJECT)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>10</b>	
<b>Aims/Outline:</b>		
<p>The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<p>1. This project also incorporates the entire gamut from concept, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p> <p>2. The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.</p>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Map out how to create a design collection of garments that should celebrate local artisan's skills and culture through fair trade and sustainable practices.</li> <li>2. Develop confidence in communicating and presenting their design collection in front of a jury/critique.</li> </ol>	
<b>Module Contents:</b>		
<p>Students map out how to create a capsule collection of garments/accessories/product with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process-from ideation to research &amp; development to conceptualisation to design development to raw materials to final product and showcase, students will look at fusing traditional and contemporary modern techniques with their design ideations and conceptual imaginations.</p> <p>This module enables students to develop your work from experimentation to the production of synthesised outcomes. Student's will direct and realise your ideas through forms of visual presentation and structure that are relevant to the concepts and practical requirements of their design project. The module represents the culmination of their study in the entire semester through different design modules for a more creative outcome in the form of a design collection with 4 - 6 ensembles for womenswear mainly focussing on research and design developments of silhouettes in the form of Bodice (Blouse/tops), Skirts etc.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%) Written assignment (20%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p style="text-align: center;">Developing a fashion collection by Elinor &amp; Colin Renfrew</p> <p>Research &amp; Design for Fashion by Simon Seivewright &amp; Richard Sorger</p> <p>Basics Fashion Design: Developing a Collection - Elinor Renfrew</p> <p style="text-align: center;">Basics Fashion Design: Research and Design - Simon Seivewright</p> <p>Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm</p> <p style="text-align: center;">Creativity in Fashion Design - Tracy Jennings</p> <p style="text-align: center;">Creative Fashion Presentations - Polly Guerin</p> <p style="text-align: center;">Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura</p>		

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**SEMESTER-II**

<b>Module code</b>	<b>UBVFD 201</b>	
<b>Module title</b>	<b>HISTORICAL, CONTEXTUAL &amp; CULTURAL RESEARCH &amp; REFERENCING STUDIES 2 (History of Art Movements)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
To provide an overview over artistic movements from the 19 <sup>th</sup> to the 21 <sup>st</sup> century and to examine the avant garde movements And the agency of design in the framework of modern life, which artists addresses to political, economic, philosophical and commercial implications of that time.		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
1. To produce contextual written and visual research as part of each project; demonstrating an understanding arts movements and its relevant influence within the design industry; historical to contemporary.		<i>On successful completion of this module, a student will be expected to be able to:</i>
		<ol style="list-style-type: none"> <li>1. Describe and understand through a detailed research, different artistic movements developed during Modernism.</li> <li>2. Describe social impact of the arts movements.</li> <li>3. Interpret artworks and artistic styles and aesthetics relevant to a particular art movement.</li> <li>4. Work independently in developing art historical research</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. French Impressionism and Post--Impressionism; Art Nouveau</li> <li>2. Fauvism, Expressionism, Cubism, Surrealism, Futurism, Abstract and Dadaism</li> <li>3. Art after the World War 2</li> <li>4. Abstract, Expressionism, PopArt, OpArt</li> <li>5. Russian Constructivism, Bauhaus, De Stijl</li> <li>6. Video Art; Graffiti Art; Art Intervention</li> <li>7. Young British and Indian Artists; Feminist Art</li> <li>8. Contemporary Art in the Japanese, Arab and Islamic World</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
Art in Time: A World History of Styles and Movements Book by Gauvin Alexander Bailey and Matthew P. McKelway 50 Art Movements You Should Know: From Impressionism to Performance Art Paperback by Rosalind Ormiston Art: The Definitive Visual Guide by Iain Zaczek , Mary Acton Art of the 20th Century (Taschen Art) Hardcover by Ingo F. Walther		

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<b>Module code</b>	<b>UBVFD 202</b>	
<b>Module title</b>	<b>SUSTAINABLE &amp; ETHICAL STUDIES 2</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>2</b>	
<b>Aims/Outline:</b>		
<p>This practical module explores the possibilities of sustainability and ethical design awareness to inform current issues affecting the industry creatively and commercially. Through research and sourcing students have the opportunity through various projects to raise awareness through creative outputs of 2D/3D design and presentation.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This module enables students to explore and investigate the possibilities in sustainable and ethical fashion.</li> <li>2. The research process is informed by collating and sourcing through vintage and recycled outlets including discarded materials, whilst documenting and editing visual information from discarded journals and other sources.</li> <li>3. Students utilise research to inform a design process of ideas and development through sketchbooks in order to explore creativity and design in drawing and illustration. From the 2D process designs are translated and presented as final outcomes visually in 3D within a location to raise awareness and cause for debate.</li> <li>4. Develop research and analytical skills with reference to sustainable designers and their work.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate an awareness of sustainability, materials, and ethical issues and innovations and reflect this in their practice.</li> <li>2. Understand the effects the fashion design industry has on resources and the environment.</li> <li>3. Demonstrate an understanding and appreciation of the environment and its available resources.</li> <li>4. Demonstrate an insight into industry production, manufacturing and its response to the subject.</li> <li>5. Be aware of organisations, agencies and certification bodies.</li> <li>6. Be aware of regulations pertaining to the fashion design industries.</li> </ol>	
<b>Module Contents:</b>		
<p><b>Environmental Impact and Sustainability associated to the fashion design industries:</b>          Issues on environmental impact and sustainability within the fashion design industries</p> <p><b>Resource consumption and depletion associated to the fashion design industries:</b>          Resource consumption within the design industries          Deforestation</p> <p>Non – Renewable Energies          Non – Renewable Materials</p> <p><b>Traditional Sustainable materials &amp; technologies in the construction and interior space design industries:</b>          Cotton – non GMO cotton/linen/silk – peace silk/Recycled/Up-cycled materials and techniques</p> <p><b>Innovations in sustainable materials and technologies associated to the fashion design industries:</b>          Bamboo/pineapple/other innovative materials, Recycled and up-cycled materials</p> <p style="text-align: center;"><b>Renovation and restoration:</b>          Up-cycling and recycling within the fashion design industries.</p> <p>Ethical issues within the fashion design industries associated to: Labour, Conditions, Health &amp; Safety, Remuneration, Waste management.</p> <p style="text-align: center;"><b>Renewable Energy Vs. Non-Renewable Energy within the design industry:</b>          Impact of non-renewable i.e. traditional fossil fuel based energies in fashion industry.          Renewable energy systems and technology innovations, Sustainable energy schemes and initiatives in India</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (40%)</b> <b>Presentation (20%)</b>

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**Learning Resource & Reference:**

Introduction to Sustainability Paperback – 2016 by Robert Brinkmann (Author) Centre  
for Sustainable Fashion- [www.sustainable-fashion.com](http://www.sustainable-fashion.com)  
MISTRA Future Fashion- [www.mistrafuturefashion.com](http://www.mistrafuturefashion.com)  
Sustainable Clothing Action Plan: Clothing Knowledge Hub- [www.wrap.org.uk/node/19930](http://www.wrap.org.uk/node/19930)  
Textiles Environment Design- [www.tedresearch.net](http://www.tedresearch.net)  
Textile Futures Research Centre- [www.tfrc.org.uk](http://www.tfrc.org.uk)  
Sandy Black | *The Sustainable Fashion Handbook* 2012  
Tamsin Blanchard | *Green is the New Black: How to Change The World with Style* 2008  
Michael Braungart and William McDonough | *Cradle to Cradle: Remaking the Way We Make Things* 2009  
Sass Brown | *ReFashioned: Cutting Edge clothing from Recycled Materials* 2013  
Elisabeth Cline | *Overdressed: The Shockingly High Cost of Cheap Fashion* 2012

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<b>Module code</b>	<b>UBVFD 291</b>	
<b>Module title</b>	<b>VISUAL INTERPRETATION &amp; COMMUNICATION 2 – FASHION ILLUSTRATION (Men and Women)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>4</b>	
<b>Aims/Outline:</b>		
<p>To introduce the fundamental concept of human figure drawing, and its importance in design communication process and to engage students with arrange of materials, skills and techniques in drawing. The subject provides knowledge on practical aspects of how to enhance the representational and compositional skills. It deals with the ability to perceive and represent the object within the various environments. It introduces different media and rendering techniques focussing on human figure and subsequently fashion illustration for menswear and womenswear.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>1. The subject initiates the understanding of the importance of anatomical studies as the basis of fashion illustration and to realize the need for understanding clarity and confidence in drawing of the human body as a mode of visual communication in fashion.</li> <li>2. Identify personal and interpersonal skills through practical and workshop sessions.</li> <li>3. Appraise critical theories and practicality in creating meaningful relationship between drawing and other forms of design.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Students will have a solid base in various sketching techniques and different illustration skills for fashion through human figure drawing, stylised fashion illustration and rendering. At the end students will have a solid body of illustration works.</li> <li>2. Describe the importance of drawing in as a fundamental art for in visual communication and in fashion specific technical drawings.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Stick figures &amp; different body actions. Developing blocks for block figure – men and women.</li> <li>2. Brief idea about face block.</li> <li>3. Basic 8 head croqui. Basic 10 head croqui.</li> <li>4. ¾ pose, side pose &amp; back poses.</li> <li>5. Face block</li> <li>6. Fashion frontal face-eyes, ears, nose, mouth &amp; head.</li> <li>7. Croqui analysis-analyzing figures from fashion magazines &amp; life.</li> <li>8. Lingerie drawings on fashion figures &amp; its rendering. Step by step application of different mediums.</li> <li>9. Principles of draping garments on croquis</li> <li>10. Stylization of croquis using different kinds of paper for different assignments</li> <li>11. Stylization of croquis using different kinds of media for different assignments.</li> <li>12. (Each student is encouraged to explore his/her own individual style of illustration)</li> <li>13. Introducing color rendering for the following: Solids, Prints, Checks, Stripes, Floral, Dots etc.</li> <li>14. Color rendering for the following fabrics:</li> <li>15. Denim, Fabric with sheen -Satin, Napped fabrics -Velvet, Leather, Suede, Chiffon and Lace.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	

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**Learning Resource & Reference:**

Human figure, John .H.Vanderpoel Island, Printer C, Chicago Art student's academy, Edmond. J.Farris, Dover publications, NewYork.

Book of hundred Hands, George Brant, Bridgeman, Dover publications, New York. \_ Human Machine-The Anatomical Structure & Mechanism of the Human Body, George Brant, Bridge man.

Fashion Rendering with Colour- Bina Abling.

Fashion Illustration basic techniques-Julian Seaman.

Fashion Illustration-Collin Barnes.

Erte's Fashion Designs-218 illustrations from Harpers Bazaar.

Foundation in Fashion Design & Illustration, Julian seaman, Chrysalis Books.

Essential Fashion Design.

Portfolios-Janet Boyes, Dullus.

Fashion Sketchbook, Bina Abling

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<b>Module code</b>	<b>UBVFD 292</b>	
<b>Module title</b>	<b>PATTERN MAKING AND CONSTRUCTION TECHNIQUES (WOMENSWERA) - 2</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>5</b>	
<b>Aims/Outline:</b>		
<p>This unit provides a clear understanding in the generation and development of design ideas through practical/technical workshops, grounding in the unique aspects of fashion design and an introduction to other related course pathways. An important function of this module is to encourage you to research, explore and develop your individual strengths and approaches to your subject. Advancement of apparel design skills through two-dimensional fashion pattern manipulation and creation. Students focus on conceptual design through patternmaking and documentation of the design process. Students will also be required to learn teaching of fashion patternmaking. Students will be required to provide any materials required for their projects.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<p>1. Exploration and development of advanced pattern drafting and construction techniques for apparels. An intensive focus on the design and development of basic and creative pattern drafting skills and techniques to create individual design pieces in fabrics through the process of test fittings to toiles to the final garment.</p> <p>2. Learning and implicating different design construction and finishing techniques to create a final design pieces for apparels and interiors with standard design craftsmanship and finishing's.</p>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <p>1. Learning and implicating different advanced pattern and design construction with finishing techniques to create a final design pieces for apparels and interiors with standard design craftsmanship and finishing's.</p> <p>2. Students will develop skills of fabric/notion/pattern selection, accurate measuring techniques, basic commercial pattern adjustments, and ability to prepare a garment for construction.</p>
<b>Module Contents:</b>		
<p>1. Draft basic Sheath and shift dress (torso) blocks- front and back. One dart and two dart basics. Variations of the dress pattern.</p> <p>2. Draft basic trouser and its variations. Drafting of panelled trouser and its variations. Pants, Pants foundation: Culotte, Trouser. Design variations – pleated trouser, baggy pant, pant with flares, shorts- Bermudas.</p> <p>3. Introduction to Mightering – pattern and stitching.</p> <p>4. Advanced garment construction and finishing techniques for dresses, trousers and mightered apparel.</p> <p>5. Introduction to technical finishing's of different type of fabrics like chiffon, georgettes, cotton, denim, knits, corduroy, tulle(net), silk, organza, etc.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p style="text-align: center;">Readers Digest, Guide to Sewing and Knitting.          Sewing for the Apparel Industry., Claire Schaeffer, Prentice Hall.          Garment Technology for Fashion Designers., Gerry Cooklin, Book Link, USA.          Sewing for Fashion Design., Nurie. Relis/Gail Strauss-Reston Publishing Co.          Designing apparel through the flat pattern: E. Rolfo Kopp, &amp; Zelin, Fairchild publications. How to          draft basic patterns: E. Rolfo Kopp, &amp; Zelin, Fairchild publications.          Patternmaking for fashion design : Armstrong, Helen Joseph, Harper &amp; Row Publications.          Garment technology for fashion designers: Gerry cooklin, Book link.</p>		

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<b>Module code</b>	<b>UBVFD 293</b>	
<b>Module title</b>	<b>SURFACE DESIGN DEVELOPMENT TECHNIQUES 1 (Printed Textiles, Print &amp; Dye and Embroideries)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>Explorative focus on different types of techniques for design in terms of material studies, modern surface embellishments, prints developments, fabric manipulations, exploring different dyeing techniques and processes to create a contemporary look using traditional techniques and processes with a special focus on printmaking and embroidery skills.</p> <p>This practical module provides an Introduction to the range of possibilities within surface design through fashion fabrics, textile terms and embellishment. Students have the opportunity to test out the varied areas of print, embroidery and fabric manipulation with</p> <p>Research through exhibitions, libraries, archive and vintage outlets enables students to gain an understanding of how surface design informs fashions past and present, by collating and editing visual information to inform a process of creative ideas in drawing, development and illustrative outcomes.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>1. This module introduces the student to varied processes in surface design that inform print and texture. Through research, design and technical workshops, skills can be developed in silk-screen, digital, knit, embroidery and fabric manipulation.</li> <li>2. To understand and explore various traditional handcrafted techniques, materials, processes and context.</li> <li>3. To encourage experimental exploration and application of different fibers and yarns and other unconventional materials while harnessing indigenous and available resources, skill, materials and techniques for contemporary adaptations and applications.</li> <li>4. Explore the creative application techniques in Textile Design through various dyeing and printing techniques and in depth study and research of various woven and printed textiles with a special focus on Indian traditional textiles, materials and media, to create a critical and analytical approach for design developments using contemporary textile design and application.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Introduce surface design as a significant design component for value addition. Inputs range from tools, equipments and technology used in dyeing, printing and processing for the creation of innovative surface design and finishes.</li> <li>2. Develop a range of textile techniques and skills.</li> <li>3. Demonstrate exploration and experimentation in surface design through research.</li> <li>4. Develop an understanding of the varied technicalities within surface design.</li> <li>5. Develop an appreciation of texture, colour and fabrication. Present a range of samples that inform design.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Introduction to tessellation art and its creative exploration through mixed media</li> <li>2. Introduction to textiles – Indian (kalamkari, mata ni pachedi, ikkat) and international textiles.</li> <li>3. Special embellishment techniques: Batik, Tie and dye -lehariya, bandini, shibori, sunray and marbling.</li> <li>4. Print application through block printing, Lino printing, Wood cut printing, Lithograph printing</li> <li>5. Print application through screen &amp; block printing (vegetable block and wooden blocks, Appliqué, quilting, Smocking, honey comb, Fabric painting, Stencil- dabbing and spraying).</li> <li>6. Natural dyeing techniques and explorations</li> <li>7. Basic Hand Embroidery, their technique, variations and applications. Basic running stitch, backstitch, stem stitch, chain stitch, lazy daisy stitch, buttonhole stitch, feather stitch, herringbone stitch, knot stitch, satin stitch and cross stitch.</li> <li>8. Traditional Embroidery- Origin, application &amp; colours. Kantha, Chikan, Kasuti, Zardosi, Kutcha and Mirrorwork.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>

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**Learning Resource & Reference:**

Surface design for fabric, Richard M Proctor/Jennifer F Lew, University of Washington Press.  
Art of embroidery: History of style and technique, Lanto Synge, Woodridge  
The Timeless Embroidery, Helen M, David & Charles.  
Readers Digest, Complete guide to Sewing, 1993, Pleasantville-Nu Gail L, Search Press Ltd.  
Barbara .S, Creative Art of Embroidery, London, Numbly Pub. group Ltd.  
Shailaja N, Traditional Embroideries of India., Mumbai APH Publishing.

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<b>Module code</b>	<b>UBVFD 294</b>	
<b>Module title</b>	<b>COMPUTER AIDED DESIGN STUDIES – 1 (INTRODUCTION TO PHOTOSHOP)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>Exploration and expression of visual concepts and ideations through digital means with its various effects to represent their ideas in a more individualistic graphical style. Students will learn how to use design software Photoshop to represent their design ideas digitally. This module will also equip them with tools to finally produce a digital portfolio for the international design industry in their final year of the course.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>1. This module aims to provide students with a working knowledge of basic engineering drawing and the software tools that can be used to produce various drawings.</li> <li>2. Create opportunity for the students in gaining skills using modern CAD – Photoshop software.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Have a better understanding and an appreciation to the importance of CAD in the modern design environment.</li> <li>2. Have transferable skills to use this design module to be used in their final year design projects.</li> </ol>
<b>Module Contents:</b>		
<p>Adobe Photoshop: Getting started with Adobe Photoshop, working with Adobe Photoshop to create Mood &amp; Trend Presentation Boards, Creating textile patterns with Photoshop, Creating invitation card, visiting cards and greeting cards. (Selection, layering and masking, painting, editing, filing, distortion, rotation, scaling, copying, repetition, colour changes and image adjustment techniques).</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p>Absolute beginners guide to mastering photoshop and creating world class photos          Adobe lightroom cc and photoshop cc for photographers classroom in a book          Photoshop cc: visual quickstart guide          Photoshop cc bible-wiley          Adobe photoshop cs6 classroom in a book          The photoshop workbook: glyn dewis- Tricks, and techniques          Photoshop for photographers: complete photoshop training for photographers - serge ramelli Adobe          photoshop: a beginners guide to adobe photoshop-lisa lambert          Adobe photoshop cc for photographers, 2015 release Adobe          photoshop cc classroom in a book (2015 release)</p>		

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<b>Module code</b>	<b>UBVFD 295</b>	
<b>Module title</b>	<b>DESIGN STUDIO 2 (FASHION PROJECT)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>10</b>	
<b>Aims/Outline:</b>		
<p>The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>This project also incorporates the entire gamut from concept, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</li> <li>The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>Map out how to create a design collection of garments that should celebrate local artisan's skills and culture through fair trade and sustainable practices.</li> <li>Develop confidence in communicating and presenting their design collection in front of a jury/critique.</li> </ol>	
<b>Module Contents:</b>		
<p>Students map out how to create a capsule collection of garments/accessories/product with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process - from ideation to research &amp; development to conceptualisation to design development to raw materials to final product and showcase, students will look at fusing traditional and contemporary modern techniques with their design ideations and conceptual imaginations.</p> <p>This module enables students to develop your work from experimentation to the production of synthesised outcomes. Student's will direct and realise your ideas through forms of visual presentation and structure that are relevant to the concepts and practical requirements of their design project. The module represents the culmination of their study in the entire semester through different design modules for a more creative outcome in the form of a design collection with 4-6 ensembles for womenswear mainly focussing on research and design developments of silhouettes in the form of Dresses, trousers etc.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%) Written assignment (20%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p style="text-align: center;">Developing a fashion collection by Elinor &amp; Colin Renfrew          Research &amp; Design for Fashion by Simon Seivewright &amp; Richard Sorger          Basics Fashion Design: Developing a Collection - Elinor Renfrew          Basics Fashion Design: Research and Design - Simon Seivewright          Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm Creativity in Fashion Design - Tracy Jennings          Creative Fashion Presentations - Polly Guerin          Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura</p>		

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**SEMESTER-III**

<b>Module code</b>	<b>UBVFD 301</b>	
<b>Module title</b>	<b>HISTORICAL, CONTEXTUAL &amp; CULTURAL RESEARCH &amp; REFERENCING STUDIES 3 (History of Fashion)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>This module traces the history of western fashion from the mid-18th century to the present day. Delivered through lectures, screenings and visits, the course introduces students to understanding fashion as a social and cultural phenomenon through the examination, exploration and consideration of creativity, context and archiving.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<p>1. This module takes a journey back in time with each session addressing particular ideas and practicalities that have shaped our understanding of fashion as both a productive profession and a meaningful social and cultural activity.</p>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate appreciation and understanding of historical dress.</li> <li>2 Identify key historical issues that have informed fashion and modernity.</li> <li>3. Convey a contextualised understanding of their practice.</li> <li>4. Present their knowledge and understanding in writing.</li> <li>5. Planning and manage assessments through research, reading and note taking.</li> </ol>	
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. The historical development of fashion and dress from 1750 to the present day.</li> <li>2. The change in fashion as a cultural response to modernity.</li> <li>3. The impact of haute couture, creativity and craftsmanship.</li> <li>4. Changing techniques in the design and technologies of production and the consumption of clothing.</li> <li>5. The development of fashion imagery from illustration to photography and film.</li> <li>6. The display, exhibition and archiving of fashion.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%) Written assignment (20%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p>The World of Fashion - Jay Diamond &amp; Ellen Diamond          Fashion. A History from the 18th to the 20th Century by Kyoto Costume Institute</p> <p>20,000 Years of Fashion by Francois Boucher and Yvonne Deslandres          Fashion: The Definitive History of Costume and Style          Fashion. A History from the 18th to the 20th century (Taschen) by Akiki Fukai</p>		

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<b>Module code</b>	<b>UBVFD 302</b>	
<b>Module title</b>	<b>SUSTAINABLE &amp; ETHICAL STUDIES 3</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>2</b>	
<b>Aims/Outline:</b>		
<p>Sustainability is now becoming part of mainstream fashion and instead of being seen as a challenge for the fashion industry it is being seen as an opportunity. Designers are now able to choose ethical options and make decisions based on their environmental or social impact. This course provides an overview of these new opportunities for sustainable fashion, and how clothing can be designed with sustainability and ethics in mind. By exploring a wide variety of issues within the existing fashion industry, we look at solutions to the challenges posed by the need to work in a more sustainable way. The course will be a combination of lectures, group exercises and practical design exercises.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This module enables students to explore and investigate the possibilities in sustainable and ethical fashion in a more detailed way.</li> <li>2. The research process is informed by collating and sourcing through vintage and recycled outlets including discarded materials, whilst documenting and editing visual information from discarded journals and other sources.</li> <li>3. Students utilise research to inform a design process of ideas and development through sketchbooks in order to explore creativity and design in drawing and illustration. From the 2D process designs are translated and presented as final outcomes visually in 3D within a location to raise awareness and cause for debate.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate an awareness of sustainability and ethical issues and reflect this in their practice in deeper methodologies.</li> <li>2. Demonstrate critical reflection on personal creative practice.</li> <li>3. Demonstrate an understanding and appreciation of the environment and its available resources.</li> <li>4. Demonstrate an insight into industry production, manufacturing and it's response to the subject with a thorough understanding of the subject in a sustainable angle.</li> <li>5. Appreciate the different sustainable brands and companies worldwide with a more critical approach and a clear understanding of the entire sustainability, ethics and fair trade in the their design ecosystem.</li> </ol>	
<b>Module Contents:</b>		
Sustainable design concepts		
<p>The changing role of the designer</p> <p style="padding-left: 20px;">Sustainable materials</p> <p style="padding-left: 20px;">The fashion supply chain</p> <p style="padding-left: 20px;">Lifecycle of a fashion product</p> <p>Case studies of inspiring and successful sustainable fashion initiatives</p> <p style="padding-left: 20px;">Future trends within sustainable fashion</p> <p>An overview of sustainability and an understanding of the impacts of our materials choices</p> <p style="padding-left: 20px;">An overview of the key issues the fashion and textiles industry faces</p> <p style="padding-left: 20px;">Discussion on the impact of new emerging technologies</p> <p>A materials comparison exercise - Opportunities to discover alternatives to encourage diversity of fibre choices</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (40%)</b> <b>Presentation (20%)</b>

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**Learning Resource & Reference:**

A Practical Guide to Sustainable Fashion Book by Alison Gwilt  
The Sustainable Fashion Handbook Book by Sandy Black  
Sustainable Fashion and Textiles Book by Kate Fletcher  
Sustainable Fashion: Past, Present and Future Book by Colleen Hill and Jennifer Farley Gordon  
Centre for Sustainable Fashion- [www.sustainable-fashion.com](http://www.sustainable-fashion.com)  
MISTRA Future Fashion- [www.mistrafuturefashion.com](http://www.mistrafuturefashion.com)  
Sustainable Clothing Action Plan: Clothing Knowledge Hub- [www.wrap.org.uk/node/19930](http://www.wrap.org.uk/node/19930)  
Textiles Environment Design- [www.tedresearch.net](http://www.tedresearch.net) & Textile Futures Research Centre- [www.tfrc.org.uk](http://www.tfrc.org.uk)  
Sandy Black | *The Sustainable Fashion Handbook* 2012  
Tamsin Blanchard | *Green is the New Black: How to Change The World with Style* 2008  
Michael Braungart and William McDonough | *Cradle to Cradle: Remaking the Way We Make Things* 2009  
Sass Brown | *ReFashioned: Cutting Edge clothing from Recycled Materials* 2013  
Elisabeth Cline | *Overdressed: The Shockingly High Cost of Cheap Fashion* 2012  
Kate Fletcher and Lynda Grose | *Fashion and Sustainability: Design for Change* 2012

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<b>Module code</b>	<b>UBVFD 391</b>	
<b>Module title</b>	<b>VISUAL INTERPRETATION &amp; COMMUNICATION 3 – CREATIVE FASHION ILLUSTRATION</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>5</b>	
<b>Aims/Outline:</b>		
<p>The subject builds on previous illustration skills and forays into the fundamental principles of understanding market trends, using forecasting as a tool/guide to relate with the various aspects of line planning for a specific season/market. Illustration communicates using images and has a close relationship with text. The communicative possibilities of the written word merges with the meanings embedded within images.</p> <p>The definition of illustration, from a historically expansive view, has come full circle to allow for many different approaches, from hand drawings for books (the role with which it is most often associated), to photography, murals, infographics, installations, video and animation and being text-based and most importantly fashion.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>1. Design initiation into creative womenswear and menswear illustration and line planning are emphasized.</li> <li>2. To develop an individual signature style of illustration integrating conceptualization, exploration and final ideation of design.</li> <li>3. To understand the co-relation of fashion model drawing along with representation of garments through flat working drawings is initiated.</li> <li>4. Understanding the integral concept of a hand on experience of handling different art media.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Exploration and investigation of varied techniques and processes for the creation and development of visual Arts.</li> <li>2. Exploration of Design ideas within the context of thematic and aesthetic interpretation or set art or design problems/projects.</li> <li>3. A range or practical visual work following a thematic and aesthetic interpretation to develop an individualistic style for illustration and visual presentation.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Creative fashion Illustration – mens and womens.</li> <li>2. Editorial Illustration</li> <li>3. Illustration for Imagination</li> <li>4. Flat fashion sketches - hand</li> <li>5. Botanical illustration</li> <li>6. Fashion illustration focussing on market trends and forecasting.</li> <li>7. Mixed Media Exploration</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p>Fashion Illustration Techniques: A Super Reference Book for Beginners by Zeshu Takamura          Drawing for Fashion Designers by Angel Fernandez and Gabriel Martin Roig          Fashion illustration. Inspiration and Technique by Anna Kiper          Fashion Illustration School. A Complete Handbook for Aspiring Designers and Illustrators by Carol A. Nunnelly          Figure Drawing for Fashion Design by Elisabetta Drudi and Tisiana Paci</p>		

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<b>Module code</b>	<b>UBVFD 392</b>	
<b>Module title</b>	<b>PATTERN MAKING AND CONSTRUCTION TECHNIQUE FOR WOMENSWEAR 3</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>4</b>	
<b>Aims/Outline:</b>		
<p>Exploration and development of basic pattern drafting and draping techniques for apparels. An intensive focus on the design and development of basic and creative pattern drafting skills and techniques to create individual design pieces in fabrics through the process of test fittings to toile's to the final garment different design construction and finishing techniques to create a final design pieces for apparels and interiors with standard design craftsmanship and finishing's.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>1. To Design, plan, and create an original design through the flat pattern process.</li> <li>2. Experiment with both pattern manipulation as well as pattern drafting to create individual design patterns for garment construction.</li> <li>3. Correct fitting techniques and basic construction of muslin basic patterns will result in a fitted personal pattern by which all designs and styles can be applied and drafted. Industry techniques will introduce students to pattern design for apparel production.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Get stimulated at innovative concepts in design which would be materialized through pattern into muslin.</li> <li>2. Radically differentiate apparel styling and detailing that would supersede conventional principles of pattern making.</li> <li>3. Place emphasis on experimental interpretation and exploration of design where the emphasis is on essentially complicated but deceptively simple techniques.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Drafting of basic Jacket pattern</li> <li>2. Drafting of variations of jacket pattern</li> <li>3. Draft basic shirt block – front and back. Variations of the basic shirt.</li> <li>4. Introduction to creative women's silhouettes development through innovative and experimental pattern and drape development</li> <li>5. Introduction to contouring in pattern development.</li> <li>6. Introduction to Corsetry in pattern development.</li> <li>7. Introduction to advanced couture tailoring and finishing's for womenswear.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p>Patternmaking for Fashion Design (5th Edition) Written by Helen Joseph Armstrong          Design-It-Yourself Clothes: Pattern-making Simplified <i>Written by Cal Patch:</i>          Make Your Own Patterns: An Easy Step-by-Step Guide to Making Over 60 Dressmaking Patterns Written by Rene Bergh          Body mapping: The Step-By-Step Guide to Fitting Real Bodies Written by Kathy Illian          Sew Liberated: 20 Stylish Projects for the Modern Sewist Written by Meg McElwee The          Little Black Dress: How to Make the Perfect One for You Written by Simon Henry</p>		

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<b>Module code</b>	<b>UBVFD 393</b>	
<b>Module title</b>	<b>DRAPING TECHNIQUES FOR WOMENSWEAR 1</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>The subject inculcates the ability to visualize and create three dimensional patterns directly on the dress forms. Students will be able to conceptualize garment design in relation to the body and its structure. They will be able to drape muslin testfits and manipulate the fabric to achieve the desired fit and style.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>To create innovative patterns to develop one-piece and bifurcated garments. Concepts of volume and folds in relation to fabric type are also inculcated.</li> <li>To introduce to the basic principles and techniques of draping in fabric as a means to creatively interpret and develop contemporary designs.</li> <li>To explore the three-dimensional draping approach to executing garment design and a critiqued design development on the dress form, to develop a sense of proportion, silhouette, line, and style, while exploring current market trends.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>Students will have a thorough understanding of different terminologies, measurements and tools used in fabric draping.</li> <li>To understand emphasis on proportion, balance and shape as related to design aesthetics broadens students' understanding for actualizing and realizing three-dimensional design prototypes through manipulating muslin</li> <li>They will develop in total of 2 draped patterns in size 8 along with a clear understanding of how a draped pattern is pinned to see the fit of the garment.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>Introduction to draping and dress forms. Preparation of fabrics. Terminologies, tools, techniques, measurements, processes &amp; cutting, principles of grain, balance, and technical process to see drape fit through pinning on muslin</li> <li>Basic bodice – marking and truing Bodice variations- surplice front halter Princess Bodice and variation.</li> <li>Dart manipulation – underarm dart, French dart, double French dart and variations</li> <li>Cowls – basic front and back cowl, butterfly twist.</li> <li>Yokes and midriffs- bodices yoke, hip yoke, fitted midriff.</li> <li>Basic skirt and variations – flared skirt, peg skirt. Princess dresses – joining skirt to the bodice.</li> <li>Design and construction of final garments applying draping method.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%) Written assignment (20%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p style="text-align: center;">Draping for fashion design: Nurie Relis/ Hilde Jaffe, Reston publishing co.          Designs cutting and draping for special occasion clothes : for evening wear and party          Wear, Drawn Cloak, Chrysalis          Cutting and Draping Special Occasion Clothes: Designs for Eveningwear and Partywear - Dawn Cloake Draping          Basics - Sally M. Di Marco          Drape Drape - Hisako Sato          Draping for Apparel Design - Helen Joseph Armstrong          The Art of Fashion Draping - Connie Amaden-Crawford</p>		

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<b>Module code</b>	<b>UBVFD 394</b>	
<b>Module title</b>	<b>COMPUTER AIDED DESIGN STUDIES 2 (ADOBE PHOTOSHOP &amp; ILLUSTRATOR)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>Exploration and expression of visual concepts and ideations through digital means with its various effects to represent their ideas in a more individualistic graphical style. Students will learn how to use design software like Photoshop and Illustrator to represent their design ideas digitally. This module will also equip them with tools to finally produce a digital portfolio for the international design industry in their final year of the course.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>This module aims to provide students with a working knowledge of basic engineering drawing and the software tools that can be used to produce fashion illustrations and flat sketches of garments as well as accessories and digital print developments.</li> <li>Create opportunity for the students in gaining skills using modern CAD – Photoshop and Illustrator software.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>Have a better understanding and an appreciation to the importance of CAD in the modern design environment.</li> <li>Have transferable skills to use this design module to be used in their design projects.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>Adobe Photoshop: Getting started with Adobe Photoshop, working with Adobe Photoshop to create Mood &amp; Trend Presentation            Boards, Creating textile patterns with Photoshop, Creating invitation card, visiting cards and greeting cards.            (Selection, layering and masking, painting, editing, filing, distortion, rotation, scaling, copying, repetition, colour changes and image adjustment techniques.)</li> <li>Adobe Illustrator: Getting started with Adobe Illustrator, Drawing fashion illustrations on computers, drawing flat sketches, detailing of face, eyes, lips, hairs etc with Illustrator            (Draw object, select and manipulate drawn object with different options, painting, reshaping, graph tool, perspective grid)</li> <li>Introduction to Fashion Flat Sketches on Illustrator – Menswear and Womenswear.</li> <li>Introduction to print development on Illustrator.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>

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**Learning Resource & Reference:**

**ADOBE PHOTOSHOP**

Absolute beginners guide to mastering photoshop and creating world class photos

Adobe lightroom cc and photoshop cc for photographers classroom in a book

Photoshop cc: visual quickstart guide

Photoshop cc bible-wiley

Adobe photoshop cs6 classroom in a book

The photoshop workbook: glyn dewis- Tricks, and techniques

Photoshop for photographers: complete photoshop training for photographers- serge ramelli

Adobe photoshop: a beginners guide to adobe photoshop-lisa lambert

Adobe photoshop cc for photographers, 2015 release Adobe

photoshop cc classroom in a book (2015 release) **ADOBE**

**ILLUSTRATOR**

Illustrator CS5 Bible

Lynda.com Illustrator Essential

Lynda.com for Web and Interactive Design

Visual Quick start Guide from Peach pit Press for Photoshop and illustrator

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<b>Module code</b>	<b>UBVFD 395</b>	
<b>Module title</b>	<b>DESIGN STUDIO 3 (FASHION PROJECT)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>10</b>	
<b>Aims/Outline:</b>		
<p>The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<p>1. This project also incorporates the entire gamut from concept, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p> <p>2. The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.</p>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <p>1. Map out how to create a design collection of garments that should celebrate local artisan's skills and culture through fair trade and sustainable practices.</p> <p>2. Develop confidence in communicating and presenting their design collection in front of a jury/critique.</p>
<b>Module Contents:</b>		
<p>Students map out how to create a capsule collection of garments with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process-from ideation to raw materials, students will look at fusing traditional and contemporary modern techniques with their design ideations.</p> <p>This module enables students to bring together all of their acquired skills throughout their studies into a fashion project specially focussing on Creative Womenswear focussing on the design and developments of silhouettes in the form of Jackets, Corsets etc.. The module will include research into a specially selected theme and market for the application of the design development process, from concept to final product. Each student work will be guided by the design project brief given to them. Key areas to be covered will include; the selection and research into concept and market place (which will be communicated in both written and visual formats), idea generation, design development and fabric selection, leading through to the final selection of a range of 4-6 outfits for pattern cutting/ Draping and production.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p style="text-align: center;">Developing a fashion collection by Elinor &amp; Colin Renfrew</p> <p>Research &amp; Design for Fashion by Simon Seivewright &amp; Richard Sorger</p> <p>Basics Fashion Design: Developing a Collection - Elinor Renfrew</p> <p style="text-align: center;">Basics Fashion Design: Research and Design - Simon Seivewright</p> <p style="text-align: center;">Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm</p> <p style="text-align: center;">Creativity in Fashion Design - Tracy Jennings</p> <p style="text-align: center;">Creative Fashion Presentations - Polly Guerin</p> <p style="text-align: center;">Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura</p>		

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**SEMESTER-IV**

<b>Module code</b>	<b>UBVFD 401</b>	
<b>Module title</b>	<b>HISTORICAL, CONTEXTUAL &amp; CULTURAL &amp; REFERENCING STUDIES 4 (SUBCULTURE &amp; IDENTITY)</b> (History of Fashion Movements)	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>Research and critical analysis of various subcultures and identity across global and local societies and cultures and studying in-depth about their impact on the art and design movement across the world in a specific period of time.</p> <p>To provide an overview over various subcultures from the 19<sup>th</sup> to the 21<sup>st</sup> century and to examine the avantgarde movements</p> <p>And the agency of design in the framework of modern life, which artists addresses to political, economic, philosophical and commercial implications of that time.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<p>1. This module focuses on the relationship between fashion and identity, concentrating on the importance of subcultures.</p> <p>2. It introduces students to the histories and contexts of sub-cultural fashion (e.g: Mod, Punk) noting their importance to the mainstream and also covers ideas of 'ugliness' and the 'extreme' in order to expose students to different ways of thinking about beauty and the body.</p>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Explain the role that subcultures and identity have played in fashion.</li> <li>2. Critically reflect on concepts of identity and aesthetics.</li> <li>3. Present ideas coherently in aural and written form.</li> <li>4. Acknowledge the importance and understanding of critical context on their own practice.</li> <li>5. Plan effectively for assessments through appropriate reading and noting.</li> </ol>
<b>Module Contents:</b>		
<p>The module takes students on a journey that starts with sessions on fashion, gender and identity. It then details a variety of influential sub-cultural movements and their impact on fashion, from Mod, through Punk and Hip Hop to Goth to Hippies and Emo. It introduces students to non-European fashion and subcultures to consider ideas of aesthetics and the body looking in turn at fetishism, ageing and ugliness. The module contextualises fashion within broader histories of identity in relation to music and the body and will prove fundamental to students' critical enquiry and theoretical knowledge base.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p>Style Tribes: The Fashion of Subcultures Hardcover by Caroline Young  <a href="https://en.wikipedia.org/wiki/Subculture">https://en.wikipedia.org/wiki/Subculture</a></p>		

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<b>Module code</b>	<b>UBVFD 491</b>	
<b>Module title</b>	<b>SURFACE DESIGN FOR TEXTILES &amp; SOFT MATERIALS WITH MODERN DESIGN INNOVATIONS</b> (Contemporary fabrics and material innovations)	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>Textiles have existed since the beginning of human time for function and aesthetic purposes. This program offers the practitioner an experimental platform to explore and establish a dialogue between multiple media, materiality and develop conceptual rigor. The program is open to a creative practitioner to embrace all media, techniques, new technology, smart materials, 3-D form, sculpture, fiber arts and many more. This will enable you to analyze and study archive textiles and creatively develop visual ideas for contemporary textiles in response to imagery, pattern, composition, structure and surface.</p> <p>This program is aimed at developing activities of particular interest in greater breadth and depth, both visually and technically. The program is aimed at developing individuality in one's approach to processing visual ideas into design or artwork. The students are encouraged to create a large bank of samples and finally translate them into project pieces through the use of appropriate textile techniques and creative thinking tools.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<p>1. Building on the pre-requisite learning, the focus of the subject area is to understand various hand embroidery techniques as a surface embellishment technique. The end objective is to explore these for contemporary adaptation and applications. Further to enhance the possibilities of creative value addition, the subject explores visual and tactile qualities of fabric/material with crossover application between design, craft and industry. Harnessing indigenous and available resources, skills, materials and techniques for contemporary adaptation and application into the design as a whole.</p>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <p>1. Embrace all media, techniques, new technology, smart materials, 3-D form, sculpture, fibre arts and many more. This will enable you to analyze and study archive textiles and creatively develop visual ideas for contemporary textiles in response to imagery, pattern, composition, structure and surface.</p> <p>2. Using adobe illustrator to create a range of digital prints on a selected and researched theme or concept. It can be directly linked to the design studio 4 Project.</p>
<b>Module Contents:</b>		
<p>1. Design Research and development through – 3D printing, laser cutting, and Digital print technology on fabrics.  2. Sustainable innovative material research and development – bamboo fabric, banana fabric, pineapple leather, soy fabric etc.</p> <p>World of materials are ever changing, use of Organic materials other media has given new dimensions to the field of Contemporary Textile art practices. New materials and new technologies (as well as old) are used to create textiles that can be interactive and responsive. Textiles are being woven with computer driven methods as well as with wood, fungi, bamboo, LED light tubing and recycled plastic. Computer chips incorporated into textiles help create interactive and high performance textiles, which have developed as smart textiles (fashion and Interiors).</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p>Surface design for fabric, Richard M Proctor/Jennifer F Lew, University of Washington Press. Art of embroidery : History of style and technique, Lanto Synge, Woodridge  The Timeless Embroidery, Helen M, David &amp; Charles.  Readers Digest, Complete guide to Sewing, 1993, Pleasant ville-Nu Gail L, Search Press Ltd. Barbara .S, Creative Art of Embroidery, London, Numbly Pub. group Ltd.  Shailaja N, Traditional Embroideries of India., Mumbai APH Publishing.</p>		

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<b>Module code</b>	<b>UBVFD 492</b>	
<b>Module title</b>	<b>DRAPING TECHNIQUES FOR WOMENSWEAR 2</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>5</b>	
<b>Aims/Outline:</b>		
<p>The subject inculcates the ability to visualize and create three dimensional patterns directly on the dress forms. Students will be able to conceptualize garment design in relation to the body and its structure. They will be able to drape muslin test fits and manipulate the fabric to achieve the desired fit and style.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. To create innovative patterns to develop one-piece and bifurcated garments. Concepts of volume and folds in relation to fabric type are also inculcated.</li> <li>2. To introduce to the basic principles and techniques of draping in fabric as a means to creatively interpret and develop contemporary designs.</li> <li>3. To explore the three-dimensional draping approach to executing garment design and a critiqued design development on the dress form, to develop a sense of proportion, silhouette, line, and style, while exploring current market trends.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Students will have a thorough understanding of different terminologies, measurements and tools used in fabric draping.</li> <li>2. To understand emphasis on proportion, balance and shape as related to design aesthetics broadens students' understanding for actualizing and realizing three-dimensional design prototypes through manipulating muslin</li> <li>3. They will develop in total of 2 draped patterns in size 8 along with a clear understanding of how a draped pattern is pinned to see the fit of the garment.</li> </ol>	
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Basic torso – marking and truing, Torso variations</li> <li>2. Corset drapes development techniques.</li> <li>3. Structured Cowls drape development</li> <li>4. Drape development of Gowns and its variations</li> <li>5. Structured Drape development of bodice/torso/jackets/skirts and its variations</li> <li>6. Design and construction of final garments applying draping method</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p style="text-align: center;">Draping for fashion design: Nurie Relis/ Hilde Jaffe, Reston publishing co.          Designs cutting and draping for special occasion clothes : for evening wear and party          Wear, Drawn Cloak, Chrysalis          Cutting and Draping Special Occasion Clothes: Designs for Eveningwear and Partywear - Dawn Cloake Draping          Basics - Sally M. Di Marco          Drape Drape - Hisako Sato          Draping for Apparel Design - Helen Joseph Armstrong          The Art of Fashion Draping - Connie Amaden-Crawford</p>		

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<b>Module code</b>	<b>UBVFD 493</b>	
<b>Module title</b>	<b>PATTERN MAKING AND CONSTRUCTION TECHNIQUE FOR MENSWEAR 4</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>4</b>	
<b>Aims/Outline:</b>		
<p>Exploration and development of basic pattern drafting and draping techniques for men's apparels. An intensive focus on the design and development of basic and creative pattern drafting skills and techniques to create individual design pieces in fabrics through the process of test fittings to toile's to the final garment different design construction and finishing techniques to create a final design pieces for apparels and interiors with standard design craftsmanship and finishing's.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>1. To Design, plan, and create an original men's design through the flat pattern process.</li> <li>2. Experiment with both pattern manipulation as well as pattern drafting to create individual design patterns for garment construction.</li> <li>3. Correct fitting techniques and basic construction of muslin basic patterns will result in a fitted personal pattern by which all designs and styles can be applied and drafted. Industry techniques will introduce students to pattern design for apparel production.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Get stimulated at innovative concepts in design which would be materialized through pattern into muslin.</li> <li>2. Radically differentiate apparel styling and detailing that would supersede conventional principles of pattern making.</li> <li>3. Place emphasis on experimental interpretation and exploration of men's apparel design where the emphasis is on essentially complicated but deceptively simple techniques.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Drafting of basic men shirt and trouser and their variations</li> <li>2. Drafting of men's basic Jacket pattern and its variations</li> <li>3. Introduction to creative men's silhouettes development through innovative and experimental pattern and drape development</li> <li>4. Introduction to advanced couture tailoring and finishing's for menswear.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p>Patternmaking for Fashion Design (5th Edition) Written by Helen Joseph Armstrong          Patternmaking for Menswear Book by Gareth Kershaw          Design-It-Yourself Clothes: Pattern-making Simplified <i>Written by Cal Patch:</i>          Make Your Own Patterns: An Easy Step-by-Step Guide to Making Over 60 Dressmaking Patterns Written by Rene Bergh          Body mapping: The Step-By-Step Guide to Fitting Real Bodies Written by Kathy Illian          Sew Liberated: 20 Stylish Projects for the Modern Sewist Written by Meg McElwee The          Little Black Dress: How to Make the Perfect One for You Written by Simon Henry</p>		

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<b>Module code</b>	<b>UBVFD 494</b>	
<b>Module title</b>	<b>COMPUTER AIDED DESIGN STUDIES 3 (ADOBE INDESIGN)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>Exploration and expression of visual concepts and ideations through digital means with its various effects to represent their ideas in a more individualistic graphical style. Students will learn how to use design software like InDesign to represent their design ideas digitally. This module will also equip them with tools to finally produce a digital portfolio for the international design industry in their final year of the course.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>1. This module aims to provide students with a working knowledge of basic engineering drawing and the software tools that can be used to produce various drawings.</li> <li>2. Create opportunity for the students in gaining skills using modern CAD – Indesign software.</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Have a better understanding and an appreciation to the importance of CAD in the modern design environment.</li> <li>2. Have transferable skills to use this design module to be used in their final year design projects.</li> </ol>
<b>Module Contents:</b>		
<p>The module is designed to enable students to create their own concept designs using industrial standard Computer Aided Design (CAD) software - InDesign. These computer representations will be required to explore digital design for small and large batch components and products. Students will be able to explore the software, according to the design and manufacturing requirements of the design.</p> <ol style="list-style-type: none"> <li>1. Adobe Indesign: Getting started with Adobe Indesign, working with Adobe InDesign to create Mood &amp; Trend Presentation Boards, Creating textile patterns and layouts, Creating invitation card, visiting cards and greeting cards, book layouts. (Selection, layering and masking, painting, editing, filing, distortion, rotation, scaling, copying, repetition, colour changes and image adjustment techniques.)</li> <li>2. Introduction to Fashion Graphics on InDesign.</li> <li>3. Introduction to print development on InDesign.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<b>ADOBE INDESIGN</b>		
<p>Adobe InDesign CC Classroom in a Book (2018 release) by Kelly Kordes Anton and Tina Dejarld          Adobe InDesign CS6 Classroom in a Book by Adobe Creative team          Adobe Indesign 2018: An Easy Guide to Learning the Basics by Dale Michelson          Adobe Creative Suite 6 Design and Web Premium All-in-One For Dummies by Jennifer Smith and Christopher Smith          Learn Adobe InDesign CC for Print and Digital Media Publication: Adobe Certified Associate Exam Preparation (Adobe Certified Associate (ACA) by Jonathan Gordon and Rob Schwartz</p>		

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<b>Module code</b>	<b>UBVFD 495</b>	
<b>Module title</b>	<b>FASHION IMAGE - VISUAL MERCHANDISING, SOURCING &amp; STYLING</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>2</b>	
<b>Aims/Outline:</b>		
This module introduces collaboration and teamwork. Working in pairs or groups, the module will develop team building skills, communication and shared creative practice through styling, imagery, photography and illustration.		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. To Explore and create an exciting example of 'fashion exposure' that demonstrates the role of images, photography, etc., to create fantasy, desire and the look of garments within a created visual narrative.</li> <li>2. To create a book which can be used as a Personal Portfolio presentation work.</li> <li>3. Present a predictive fashion editorial/concept outcome visually.</li> </ol>	<p style="text-align: center;"><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. To communicate new trends in a visual clear way;</li> <li>2. To create for your future clients the target conscious fashion looks through styling and visual merchandising.</li> <li>3. Demonstrate collaborative team skills.</li> <li>4. Develop an understanding of fashion publications and stylists that inform current trends.</li> <li>5. Develop fashion promotion and editorial skills to communicate concept, brand and customer awareness.</li> </ol>	
<b>Module Contents:</b>		
<b>VISUAL MERCHANDISING &amp; SOURCING</b>		
Study of creation, production, marketing, and merchandising of fashion and fabric. Emphasis placed on consumer Influences, acceptance, and forecasting of fashion as they relate to manufacturing and merchandising product lines. Histories of fashion evolution along with international and domestic design centres are included. Overview of textile products, trims development, and marketing will also be covered. Introduction to promotion and advertising of retail fashion along with an overview of employment opportunities in all areas of fashion and textile industry will be included.		
<b>FASHION STYLING TECHNIQUES</b>		
The subject investigates the in-depth look at the dynamics of the image—making industry and thereby the main roles of the fashion stylists today. The integral focus is on the creation of a fashion image be it for the runway, editorial fashion pages, advertising, catalogues or music promos, to inculcate understanding and projecting styling as an attitude, a fantasy or a way of living.		
Topics: Fashion Knowledge - City/Market Research - Items Knowledge - Styling by Situation - Different Shapes - Virtual Bustier - Colour Knowledge - Runway to Real Way - History Designers - Accessories Shooting - Fashion Icons - Stylize a Girl's week - Styling & Video - Exercises with real items - Fashion photography - Campaign Style for affordable prices - Fabrics Knowledge - Shop the look - Create your own Web Based Portfolio		
This module provides students with the opportunity to research contemporary fashion imagery and art through journals and publications creating visual storyboards and sketchbooks to explore creativity and techniques in drawing to illustrate concepts.		
As a team, students have the opportunity to demonstrate their communication and correspondence skills in creating a shoot by securing garments, casting models, sourcing location, booking studio, hair/ and make-up team.		
Students have the opportunity to develop basic skills in professional photography, exposure, retouching and editing. Students will collectively produce a visual and oral presentation to explain the application and relationship of their finished work in the context of contemporary fashion editorials and/or fashion advertising campaigns.		
This module is supported by a series of workshops in photography, digital techniques and CAD (Photoshop).		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>

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**Learning Resource & Reference:**

Kent T & Omar O, 2003, Retailing, Palgrave Macmillan Jackson T & Shaw D, 2001,  
Fashion Buying & Merchandise Management, Palgrave Macmillan Goworek H, 2007,  
Fashion Buying 2nd edition, Blackwell Publishing Further Reading: Grose V, 2012,

[www.wgsn.com](http://www.wgsn.com)

[www.style.com](http://www.style.com) [www.thebusinessoffashion.com](http://www.thebusinessoffashion.com)

[thebusinessoffashion.com](http://www.thebusinessoffashion.com)

<http://www.brc.org.uk>

<http://www.fashionmonitor.com>

<http://uk.fashionmag.com>

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<b>Module code</b>	<b>UBVFD 496</b>	
<b>Module title</b>	<b>DESIGN STUDIO 4</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>10</b>	
<b>Aims/Outline:</b>		
<p>The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<p>1. This project also incorporates the entire gamut from concept, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p> <p>2. The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.</p>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <p>1. Map out how to create a design collection of garments that should celebrate local artisan's skills and culture through fair trade and sustainable practices.</p> <p>2. Develop confidence in communicating and presenting their design collection in front of a jury/critique.</p>
<b>Module Contents:</b>		
<p>Students map out how to create a capsule collection of garments with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process-from ideation to raw materials, students will look at fusing traditional and contemporary modern techniques with their design ideations.</p> <p>This module enables students to bring together all of their acquired skills throughout their studies into a fashion project specially focussing on Creative Menswear with design and developments of silhouettes in the form of men's shirts, trousers, jackets etc. The module will include research into a specially selected theme and market for the application of the design development process, from concept to final product. Each student work will be guided by the design project brief given to them. Key areas to be covered will include; the selection and research into concept and market place (which will be communicated in both written and visual formats), idea generation, design development and fabric selection, leading through to the final selection of a range of 4-6 outfits for pattern cutting/ Draping and production.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p style="text-align: center;">Developing a fashion collection by Elinor &amp; Colin Renfrew</p> <p>Research &amp; Design for Fashion by Simon Seivewright &amp; Richard Sorger</p> <p>Basics Fashion Design: Developing a Collection - Elinor Renfrew</p> <p style="text-align: center;">Basics Fashion Design: Research and Design - Simon Seivewright</p> <p>Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm</p> <p style="text-align: center;">Creativity in Fashion Design - Tracy Jennings</p> <p style="text-align: center;">Creative Fashion Presentations - Polly Guerin</p> <p style="text-align: center;">Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura</p>		

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**SEMESTER-V**

<b>Module code</b>	<b>UBVFD 501</b>	
<b>Module title</b>	<b>HISTORICAL, CONTEXTUAL &amp; CULTURAL RESEARCH &amp; REFERENCING STUDIES 5 (Fashion Business)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
<p>This module asks students to analyse recent changes in the fashion 'industry' in order to note how it has reacted to social media, bloggers and 'retro'. Students will be asked to consider recent developments and to assess how the core fashion industry has embraced them including its impact on ethical and sustainable fashion.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>To enable design student's to understand and explore the different aspects of the emerging changes in the fashion industry in terms of the visual communication and image &amp; style of the fashion brands.</li> <li>To explore the different aspects of the design communication of the sustainable fashion labels and designers both nationally and internationally.</li> </ol>	<p style="text-align: center;"><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>Demonstrate appreciation and understanding of the fashion industry and its reaction to social media.</li> <li>Identify key themes in the changes of contemporary fashion.</li> <li>Critically reflect on the fashion industry as a whole and its impact nationally and globally.</li> <li>Demonstrate knowledge and critical understanding in written work.</li> <li>Further develop planning and manage assessments through research, reading and note taking.</li> </ol>	
<b>Module Contents:</b>		
<p>Students will consider in turn facets of the contemporary fashion industry that are recent developments. In turn, they will be asked what those developments mean for the fashion industry as a whole. Blogging, fast fashion, the lure of vintage, ethical fashion, luxury brands, branding, high street, digital fashion, return of craft and consumerism will be considered as both challenges to and developments of the mainstream fashion industry.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>

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**Learning Resource & Reference:**

Fashion Design (Understanding Fashion) -  
Elizabeth Bye The World of Fashion - Jay Diamond  
& Ellen Diamond  
Fashion Inside Out: Daniel V's Guide to How Style Happens from Inspiration to Runway and Beyond - Daniel  
Vosovic, Michael Turek & Tim Gunn  
Fashion: From Concept to Consumer - Gina Stephens Frings  
The Aesthetic Economy of Fashion: Markets and Value in Clothing and Modeling (Dress, Body, Culture) -  
Joanne Entwistle The Dynamics of Fashion - Elaine Stone  
The End of Fashion: How Marketing Changed the Clothing Business Forever - Teri Agins  
The Business of Fashion: Designing, Manufacturing & Marketing a Successful Line and Retailing - Leslie Davis  
Burns, Kathy K. Mullet & Nancy O. Bryant  
In Fashion: From Runway to Retail, Everything You Need to Know to Break Into the Fashion Industry -  
Annemarie Iverson Producing Fashion: Commerce, Culture, and Consumers - Regina Lee Blaszczyk & Beth  
Richmond

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<b>Module code</b>	<b>UBVFD 591</b>	
<b>Module title</b>	<b>PROFESSIONAL INDUSTRY INTERNSHIP (Work Experience)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>8</b>	
<b>Aims/Outline:</b>		
<p>This module will introduce students to the professional practices and considerations associated with the creative industries. Students will research, secure and undertake a period of work experience or industry placement in a business or organisation appropriate to the student's area of study and career aspirations.</p> <p>The industry internship programme offers the opportunity of practical orientation of the industry to the student and understanding of designer's role and responsibility in this context. It is aimed at providing the students with professional design experience by familiarizing them with a working knowledge of functioning of the design industry and the relationship between design and the other facets of production, thus also initiating team work.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This module identifies and explores the design process through commercial awareness and diverse responses through research of target markets, trend, brand analysis and concepts for industry</li> <li>2. The projects are 2D with a submission of a internship portfolio including research, design development and presentation.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Confidently propose concepts, research, design and present to industry responses professionally.</li> <li>2. Demonstrate an appropriate level of competitiveness and ambition.</li> <li>3. Build on resilience (to handle rejection) and confidence to continue.</li> <li>4. Demonstrate employability opportunities through links to industry.</li> <li>5. Deploy critical reflection and analytical skills in relation to brands.</li> <li>6. Demonstrate time management skills in response to live briefs and deadlines.</li> </ol>	
<b>Module Contents:</b>		
<p>This module consists of a series of commercial industry-linked projects with the possibility of an internship reward through portfolio presentation. Continuing and developing with the research and design process, students will now work to a live brief from industry and develop skills through brand analysis and a creative yet considered design process. Projects are 2D portfolio including research, design development and final presentation through drawing and CAD which they have worked upon during their design internship.</p> <p>Throughout this module students build an awareness and appreciation of fashion brands, they are interning with. This includes the brands aesthetic, customer profiles, and an understanding of current trends, colour predictions and fabric sourcing to produce concepts for a brand.</p> <p>Students will present a portfolio project visually and verbally through communication skills developed in different modules of the course to build confidence in interviewing techniques and professionalism during their final placement/opportunities.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>

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**Learning Resource & Reference:**

Internship Success by Marianne Ehrlich Green

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<b>Module code</b>	<b>UBVFD 592</b>	
<b>Module title</b>	<b>PROFESSIONAL PORTFOLIO DEVELOPMENT 1</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>4</b>	
<b>Aims/Outline:</b>		
<p>This module builds on the core 2D and CAD skills developed in the course, embodying areas of research, creativity, development, reflection, analytical and professionalism as a designer. Students will start to produce a full body of work evidencing a process of in depth research through to design in both tangible (hard copy) and digital format, understanding and exploring the layout of the final portfolio. The final outcome in semester 6 will be professionally presented in a portfolio including promotional material.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. To provides an opportunity to undertake a major body of work in designing a fashion collection and freedom to create a portfolio reflecting on past concepts, skills and owns aesthetics developed.</li> <li>2. Students propose an original concept and statement of intent for a creative and innovative final major project, utilising skills of sourcing, experimenting and editing though in depth research.</li> <li>3. To curate and exhibit a professional concept to communicate a visual collection proposal displayed statically or digitally with a statement of intent, leading on to demonstrate the design process of research, development and presentation.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Undertake in depth research and propose a comprehensive concept and written statement of intent.</li> <li>2. Refine, edit and curate to a professional standard.</li> <li>3. Confidently demonstrate and evidence the design process through documenting research, sketchbook and presentation boards.</li> <li>4. Explore and demonstrate innovation through fabrics, print, knit and surface texture.</li> <li>5. Communicate and collaborate effectively with internal and external photographers, media and reprographics specialists.</li> <li>6. Produce a professional portfolio ready for first interview destinations.</li> </ol>	
<b>Module Contents:</b>		
<p>The Portfolio should comprise a substantial body of work or a number of smaller relevant pieces. It can be a combination of work that is presented in sketchbook format or be mounted on sheets. The Portfolio may be in any appropriate format but it must show sufficient evidence to satisfy the relevant assessment objectives.</p> <p>The Portfolio should offer breadth and depth of exploration. It should give opportunities for inquiry, stimulated by the content and underpinned by appropriate sketchbooks/ journals/study sheets.</p> <p>Any critical and contextual investigative work should support, and extend, thinking through the inquiry of the practices of related artists, designers, etc. This analysis and evaluation of working processes, ideas and concepts should actively inform the practical investigation.</p> <p style="text-align: center;">In two and/or three dimensions, the Portfolio should demonstrate evidence of:</p> <ul style="list-style-type: none"> <li>• A highly informed and personal series of explorations within the chosen endorsed course or unendorsed area(s) of study.</li> <li>• Perceptive recording, analysis, organization and collation of observations, expressions and insights pertinent to intentions.</li> <li>• Extensive experimentation with ideas, concepts, materials, techniques and processes.</li> <li>• In-depth evaluation, review and refinement. The Portfolio may also include evidence of: <ul style="list-style-type: none"> <li>• Investigation of relevant contexts demonstrating independent thinking within analysis and evaluation.</li> <li>• Explorations of the practice of other related practitioners to inform and augment the candidate's own work, and an understanding of the cultural/political/personal context within which the work was created.</li> </ul> </li> </ul>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>

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<b>Summative assessment</b>	<b>Project Outcome (60%)</b> <b>Presentation (40%)</b>
<p><b>Learning Resource &amp; Reference:</b> Portfolio Presentation for Fashion Designers – Linda Tain, Fairchild Designing Your Fashion Portfolio: From Concept to Presentation - Joanne Ciresi <a href="http://www.styleportfolios.com">www.styleportfolios.com</a></p>	

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<b>Module code</b>	<b>UBVFD 593</b>	
<b>Module title</b>	<b>DIGITAL DESIGN COMMUNICATION &amp; BRAND DEVELOPMENT 1</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>5</b>	
<b>Aims/Outline:</b>		
<p>This module offers students the opportunity in widening their creative aspirations through the different areas within fashion promotion. Reflecting back on creative and CAD modules in earlier semester, students further develop their promotional and media skills through trend forecasting and styling creating their own brand and identity with an interactive blog. They will also utilise the skills learnt during this module for the final presentation of their industry internship project.</p>		
<b>Objectives:</b>		<b>Learning Outcomes:</b>
<ol style="list-style-type: none"> <li>1. Independently plan, organise and manage effective research to propose a comprehensive concept proposal through written and visual communication.</li> <li>2. Confidently demonstrate the creative process through documenting market, trend and concept research, story boards, and presentation proposals</li> </ol>		<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Confidently demonstrate a varied range of CAD, technical and digital media skills.</li> <li>2. Apply decision-making and negotiating skills, effectively through correspondence and communication with internal and external professionals to meet proposal aims.</li> <li>3. Produce and present a comprehensive body promotional material demonstrated through editorial stories, tumblr and interactive blog, business card and other graphic materials related to brand development.</li> </ol>
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>1. Throughout this module students will supply a proposal (in writing) to the tutor of content for their project brief within the stated parameters of the module objectives and demonstrate how they will achieve the modules learning outcomes.</li> <li>2. Students develop independent concepts through visual promotion and communication, to produce a personal fashion brand project as a stylist and blogger creating a visually impact and editorial story.</li> <li>3. Further developing their understanding of the professional and technical aspects of fashion photography, styling and trend forecasting, students will explore and analyse through market research, trend prediction, public relations, fashion forecasting and advertising to create a visual identity and interactive concept.</li> <li>4. Students independently take on the role of a stylist and blogger demonstrating with their communication and correspondence skills in creating a shoot by casting and collating, setting up a tumbler of visuals and trends and building blog of networking.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	
		<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>

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**Learning Resource & Reference:**

Brand Bible: The Complete Guide to Building, Designing and Sustaining Brands by DEBBIE  
MILLMAN Brand Thinking and Other Noble Pursuits by DEBBIE MILLMAN  
Branding Typography by SANDU CULTURAL MEDIA  
C/ID: Visual Identity and Branding for the Arts by ANGUS HYLAND With  
EMILY KING Designing Brand Identity, 4th Edition by ALINA WHEELER  
Logo Design Love by DAVID  
AIREY Logo Life by RON VAN  
DER VLUGT  
Symbol (Mini Edition) by STEVEN BATEMAN & ANGUS HYLAND

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<b>Module code</b>	<b>UBVFD 594</b>	
<b>Module title</b>	<b>DESIGN STUDIO 5 (FASHION PROJECT)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>10</b>	
<b>Aims/Outline:</b>		
<p>The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<p>1. This project also incorporates the entire gamut from concept, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p> <p>2. The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.</p>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <p>1. Map out how to create a design collection of garments that should celebrate local artisan's skills and culture through fair trade and sustainable practices.</p> <p>2. Develop confidence in communicating and presenting their design collection in front of a jury/critique.</p>	
<b>Module Contents:</b>		
<p>Students map out how to create a capsule collection of garments with an innovative design idea (both tangible and intangible) incorporating sustainable materials and practices. Tracing the full life cycle of a product/garment development process-from ideation to raw materials, students will look at fusing traditional and contemporary modern techniques with their design ideations.</p> <p>This module develops design and visual communication skills of the student through design projects in more specialist areas of fashion design and to develop and enhance student's research, communication and illustration skills. Projects will explore the subject areas of tailoring, print/knit for fashion, and illustration/portfolio development in more depth. During this module students will have the opportunity to respond to industry set briefs, competition briefs and their own personal project work.</p> <p>Topics covered include the design process, translating research for fashion design, design development through to visual communication, drawing and illustration for portfolio presentation and final collection design, development and production.</p> <p>Students will also have options, womenswear, menswear or both within their choice of projects in this module. Critical and contextual studies will also be utilised within the module to support research methodologies for design projects and to develop student's awareness of fashion as part of cultural developments and communication.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%) Written assignment (20%) Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
<p style="text-align: center;">Developing a fashion collection by Elinor &amp; Colin Renfrew</p> <p>Research &amp; Design for Fashion by Simon Seivewright &amp; Richard Sorger</p> <p>Basics Fashion Design: Developing a Collection - Elinor Renfrew</p> <p style="text-align: center;">Basics Fashion Design: Research and Design - Simon Seivewright</p> <p>Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio - Steven Faerm</p> <p style="text-align: center;">Creativity in Fashion Design - Tracy Jennings</p> <p style="text-align: center;">Creative Fashion Presentations - Polly Guerin</p> <p style="text-align: center;">Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura</p>		

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**SEMESTER-VI**

<b>Module code</b>	<b>UBVFD 601</b>	
<b>Module title</b>	<b>SUSTAINABLE &amp; ETHICAL DESIGN STUDIES (Materials, Production &amp; Processes – Traditional To Innovations in Textiles) – CASE STUDY/DISSERTATION</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>5</b>	
<b>Aims/Outline:</b>		
Design for sustainability will further explore the creation of product designs, according to current ecological principles and design thinking, such as 'Cradle to Cradle' and 'The Living Principles' with a final case study and a dissertation		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. Develop a body of research of sustainable innovations and solutions within the fields of Architecture, Construction and Interior Space Design industries.</li> <li>2. Written analysis and interpretations of data, facts and other information in the form of a dissertation.</li> <li>3. Present an original dissertation on a chosen area of sustainability and ethics within the construction and design industries, which includes facts, specific examples, technical information, discussions and conclusions within given contexts.</li> <li>4. Communicate and present articulately, objective rationales and discussions on the environmental impact and health and well being of their topic.</li> </ol>	<p style="text-align: center;"><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. understand how sustainable design holistically informs the design process,</li> <li>2. be able to reflect and critique existing designs according to current sustainable principles and design thinking,</li> <li>3. create product solutions according to current sustainable principles and design thinking,</li> <li>4. understand and consider product longevity, product repair, material selection, the manufacture process, assembly and disassembly methods; including the well being of people, in their design solutions.</li> <li>5. explore and communicate ideas by constructing a structured representation, such as concept drawings, of an artefact during the design phase of a project</li> </ol>	
<b>Module Contents:</b>		
<b>Research and sourcing:</b>		
Sustainable/Ethical Topic related to industry. Related articles, facts, figures, diagrams and images. Organizations, bodies and agencies Technological developments innovations and discoveries within given context and subject.		
<b>Written analysis &amp; responding to research:</b>		
Notes & Written observations		
<b>Drafting and refinement of ideas, arguments, discussions and facts:</b>		
First written draft with notations for refinement, corrections and additions Second written draft with corrections		
<b>Final Written Draft</b>		
Proof-read & complete with all corrections		
<b>Bibliography &amp; referencing:</b>		
Written bibliography Correct referencing		
<b>Presentation &amp; Evaluation</b>		
Professionally Presented Bound dissertation Written evaluation against desired outcomes		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)          Written assignment (40%)          Presentation (20%)</b>

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**Learning Resource & Reference:**

Case Study Handbook: How to Read, Discuss and Write Persuasively About  
Cases by Ellet <http://equip.sbts.edu/article/20-tips-to-help-you-finish-your-dissertation/>

[https://www.edugeeksclub.com/blog/How\\_to\\_Write\\_Your\\_Best\\_Dissertation/](https://www.edugeeksclub.com/blog/How_to_Write_Your_Best_Dissertation/)

<https://www.oxbridgeessays.com/blog/top-10-masters-dissertation-writing-tips/>

<https://neilpatel.com/blog/creating-a-great-case-study/>

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<b>Module code</b>	<b>UBVFD 602</b>	
<b>Module title</b>	<b>DESIGN ENTREPRENEURSHIP, COMMUNICATION &amp; BRAND DEVELOPMENT (Fashion Entrepreneurship)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>3</b>	
<b>Aims/Outline:</b>		
To provide students with understanding of theoretical knowledge underlying business ethical decisions and decision-making, social responsibility, and factors that shaped and influence issues and decision in this regards.		
<p style="text-align: center;"><b>Objectives:</b></p> <ol style="list-style-type: none"> <li>Specific focus on professional design industry practices including entrepreneurship, copyright issues, plagiarism, business practices, marketing, ethics, and industry innovation in sustainability and standards.</li> <li>The objective is also to sensitize students to the relevance of intellectual property in fashion business, and provide an overview of practical aspects leveraging the creative and inventive output of the human mind by use of the legal tools of the IPR system, in the context of the fashion industry.</li> </ol>	<p style="text-align: center;"><b>Learning Outcomes:</b>  <i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>Identify the fundamentals of ethical theories.</li> <li>Describe the role of business environment on ethical decision making.</li> <li>Recognise needs for ethical considerations in business decisions.</li> <li>Differentiate different types of ethical decision making frameworks.</li> <li>Discuss differences between ethical decision making and socially responsible decisions.</li> <li>Apply understanding of ethical frameworks to identify business ethical issues.</li> <li>Recommend and justify ethical solutions to solve relevant business problems.</li> <li>Appreciate the pivotal role of ethical considerations in business decision-making, and importance of respecting cultural and social values.</li> <li>Effectively present and communicate a detailed business plan.</li> <li>Work independently and in a team.</li> </ol>	
<b>Module Contents:</b>		
<ol style="list-style-type: none"> <li>Entrepreneurship: Theories of Entrepreneurship, Role and Importance of Entrepreneur in Economic Growth.</li> <li>Introduction to merchandising-definition and objectives of merchandising, role of a merchandiser, requirements of a merchandiser, responsibilities of a merchandiser</li> <li>Communication skills-communication with buyer and coordination with different departments of a factory</li> <li>Organizational structure &amp; functions of various departments of a manufacturer Export house</li> <li>Buying house-store owned buying house &amp; independent buying house.</li> <li>Forecasting and significance in product planning, sampling, specification sheet, order sheet, line development, lead time, line presentation, minimum length and width</li> <li>Costing - techniques of costing-forward costing and backward costing, cost control, cost sheet.</li> <li>Eco friendly textiles and significance of green labelling. Quality control of garments. Care labelling of garments and its types.</li> <li>An overview of business ethics. Ethical issues in business. Social responsibility. The impact of business environment on ethical decision making. How the organisation influences ethical decision making. Development of an effective ethical business plan.</li> </ol>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%) Written assignment (20%) Presentation (40%)</b>

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**Learning Resource & Reference:**

Inside the Fashion Business, Jeanette Jarnow, Rizzoli International  
Publications Essential Fashion Design, Anet Boyes, Burch  
Fashion Marketing, Micheal Easey, Thompson, Sharon, Willans, John, Blackwell Scientific  
Publications. Marketing Today's Fashion, carol Mueller, Similey, Eleanor Lewitt, Prentice Hall.  
The End of Fashion: How Marketing Changed the Clothing Business Forever, Teri Agins, Harper  
Collins. Fashion Merchandising & Marketing, Marian H. Jernigan, Easterling, & Cynthia R, Prentice  
Hall  
Fashion Design and product Development, Harold Carr, John Pomeroy, Blackwell  
science. The Fashion Business: Theory, Practice, Image, Nicola White Berg.

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<b>Module code</b>	<b>UBVFD 603</b>	
<b>Module title</b>	<b>PROFESSIONAL PRACTICE</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Theory</b>	
<b>Modular credits</b>	<b>2</b>	
<b>Aims/Outline:</b>		
<p>The module will begin to prepare students for self-employment, employment or further study after graduation through a series of key lectures, master classes by visiting practitioners and business professionals and a number of workshops and seminars covering a range of transferable skills associated with self promotion, employability, reviewing career aspirations and creative practice, as well as planning further study and personal development.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. To Plan, design and structure self-promotional material, including the continuing development of their CV.</li> <li>2. Effectively communicate information and analyse evidence, arguments and assumptions to compile a structured report reflecting on employment opportunities and challenges within a specialist professional area.</li> <li>3. Critically review their Personal Development Planning to develop effective strategies towards identifying and achieving personal, academic and career goals; have a greater appreciation of the relationship between study skills, the acquisition of personal transferable skills and future employability.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Demonstrate knowledge and critical understanding of the current opportunities and demands of employment (or self-employment) within a specialist area of the creative industries.</li> <li>2. Demonstrate knowledge and a critical understanding of the legal, ethical and regulatory responsibilities incumbent on a practitioner in the creative industries.</li> <li>3. Demonstrate knowledge of entrepreneurial skills to support creative practice and enhance employability.</li> </ol>	
<b>Module Contents:</b>		
<p>Topics covered are designed to meet the range of career aspirations associated with the specialised courses within the School of Art and Design and include: seeking employment, the development of CV's and letters of application, copyright, licensing and protecting your work, contracts, costing creative work, portfolio management, self and business promotion, networking, an introduction to business structures, setting up as a practitioner/freelancer/business, fundraising and seeking support and advice for business and research work, roles and relationships within the Arts and creative industries, membership of professional bodies and their requirements (such as the pathway to becoming a Chartered Member of the Landscape Institute).</p> <p>This module facilitates students updating their Personal Development Planning (PDP) in the light of experience gained, and skills and knowledge acquired, through reviewing the key lectures, workshops, placements and research undertaken during this module.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%)</b> <b>Written assignment (20%)</b> <b>Presentation (40%)</b>
<b>Learning Resource &amp; Reference:</b>		
The Fashion Intern - Michele Granger How to Land a Top-Paying Fashion Designers Job - Kevin McKinney		

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<b>Module code</b>	<b>UBVFD 691</b>	
<b>Module title</b>	<b>PROFESSIONAL PORTFOLIO DEVELOPMENT 2</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>5</b>	
<b>Aims/Outline:</b>		
<p>This module builds on the core 2D and CAD skills developed in the course, embodying areas of research, creativity, development, reflection, analytical and professionalism as a designer to inform a final major project (final collection). Students will produce a full body of work evidencing a process of in depth research through to design informing their practice. The final outcome will be professionally presented in a portfolio including promotional material.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. To provides an opportunity to undertake a major body of work in designing a fashion collection and freedom to create a portfolio reflecting on past concepts, skills and owns aesthetics developed.</li> <li>2. Students propose an original concept and statement of intent for a creative and innovative final major project, utilising skills of sourcing, experimenting and editing though in depth research.</li> <li>3. To curate and exhibit a professional concept to communicate a visual collection proposal displayed statically or digitally with a statement of intent, leading on to demonstrate the design process of research, development and presentation.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Undertake in depth research and propose a comprehensive concept and written statement of intent.</li> <li>2. Refine, edit and curate to a professional standard.</li> <li>3. Confidently demonstrate and evidence the design process through documenting research, sketchbook and presentation boards.</li> <li>4. Explore and demonstrate innovation through fabrics, print, knit and surface texture.</li> <li>5. Communicate and collaborate effectively with internal and external photographers, media and reprographics specialists.</li> <li>6. Produce a professional portfolio ready for first interview destinations.</li> </ol>	
<b>Module Contents:</b>		
<p>The Portfolio should comprise a substantial body of work or a number of smaller relevant pieces. It can be a combination of work that is presented in sketchbook format or be mounted on sheets. The Portfolio may be in any appropriate format but it must show sufficient evidence to satisfy the relevant assessment objectives.</p> <p>The Portfolio should offer breadth and depth of exploration. It should give opportunities for inquiry, stimulated by the content and underpinned by appropriate sketchbooks/ journals/study sheets.</p> <p>Any critical and contextual investigative work should support, and extend, thinking through the inquiry of the practices of related artists, designers, etc. This analysis and evaluation of working processes, ideas and concepts should actively inform the practical investigation.</p> <p style="text-align: center;">In two and/or three dimensions, the Portfolio should demonstrate evidence of:</p> <ul style="list-style-type: none"> <li>• A highly informed and personal series of explorations within the chosen endorsed course or unendorsed area(s) of study.</li> <li>• Perceptive recording, analysis, organization and collation of observations, expressions and insights pertinent to intentions.</li> <li>• Extensive experimentation with ideas, concepts, materials, techniques and processes.</li> <li>• In-depth evaluation, review and refinement. The Portfolio may also include evidence of:             <ul style="list-style-type: none"> <li>• Investigation of relevant contexts demonstrating independent thinking within analysis and evaluation.</li> <li>• Explorations of the practice of other related practitioners to inform and augment the candidate's own work, and an understanding of the cultural/political/personal context within which the work was created.</li> </ul> </li> </ul>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (60%) Presentation (40%)</b>

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**Learning Resource & Reference:**

Portfolio Presentation for Fashion Designers – Linda Tain, Fairchild  
Designing Your Fashion Portfolio: From Concept to Presentation - Joanne Ciresi  
[www.styleportfolios.com](http://www.styleportfolios.com)

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<b>Module code</b>	<b>UBVFD 692</b>	
<b>Module title</b>	<b>DESIGN STUDIO 6 (MAJOR FASHION PROJECT &amp; DISSERTATION)</b>	
<b>Degree/Pathway</b>	<b>BVOC FASHION DESIGN</b>	
<b>Type of module</b>	<b>Practical</b>	
<b>Modular credits</b>	<b>15</b>	
<b>Aims/Outline:</b>		
<p>The project incorporates and integrates the understanding of visual interpretation and representation, fashion illustration, pattern making, and construction techniques alongside sustainable design practices thereby making a meaningful correlation and application within a capsule collection of garments in the design project for fashion. This project also incorporates the entire gamut from concept, research, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</p>		
<b>Objectives:</b>	<b>Learning Outcomes:</b>	
<ol style="list-style-type: none"> <li>1. This project also incorporates the entire gamut from concept, design process and a technical application for design realisation allowing individual interpretation within a thematic concept.</li> <li>2. The Project will culminate in a design collection with final pieces and understanding and exploration of research and its importance in design for a selected theme.</li> </ol>	<p><i>On successful completion of this module, a student will be expected to be able to:</i></p> <ol style="list-style-type: none"> <li>1. Map out how to create a design collection of garments that should celebrate local artisan's skills and culture through fair trade and sustainable practices.</li> <li>2. Develop confidence in communicating and presenting their design collection in front of a jury/critique.</li> </ol>	
<b>Module Contents:</b>		
<p>This module enables students to bring together all of their acquired skills throughout their studies into a major project. The module will include research into a specially selected theme and market for the application of the design development process, from concept to final product. Each student work will be guided by an individual Negotiated Learning Agreement, which is formulated by each student with advice from module staff. The Negotiated Learning Agreement will map out the exact content and direction, which each student wishes to demonstrate their skills. Key areas to be covered will include; the selection and research into concept and market place (which will be communicated in both written and visual formats), idea generation, design development and fabric selection, leading through to the final selection of a range of 8 outfits for pattern cutting/ Draping and production.</p> <p>Students will also have options, womenswear or menswear or both within their choice of projects in this module. To accompany this major piece of work, students will complete a major critical and theoretical research and project specific written work/Dissertation of 3000 words.</p> <p>The Final Fashion Project module challenges students to sustain a high level of commitment, subject focus and reflect upon the work accumulated within the previous modules and continue to apply new knowledge and developed skills to formulate their final outcome. During the project and at final submission stage emphasis is placed upon the viability, industry relevance and market awareness of the outcomes. The fashion management, communication and design process should be thoroughly documented showing evidence of problem-solving, critical analysis and evaluation. Students will also be expected to produce a professional e-portfolio/portfolio appropriate and will be encouraged to explore alternative methods of presenting their work. The content of this will be relevant to their intended career pathway and reflect awareness of appropriate industry standards in their chosen field. Topics will include Individual project management, Design research and analysis, Project development in workshops, studios and computer labs, Collaboration with subject specialists, Creative development through the analysis and synthesis of ideas and knowledge, Origination of personal management and communication proposals and creative collection outcomes, Design communication, exhibition and final presentation.</p>		
<b>Assessment</b>	<b>Formative assessment</b>	<b>Weekly assessment and feedback</b>
	<b>Summative assessment</b>	<b>Project Outcome (40%) Written assignment/Dissertation (20%) Presentation (40%)</b>

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*(Formerly West Bengal University of Technology)*  
**B. Voc. in Fashion Design (UGC)**  
**(Effective for Academic Session 2018-2019)**

**Learning Resource & Reference:**

Developing a fashion collection by Elinor & Colin Renfrew  
Research & Design for Fashion by Simon Seivewright & Richard  
Sorger Basics Fashion Design: Developing a Collection - Elinor  
Renfrew  
Basics Fashion Design: Research and Design - Simon Seivewright  
Creating a Successful Fashion Collection: Everything You Need to Develop a Great Line and Portfolio -  
Steven Faerm Creativity in Fashion Design - Tracy Jennings  
Creative Fashion Presentations - Polly Guerin  
Doing Research in Fashion and Dress: An Introduction to Qualitative Methods - Yuniya Kawamura