

PANJAB UNIVERSITY CHANDIGARH- 160 014 (INDIA)

(Esttd. under the Panjab University Act VII of 1947-enacted by the Govt. of India)



FACULTY OF SCIENCE

SYLLABI

FOR

MASTER OF SCIENCE

IN

FASHION AND LIFESTYLE TECHNOLOGY

SESSION 2013-14

M.Sc. Fashion and Lifestyle Technology

SEMESTER – I (550Marks) December, 2013

Fashion Retailing and Merchandising I – **Theory**

CAD Fashion Studio –I **Practical**

Textile Testing – **Theory**

Textile Testing – **Practical**

*Apparel Core (Kid's Wear) – **Practical**

Craft Survey and Documentation – **Practical**

SEMESTER – II (550 Marks) May, 2014

Fashion Retailing and Merchandising II – **Theory**

Quality Management – **Theory**

CAD Fashion Studio –II – **Practical**

Textile Chemistry – **Theory**

Textile Chemistry – **Practical**

*Apparel Core (Women's Wear) – **Practical**

SEMESTER – III (500 Marks) December, 2013

Research Methods – **Theory**

Statistics – **Theory**

CAD Fashion Studio-III **Practical**

Advanced Weaving Technology – **Theory**

** Apparel Core (Men's Wear) – **Practical**

SEMESTER – IV (550 Marks) May, 2014

Industrial Management – **Theory**

Entrepreneurship – **Theory**

Advanced Knitting Technology – **Practical**

Port Folio Development – **Practical**

* Design Collection/Research Project/Craft Based Project – **Practical**

SEMESTER – I

Theory Paper Code	Paper Title	Theory			Practical				Practical Paper Code
		Pds /Week	Marks Univ. Exam	Int. Ass.	Pds/ Week	Marks Univ. Exam	Int. Ass.	Int. Examination	
FRM-I	Fashion Retailing & Merchandising I (Th.)	3	40	10					
	CAD Fashion Studio I (Pr.)				4	60	15		
TT (Th.)	Textile Testing (Th.)	3	40	10					
	Textile Testing (Pr.)				3	40	10		TT (Pr.)
	*Apparel Core (kids wear) (Pr.)								ACK
	• Design Development				6		15	65	
	• Pattern Development				6		15	65	
	• Product Development				6		20	70	
	Craft Survey & Documentation (Pr.)				1		15	60	CSD
Grand Total: 550 Marks		6	80	20	26	100	90	260	32 Periods
LSM VII	<u>Lifestyle Management VII</u>	7	Internally assessed (graded)						

* Students will work on 3 projects under their team of mentors who will also mark their work.

* All the projects will be show cased before a jury for final assessment. (Refer to subject syllabus for details).

Experts from Fashion & Lifestyle Industry/ Institutes and related fields will be invited as guest faculty to deliver lectures and conduct workshops where ever needed.(For e.g. Apparel costing, Forecast & Range development)

SEMESTER – II

Theory Paper Code	Paper Title	Theory			Practical				Practical Paper Code
		Pds /Week	Marks Univ. Exam	Int. Ass.	Pds/Week	Marks Univ. Exam	Int. Asst.	Int. Exam	
FRM-II	Fashion Retailing and Merchandising II (Th.)	3	50	15					
QM	Quality Management (Th.)	3	50	10					
FL II	CAD Fashion Studio II (Pr.)				4	60	15		
TC (Th.)	Textile Chemistry (Th.)	3	40	10					
	Textile Chemistry (Pr.)				3	40	10		TC (Pr.)
	*Apparel Core (Women's wear) (Pr.)								ACW
	• Design Development				6		15	65	
	• Pattern Development				6		15	65	
	• Product Development				6		20	70	
Grand Total : 550 Marks		9	140	35	25	100	75	200	34 Periods
LSM VIII	<u>Lifestyle Management VIII</u>	7	Internally assessed (graded)						

* Students will work on 3 projects under their team of mentors who will also mark their work.

* All the projects will be show cased before a jury for final assessment. (Refer to subject syllabus for details).

* Workshop on craft documentation is compulsory for all the students.

Experts from Fashion & Lifestyle Industry/ Institutes and related fields will be invited as guest faculty to deliver Lectures and conduct workshops where ever needed. (E.g. Visual Merchandising)

SEMESTER – III

Theory Paper Code	Paper Title	Theory			Practical				Practical Paper Code
		Pds /Week	Marks Univ. Exam	Int. Ass.	Pds/ Week	Marks Univ. Exam	Int. Ass.	Int. Examination	
RMS	Research Methods (Th.)	3	40	10					RM
ST	Statistics (Th.)	3	40	10					QM
	CAD Fashion Studio-III (Pr.)				4	60	15		
	Advanced Weaving Technology (Pr.)				6		15	60	WT (Pr.)
	**Apparel Core (Men's Wear) (Pr.)								ACM
	• Design Development				6		15	65	
	• Pattern Development				6		15	65	
	• Product Development				6		20	70	
Grand Total : 500 Marks		6	80	20	28	60	80	260	34
									Periods
LSM IX	<u>Lifestyle Management IX</u>	7	Internally assessed (graded)						

* Students will use Textile Designing Software to create textile designs besides working on handlooms to put together a collection. The work will comprise of file Portfolio as well as woven samples and products.

** Students will work on 5 projects under their team of mentors who will also mark their work; All the projects will be show cased before a jury for final assessment. Refer to subject syllabus for details.

*** Compulsory Workshop of Weaving Technology.**

Experts from Fashion & Lifestyle Industry/ Institute and related fields will be invited as guest faculty to deliver lectures and conduct workshops where ever needed.

SEMESTER – IV

Theory Paper Code	Paper Title	Theory			Practical				Practical Paper Code
		Pds /Week	Marks Univ. Exam	Int. Ass.	Pds/ Week	Marks Univ. Exam	Int. Ass.	Int. Exam.	
IM	Industrial Management (Th.)	6	80	20					
ED	Entrepreneurship Development (Th.)	3	40	10					
	Advanced Knitting Technology (Pr.)				6		20	80	KT (Pr.)
	Port Folio Development (Pr.)				3		10	40	PFD
	*Design Collection <ul style="list-style-type: none"> • Design Collection • Pattern Development • Product Development OR Research Project OR Craft Based project (Pr.)				12		50 OR 50 OR 50	200 OR 200 OR 200	DC/RP/CP
Grand Total :550 Marks		9	120	30	21		80	320	30 Periods
LSM X	<u>Lifestyle Management X</u>	7	Internally assessed (graded)						

Degree in M.Sc will be awarded to the student only after completion and presentation of the project.

*** Compulsory Workshop of Knitting Technology.**

* Students will make a design collection and show case the same through a **Fashion Show/ Exhibition**. Presentation of the Research Project/ Craft based project will be through a seminar.

* Seminar on Design Collection will be assessed by a jury comprising of at least one external and 3 internal faculty members and will comprise of 50 marks.

Experts from Fashion & Lifestyle Industry/ Institute and related fields will be invited as guest faculty to deliver lectures and conduct workshops where ever needed.

SEMESTER – I

1. FASHION RETAILING & MERCHANDISING I (THEORY)

Objectives:

- To help students to comprehend the role of a Merchandiser, Buyer, Department Manager, Floor Manager, Visual Display Expert.

Theory : 3 Pds./Week

Time for Paper: 3 Hrs

Total Marks: 50

Int. 10, Exam 40

Instruction to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine questions comprising two questions from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attempt one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit – I

- Indian Apparel Export and Position of India in world Apparel and Textile market.
- Main Centers of activity along with their specialization- Mumbai, Chennai, Ludhiana, Delhi, Bangalore and Tirupur (Tamilnadu)
- Organizational structure of Buying House for Domestic Companies and Export Houses.
- Buyer classification and buying network in export market.

Unit – II

- Merchandising through Distribution Channels.
- Sales Promotion Techniques: Advertising, Publicity, Special Events, Visual Merchandising, Research Selling, EDI, IT Application for Retailing.

Unit – III

- Materials of Fashion: a) Notions: Trims, Elastics, Inter facing, Fasteners, Threads, Laces, Nets Fur, Leather, Tags, Labels.
b) Accessories: Footwear; Handbags; Belts; Gloves, Hats; Scarves; Panty Hose; Stockings; Jewellery.

Unit – IV

- Fashion Forecasting: Trend Analysis;
- Range Development on the Basis of Fashion Calendar and Market Research.

Books Recommended:

Essential Readings:

1. John Donnellan, Merchandise Buying & Management, 2001, Fairchild Books.
2. Kitty G. Dickerson, Inside The Fashion Business, 7th Edition, 2003, Prentice Hall.
3. Elaine Stone, The Dynamics of Fashion, 2004, Fairchild.
4. Jay Diamond; Elton Diamond, The World of Fashion , 2007, Fairchild.

Further Readings:

5. Gini Stephens Frings, Fashion from Concept to Consumer, 1982, Prentice Hall,
6. Tony Hines, Fashion Marketing, 2006, Butter Worth–Heinemann.
7. Rosemary Varley, Retail Product Management: Buying and Merchandising, 2005, Routledge.
8. John Giacobello, Careers in Fashion Industry, Rosel Pub. Group, 2000.

2. CAD FASHION STUDIO – I (PRACTICAL)

Objectives:

- To familiarize the student with the new software and tools.

Practical : 4 Pds./ Week

Time for Paper: 4 Hrs.

Total Marks: 75
Int. Asst.15, Exam 60

Instruction to the Examiner:

Examiner will set the questions covering the whole syllabus.

Reach Fashion Studio Fashion Software.

- Detailed Study of all the tools of Reach Fashion Studio.
- Application of these tools of Reach Fashion Studio.
- Application of these tools in Garment Design and Details (kid's wear).
- Formation of different themes for Layout Pages.
- Applications of kids wear range on Reach Fashion Studio in a Portfolio.

References: User's manual.

3. TEXTILE TESTING (THEORY)

Objectives:

- To enable the students understand the relationship between fiber and yarn properties and fabric quality.

Theory : 3 Pds./ Week

Time for Paper: 3 Hrs.

Total Marks: 50
Int. 10, Exam 40

Instructions to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine questions comprising two questions from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attend one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit – I

- Sampling and Sample Size; Statistical Analysis
- FIBER: Fiber Properties, fiber length, length distribution, fiber maturity, fiber fineness, density and specific gravity, elasticity, elongation, tenacity, stiffness and resilience, thermal, electrical and optical properties.

Unit – II

- YARN: Yarn count, yarn diameter, yarn twist.
- Metallic yarn and high performance yarn.

Unit – III

- FABRIC: Fabric construction analysis, dimensional stability, measurement of fabric weight; crimp and thickness, fabric serviceability, fabric handle.

Unit – IV

- Characteristics and advantages of woven, knits and non woven fabrics; methods of production of non woven; care of fabrics.

Books Recommended:

Essential Reading:

1. Booth J.E., Principles of Textile Testing, (3rd edition), 1984, Butterworth - Heineman.
2. Grover & Hamby, Hand book of Textile Testing & quality control, 1960, Textile Book Publisher (New York).
3. Skinkle, Textile Testing, 1949, Chemical Publication .Co. (Brooklyn)

Further Reading:

4. Garner W., Textile Laboratory Manual, 1966, Heywood.
5. Meredy and Hearb, Physical methods of investigating textiles, 1989, Wiley Publication, New York.
6. Cyrtis H.F., Testing Yarns & Fabrics, 1953, Reinhold, New York.
7. Lyle D., Performance of Textile, 1988, Wiley, Simpson L.P.
8. Lomax J, Textile Testing, 1949, Longmans Green & Co.

4. TEXTILE TESTING (PRACTICAL)

Objectives:

- To enable the students to measure and appreciate the importance of Fiber and Yarn properties and their effect on fabric behavior.

Practical: 3 Pds/Week

Time for Paper: 3 Hrs.

Total Marks: 50

Int. 10, Exam 40

Instructions to the Examiners:

1. The examiner will set questions covering entire syllabus.
2. There will be viva-voce of 5 marks

Measurement of the following properties of Yarns and Fabrics:

- FIBER and YARN: Fiber length distribution, twist (yarn), lea strength (yarn), crimp in yarn.
- FABRIC: thickness, crease recovery, drapability, stiffness, bursting and tearing strength, pilling, abrasion resistance, flammability, moisture content, moisture regain in relation to temperature and relative humidity.

Books Recommended:

Essential Reading:

1. Booth J.E., Principles of Textile Testing, 1984 (3rd edition), Butterworth - Heineman.
2. Grover & Hamby, Hand book of Textile Testing & quality control, 1960, Textile Book Publisher (New York).
3. Skinkle, Textile Testing, 1949, Chemical Publication .Co. (Brooklyn)

Further Reading:

4. Garner W., Textile Laboratory Manual, 1966, Heywood.
5. Meredy and Hearb, Physical methods of investigating textiles, 1989, Wiley Publication, New York.
6. Cyrtis H.F., Testing Yarns & Fabrics, 1953, Reinhold, New York.
7. Lyle D., Performance of Textile, 1988, Wiley, Simpson L.P.
8. Lomax J, Textile Testing, 1949, Longmans Green & Co.

5. APPAREL CORE (KIDS WEAR) – PRACTICAL

Objectives:

- To enable the students to apply the knowledge of Design Process in making a collection

Practical: 4 Weeks Per Project

(18 Pds./Week)

Total Projects 3

Total Marks: 250

Int. Exam: 200, Int. Asst.: 50

Instructions to Faculty:

- The teaching faculty will mark the 3 projects attempted by the students out of 200 marks.
- Stages IV, V, VI and VII will be judged by a jury of at least three faculty members from the institute itself.

Attempt three projects from the below mentioned four projects for kid's wear collection. Each project will be allotted 4 weeks. Each student will be allotted to a faculty member who will work as a guide/mentor in making the design collection.

Sr. No 1 is compulsory. Choice of any two out of Sr. Nos. 2,3 & 4 to be attempted.

1. Uniform (School)
2. Party Wear
3. Casual Wear
4. Sports Wear

Marks distribution of the project will be as follows:

I. Design Development

Int. Exam: 65, Int. Asst.:15

- Research
- Finalization of Theme
- Sourcing
- Finalization of designs (5-7)
- Measurements & Specification Sheets

II. Pattern Development

Int. Exam: 65, Int. Asst.:15

- Development of basic blocks(from Measurements of Dress form/chosen model)
- Pattern Making/draping according to the designs
- Muslin Development

III. Product Development

Int. Exam: 70, Int. Asst.:20

- Prototype Development on actual fabric

IV. Photo Shoot

V. Project Write up in 1000 words

VI. The Documentation of all the processes in one report to be submitted in the department.

VII. Presentation and Show Casing (Virtual & Real)

Books Recommended:

Essential Reading:

1. McCall's Sewing in Colour, 1971, Butterick Publishing Co.
2. Singer Sewing Book, 1943, Mary Brooks Picken, Kessinger Publishing.
3. Measure, Cut and Sew; Holt Rinehart and Winson. 1922, Mc Millian Publishing Company.
4. Bray N., Dress Pattern Designing, ,2003(5th edition) Wiley Blackwell.
5. Pattern Making for Fashion Design by Helen Joseph Armstrong, 2005, Prentice Hall.

6. Tata Sharon Lee, "Inside Fashion Design", 1977, Francisco Canfield Press.
7. Ireland, Patrick John, "Fashion Design Drawing and Presentation", 1996, B.T. Batsford, London.
8. Seamn, Julian, "Professional Fashion Illustration", 1995, B.T. Batsford, London,.
9. Drake And Nicholas, "Fashion Illustrations", 1994, Thames and Hudson, London

Further Reading:

10. Basic Pattern Skills for Fashion Design by Bernard Zamkoff, 1997, Fairchild Publication.
11. Ernestine Koff, Design Apparel through Flat Pattern, 2006, Cole Publishing Co.
12. Martin Shoben, Pattern Cutting & Making Up, 1987, Butter Worth, Heimeneman.
13. Hilde Jaffe, Draping for Fashion Design , 2007, Claudia Barbara.
14. Ireland, Patrick John, "Fashion Design Drawing and Presentation1996", B.T. Batsford, London,.
15. Elisabetta Drudi, T.Paci, "Figure Drawing for Fashion", 2002, The Pepin Press.
16. Bina Abling Fashion Illustrations, 2008, Fairchild Publication,
17. Bina Abling, Fashion rendering with Color, 2000, Fairchild Publication.
18. Thames & Hudson, Vogue Sketch Catalogue, 1911, Si New House.

6. CRAFT SURVEY AND DOCUMENTATION - PRACTICAL

Objectives:

- To expose the students to the crafts and textiles of various states (craft centers) of India for data collection and documentation

Practical: 1 Pd. /Week

Total Marks: 75

Int. Exam: 60, Int. Asst. 15

A visit to any rich textile/ craft cluster for a duration of 10- 14 days

Students to be divided into equal groups and accompanied by two faculty members (mentors)

Survey and documentation of the selected craft situation as it exists and how it has evolved. Students to visit the chosen craft area and to study

- The textile craft and handicrafts of the area in detail
- The technicalities as well as the present status of the craft
- Role of designer to uplift the craft
- Study the consumer choice , the marketing channels and outlet
- They will make a detailed documentation of the implements, materials and process used etc.
- Submission of the document and oral presentation and display.

SEMESTER – II

1. FASHION RETAILING AND MECHANIDISING II (THEORY)

Objectives:

- To help students comprehend the jobs of a Merchandiser, Buyer, Department Manager, Floor Manager, Visual Display Expert.

Theory : 3 Pds./Week

Time for Paper: 3 Hrs

Total Marks: 65

Int. 15, Exam 50

Instruction to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine questions comprising two questions from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attempt one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit I

- Retail Formats, Retail Organizational Structure; Line and Staff Structure.
- Buying and Selling, Role and Responsibilities of a Buyer, Vendor Relations, Vendor Matrix,
- Customer Identification, Customer Classification.

Unit II

- Product and Line Development, Sample Production.
- Time Flow Management: Product Scheduling, Issue Plan, Inventory Control, Plant Capacity, Time Flow, Time Estimation.

Unit III

- Purchase Terms: Discounts, Purchase Order, Payment Terms
- Costing , Cost Price, Selling Price, Backward Costing, Cost Sheet, Wholesale Pricing

Unit IV

- Brands & Labels,
- Various Types of Contracting
- International Fashion Centers: USA, UK, France, Italy, Germany, Japan.

Books Recommended:

Essential Readings:

1. Merchandise Buying & Management, John Donnellan, 2001, Fairchild Books,.
2. Kitty G. Dickerson, Inside The Fashion Business, 7th Edition, 2003 Prentice Hall.
3. Elaine Stone, The Dynamics of Fashion, 2004, Fairchild.
4. Jay Diamond; Ellon Diamond, The World of Fashion, 2007, Fairchild.

Further Readings:

5. Gini Stephens Frings, Fashion from Concept to Consumer, 1982, Prentice Hall.
6. Tony Hines, Fashion Marketing, 2006, Butter Worth–Heinemann.
7. Rosemary Varley, Retail Product Management : Buying and Merchandising, 2005, Routledge.
8. John Giacobello, Careers in Fashion Industry, 2000, Rosel Pub. Group.

2. QUALITY MANAGEMENT – THEORY

Objectives:

- The students would be able to comprehend quality, its parameters and tools used to assure quality.
- They would be equipped to assume responsibilities in Quality Management area.

Theory : 3 Pds./Week
Time for Paper: 3 Hrs.

Total Marks: 60
Int. 10, Exam 50

Instructions to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine questions comprising two questions from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attend one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit – I

- Quality: Definition, Importance and Role, Cost of Quality.
- Introduction to TQM, Concept of Six Sigma, Planning Continuous Improvement: Effective Team Development, Internal Customer Supply Chain.
- Leadership, Supplier Relationship.
- Quality Expectations of International Buyers and Quality of Indian Apparel in International Market.

Unit –II

- Inspection Procedures: Raw Material Inspection, In process Inspection, Final Inspection, How Much to Inspect, Sampling.
- Care Labeling of Apparel and Textiles.
- Standards: Definition, Benefits, Levels of Standards, Sources of Standards: ASTM, BIS.AATCC, ANSI, BSI, ISO, ISO 9000 Series.

Unit –III

- Acceptable Quality Level, Managing Quality through Inspection, through Testing.
- Seven Tools of Quality: Cause and Effect Diagram, Check Sheet, Control Chart, Flow Chart, Histogram, Pareto Chart, Scatter Diagram.

Unit – IV

- Clothing and Hazard: Product Liability, Drawstrings in Children's' Clothing, Flammability in Children's Sleepwear, Small Parts Hazard.
- Eco-Mark, Eco-Auditing, Industrial Pollution due to Chemical Processing of Textiles; Effluent Treatment.

Books Recommended:

Essential Reading:

1. Gerry Cooklin, Introduction to Clothing Manufacture, 2007, Om Books Services.
2. Vidyasagar, Encyclopedia of Textiles, 2000, Mittal Publications.
3. Lindsay, The Management of Control of Quality, (7th edition), 2008, Thomsan Business Info.

Further Reading:

4. Jacob Solinger, Apparel Manufacturing Handbook, Analysis, Principles and Practice, 1988, Bobbin Blenheim Media Corp.
5. Janett Rice, Ready To Wear Apparel Analysis, Patty Brown, 2000, M.C Millian Pub. Company.
6. A.J. Chutney, Introduction to Clothing Production, Management.

3. CAD FASHION STUDIO-II (PRACTICAL)**Objectives:**

To able to develop design using the tools of Reach Fashion Studio.

Theory: 4 Pds/Week

Time for Paper: 4 Hrs.

Total Marks: 75

Int. 15, Exam 60

Instruction to the Examiners:

The examiner will set the questions covering the whole syllabus.

Reach Fashion Studio Fashion Software

- Detailed Study of all the tools of Reach Fashion Studio.
- Application of these tools in making design collection (women's wear).
- Formation of different themes for Layout pages.
- Presentation of the above in a portfolio.

Reference: User's manual

4. TEXTILE CHEMISTRY (THEORY)**Objectives:**

To enable the students to understand the chemical structure of textile fibers and the effect of various chemicals on them

Theory: 3 Pds./Week

Time for Paper: 3 Hrs.

Total Marks: 50

Int. 10, Exam 40

Instructions to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine question comprising two question from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attend one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit – I

- Polymers: types and degrees of polymerisation
- Physical properties of fibers, structure – crystalline and amorphous
- Chemical composition, structure and chemical properties: cotton, wool, silk, rayon, acetate rayon, polynosic, tri acetate, polyester, poly amide – 6 & 66, acrylic, mod acrylic, elastomeric-rubber and spandex, olefin, polypropylene, polyethylene and blends.

Unit – II

- Types of water; Softening of water by various methods
- Soaps and Detergents
- Types of Bleaches; Bleaching of cotton, wool, silk; optical whiteners

Unit – III

- Chemistry of dyes and pigments- dye molecule, general theory of dyeing and printing, role of water, auxiliaries and thickening agents.
- Chemical finishing of Textiles: Handle, Easy-care finish, water-proof, water-repellant and anti-static finishes.

Unit – IV

- Application of dyes and pigments – direct, acid, basic, azoic, disperse, reactive, vat on cotton wool and silk.

Books Recommended:

Essential Reading:

1. Moncrief, Man made fibers, 1975, Butter Worths.
2. J.T. Marsh, Introduction to textile finishing, 1979, Chapman, & Hall, Ltd, London.
3. E.R. Trotman, Bleaching, dyeing and chemical technology of fibres, 1978, Elsewhere Pub. Co..

Further Reading:

4. Shenai, Technology of textile processing, 1984, Sevak Publisher.
5. Peters, Textile Chemistry, 1967, Elsevier Pub.

5. TEXTILE CHEMISTRY (PRACTICAL)

Objectives:

To enable the students to understand the chemical structure of textile fibers and the effect of various chemicals on them

Practical: 3 Pds./Week

Time for Paper: 3 Hrs.

Instructions to the Examiners:

1. The examiner will set questions covering entire syllabus.
2. There will be viva-voce of 5 marks.

Total Marks: 50

Int. 10, Exam 40

- Fiber Identification
- Quantitative and qualitative analysis of 5 different blends and mixtures
- Bleaching and Scouring of cotton
- Dyeing of cotton with direct, azoic, reactive vat & sulfur dyes
- Dyeing of Silk with direct, basic and acid colour in different shades.
- Dyeing of Wool with Acid, Metal Complex colour
- Dyeing of Polyester with disperse dyes using carrier
- Dyeing of Nylon with acid colour in different shades
- Application of functional finishes on cotton: crease recovery, flame retardant, water repellent
- Extraction of vegetable dyes using 3 different plant sources and its application on cotton & silk fabrics.
- Extraction of cellulosic fibers from 3 different plant sources.

Books Recommended:

Essential Reading:

1. Moncrief, Man made fibers, 1975, Butter worths.
2. J.T. Marsh, Introduction to textile finishing, 1979, Chapman, & Hall, Ltd, London,.
3. E.R. Trotman, Bleaching, dyeing and chemical technology of fibres, 1978, Elsewhere Pub. Co.

Further Reading:

4. Shenai, Technology of textile processing, 1984.,Sevak Publisher,
5. Peters, Textile Chemistry, 1967, Elsevier Pub.

6. APPAREL CORE (WOMEN'S WEAR) (PRACTICAL)**Objectives:**

- To enable the students to apply the knowledge of Design Process in making a collection

Practical: 4 Weeks Per Project**(18 Pds/Week)****Total Projects 3****Total Marks: 250****Int. Exam. : 200, Int. Asst.: 50****Instructions to the Faculty:**

- The teaching faculty will mark the 3 projects attempted by the students out of 200 marks
- Stages IV, V, VI and VII will be judged by a jury of at least three faculty members from the institute it self.

Attempt three projects from the below mentioned four projects for women's wear collection. Each project will be allotted 4 weeks. Each student will be allotted to a faculty member who will work as a guide/mentor in making the design collection.

Sr. No 1 is compulsory. Choice of any two out of Sr. Nos. 2,3 & 4 to be attempted.

1. Lingrie
2. Traditional (Regional/ Fusion Wear)
3. Corporate Wear
4. Evening Wear

Marks distribution of the project will be as follows:

I. Design Development**Int. Exam: 65, Int. Asst. 15**

- Research
- Finalization of Theme
- Sourcing
- Finalization of designs (5-7)
- Measurements & Specification Sheets

II. Pattern Development**Int. Exam: 65, Int. Asst. 15**

- Development of basic blocks (from Measurements of Dress form/chosen model)
- Pattern Making/ draping according to the designs
- Muslin Development

III. Product Development**Int. Exam: 70, Int. Asst. 20**

Prototype Development on actual fabric

IV. Photo Shoot**V. Project Write up in 1000 words****VI. The Documentation of all the processes in one report to be submitted in the department****VII. Presentation and Show Casing (Virtual & Real)**

Books Recommended:**Essential Reading:**

1. McCall's Sewing in Colour, 1971, Butterick Publishing Co.
2. Singer Sewing Book, 1943, Mary Brooks Picken, Kessinger Publishing.
3. Measure, Cut and Sew; Holt Rinehart and Winson.1922, Mc Millian Publishing Company.
4. Bray N., Dress Pattern Designing, ,2003(5th edition) Wiley Blackwell.
5. Pattern Making for Fashion Design by Helen Joseph Armstrong, 2005, Prentice Hall.
6. Tata Sharon Lee, "Inside Fashion Design", 1977, Francisco Canfield Press,.
7. Ireland, Patrick John, Fashion Design Drawing and Presentation", 1996, B.T. Batsford, London.
8. Seamn, Julian, Professional Fashion Illustration", 1995, B.T. Batsford, London.
9. Drake And Nicholas, "Fashion Illustrations", 1994,Thames and Hudson, London.

10. Further Reading:

11. Basic Pattern Skills for Fashion Design by Bernard Zamkoff, 1997, Fairchild Publication.
12. Ernestine Koff , Design Apparel through Flat Pattern ,2006, Cole Publishing Co.
13. Martin Shoben, Pattern Cutting & Making Up, 1987,Butter Worth, Heimeneman.
14. Hilde Jaffe, Draping for Fashion Design , 2007,Claudia Barbara.
15. Ireland, Patrick John, Fashion Design Drawing and Presentation1996, B.T. Batsford, London.
16. Elisabetta Drudi, T.Paci, "Figure Drawing for Fashion", 2002, The Pepin Press.
17. Bina Abling Fashion Illustrations , 2008,Fairchild publication,
18. Bina Abling ,Fashion rendering with Color, 2000, Fairchild Publication.
19. Thames & Hudson , Vogue Sketch Catalogue, , 1911, Si New House.

SEMESTER – III

1. RESEARCH METHODS (THEORY)

Objectives:

- To understand the frameworks for scientific inquiry, research terms, concepts and techniques.
- To understand the various methods for conducting research
- To appreciate the benefits of applied research

Theory: 3 Pds./Week

Time of Paper: 3 Hrs.

Total Marks: 50

Int. 10, Exam 40

Instructions to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine questions comprising two questions from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attend one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit – I

- Meaning, Scope and Significance of research: selection of research problems, statement of research problem, review of literature, formulation of hypotheses, Research Design.

Unit - II

- Methods of research: Historical research Descriptive research, Experimental research, sampling and its techniques

Unit - III

- Tools and techniques of research: psychological tests with reference to Fashion Studies, observations, questionnaire, interviews, case study.

Unit - IV

- Results and Discussion; Summary and Conclusion; Recommendations.
- Report writing.
- Ethical Issues: Ethical treatment of participants, Plagiarism.

Books Recommended:

Essential Reading:

1. Best, J.W. & Khan, J.V. (1995), Research in Education. Prentice Hall of India Pvt. Ltd., New Delhi.
2. Edwrds, A.L. (1960), Experimental Design in Psychological Research. Holts, New York.
3. Lindquist, E.F. (1953) Design and Analysis of Experiments in Education and Psychology.
4. Tuckman, B.W. (1972), Conducting Educational Research Harcourt Brace, Javanocich.
5. Kaul, L. (2004), Methodology of Educational Research. Vikas Publishing House New Delhi.

2. STATISTICS (THEORY)

Objectives:

- To understand the role of statistic in research
- To apply the knowledge of statistics in the analysis of data
- To learn the presentation and inter interpretation of statistical data

Theory: 3 Pds./Week

Time of Paper: 3 Hrs.

Total Marks : 50

Int. 10, Exam 40

Instructions to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine questions comprising two questions from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attend one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit – I

- Classification and tabulation of Data, frequency distribution, categorization of data, coding, tabulation, measure of central tendency; mean, median, mode for ungrouped and grouped data, graphing:- histogram, frequency polygon, cumulative frequency polygon,

Unit – II

- Probability and level of significance, concept of discrete probability distributions, normal distribution, use of normal probability tables.
- Hypothesis Testing, Type I and Type II errors, Sampling Distribution, Large sample tests for proportion, difference in proportion for means and difference in means.
- Index number; meaning, types-wholesale price index, consumer price index, index of industrial production, uses of index number.

Unit – III

- Co-relation, coefficient of correlation and its interpretation, rank correlation, regression equations and predictions, perfect positive and negative correlation.
- Dispersion (absolute and relative skewness and kurtosis)

Unit – IV

- Non para metric tests, application of chi-square tests, goodness of fit.
- T-test for: one group, unpaired (independent) data, paired (related) data, difference in means, one way analysis of variance
- Presentation and Interpretation of data, tables, graphs, illustrations.

Books Recommended:

Essential Reading:

1. Neiswanger, W.A. Elementary Statistical Methods applied to Business and economic Data. 1956, The Macmillan Company,
2. Croxten, F.L. and Cowden, D.J. Applied General Statistics, 1955, Prentice Hall Inc.
3. Bloomers, P. and lindguist, E.F., Elementary Statistical Methods in Psychology and Education, 1960, Oxford Book Company,
4. Seetharaman, W.A. Text-Book of Statistics, Published by the Author (revised edition) 1973.
5. Snedecor, G.W., Statistical Methods, 1961, Applied Parific Private Ltd.,
6. Fisher, R.A., Statistical methods for Research workers 1948, Hafner Publishing Company, Inc.

Further Reading:

7. Devadae, R.P.A., Hand Book on Methodology of Research. 1974., Sri Ramakrishna Mission Widyalyaya,
8. Guptha, S.P. Statistical Methods, 1972, Sultan Chand and Sons,
9. George, A. Ferguson, Statistical inference, 1971, Oxford and IBH Publishing Co.,
10. Walker Helan, M. and Joseph, Lev, Statistical inference, 1965, Oxford and IBH Publishing Co.,
11. Amitage, P. Statistical Methods in Medical Research Black Well Scientific Publications, 1971.,OxfordandEdinburge,

3. CAD FASHION STUDIO- III (PRACTICAL)**Objectives:**

- To creatively do assignments done in design process via- Reach Fashion Studio.
- To complete and print in a file format.

Practical: 4 Pds/Week**Total Marks: 75****Time of Paper: 4 Hrs.****Int.15,Ext.60****Instruction to the examiners:**

- The examiner will set questions covering the whole syllabus

Reach Fashion Studio Fashion Software.

- Detailed Study of all the tools of Reach Fashion Studio.
- Application of these tools in Garment Design and Details for men's wear collection.
- Formation of different Themes for Layout Pages.
- Presentation of the above written in form of colored Printouts in files of menswear.

Books Recommended:

User Guide for the software.

4. ADVANCED WEAVING TECHNOLOGY (PRACTICAL)**Practical: 6 Pds/Week****Total Marks: 75****Time of Paper: 4 Hrs.****Int. Asst.: 15, Int. Exam.:60**

1. With the usage of any combination of the following weaves make graphical representations, samples and develop products under the categories: (1) lifestyle products, (2) accessories, and (3) apparel.
 - Plain weave
 - Twill weave: Variations
 - Satin and Sateen
 - Diamond weave
 - Honeycomb
 - Huckaback
 - Double cloth
 - Hounds tooth
2. Create various effects in weaving by using various materials in the weft yarns like jute, beads, paper, ribbons, foil etc.

Books Recommended:

Essential Reading:

1. M. Goutam, Fabric Structure, Basic Weave Design, 3rd edition.
2. Murphy, W.S, Handbook of Weaving, 2007, Abhishek Publications.
3. Murphy, W.S., Textile Weaving and Design, 2000, Abhishek Publications
4. Rattan, .B., Modern Textile Technology 1993 Abhishek Publications
5. Taylor, J.T., Cotton Weaving and Designing, 2002, Reprint.

Further Reading:

6. Navajo Weaving: Its Technology and History, Amesdon, C.A.
7. Mahadevan M.G., Textile Spinning, Weaving and Designing, 2001. Abhishek Publications,
8. Ashenhurst, Textile Calculations and Structure of Fabrics, T.R. 1890, Broadbent.
9. Weaving Calculations, Gupta Sen, D.B. Taraporevala Pub.

5. APPAREL CORE (MEN'S WEAR) (PRACTICAL)

Objectives:

- To enable the students to apply the knowledge of Design Process in making a collection

Practical: 3 Weeks Per Project

(18 Pds/Week)

Total Projects 3

Total Marks: 250

Int. Exam: 200, Int. Asst. : 50

Instructions of the Faculty:

- The teaching faculty will mark the 3 projects attempted by the students out of 200 marks
- Stages IV, V, VI and VII will be judged by a jury of at least three faculty members from the institute it self.

Attempt three projects from the below mentioned four projects for men's wear collection. Each project will be allotted 4 weeks. Each student will be allotted to a faculty member who will work as a guide/mentor in making the design collection.

Sr. No 1 is compulsory. Choice of any two out of Sr. No 2, 3 & 4 to be attempted.

1. Active Sports Wear
2. Formal Wear
3. Casual Wear
4. Street Wear

Marks distribution of the project will be as follows:

I. Design Development

Int. Exam: 65, Int. Asst.:15

- Research
- Finalization of Theme
- Sourcing
- Finalization of designs (5-7)
- Measurements & Specification Sheets

II. Pattern Development

Int. Exam: 65, Int. Asst.: 15

- Development of basic blocks (from Measurements of Dress form/chosen model)
- Pattern Making/draping according to the designs
- Muslin Development

III. Product Development

Int. Exam: 70, Int. Asst.: 20

- Prototype Development on actual fabric

IV. Photo Shoot

V. Project Write up in 1000 words

VI The Documentation of all the processes in one report to be submitted in the department.

VII.Presentation and Show Casing (Virtual & Real)

Books Recommended:

Essential Reading:

1. McCall's Sewing in Colour, 1971, Butterick Publishing Co.
2. Singer Sewing Book, Mary Brooks Picken, Kessinger Publishing,1943.
3. Measure, Cut and Sew; Holt Rinehart and Winson.1922, Mc Millian Publishing Company.
4. Bray N., Dress Pattern Designing, 2003 (5th edition) Wiley Blackwell
5. Pattern Making for Fashion Design by Helen Joseph Armstrong, 2005, Prentice Hall.
6. Tata Sharon Lee, "Inside Fashion Design", 1977, Francisco Canfield Press,
7. Ireland, Patrick John, "Fashion Design Drawing and Presentation", 1996, B.T. Batsford, London,
8. Seamn, Julian, "Professional Fashion Illustration", 1995, B.T. Batsford, London,.
9. Drake And Nicholas, "Fashion Illustrations", 1994,Thames and Hudson, London

Further Reading:

10. Basic Pattern Skills for Fashion Design by Bernard Zamkoff, 1997, Fairchild Publication.
11. Ernestine Koff , Design Apparel through Flat Pattern ,2006, Cole Publishing Co.
12. Martin Shoben , Pattern Cutting & Making Up, 1987,Butter worth, heimeneman.
13. Hilde Jaffe, Draping for Fashion Design , 2007,Claudia Barbara.
14. Ireland, Patrick John, "Fashion Design Drawing and Presentation 1996, ", B.T. Batsford, London,.
15. Elisabetta Drudi, T.Paci, "Figure Drawing for Fashion", 2002, The Pepin Press.
16. Bina Abling Fashion Illustrations , 2008,Fairchild publication,
17. Bina Abling ,Fashion rendering with Color, , 2000 , Fairchild Publication.
18. Thames & Hudson ,Vogue Sketch Catalogue, , 1911, Si New House.

SEMESTER – IV

1. INDUSTRIAL MANAGEMENT (THEORY)

Objectives:

- To enable the students to understand the textile industry setup and management.

Theory: 6 Pds/Week

Total Marks: 100

Time for Paper: 3 Hrs.

Int. Asst.:20, Exam 80

Instructions to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine questions comprising two questions from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attend one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit-I

- Textile Industry and Indian Economy
- Clothing consumption in India and factors influencing the consumption
- Principles and Functions of Industrial Management; Structure of Industrial Management

Unit-II

- Production Management – Meaning, Scope, Benefits of good production management, Types of production process, Job batch, Assembly line, Mass production
- Plant layout location of a unit, layout of buildings, production standards, production control techniques, production records

Unit-III

- Marketing and Selling: Sellers and buyers markets, output and income determination in perfect and imperfect markets, budgets and pricing policies, cost element of cost
- Financial management: Project financing and project appraisal.
- Industrial relations: Trade unions, industrial disputes, workers participation in management.

Unit-IV

- Global sourcing and marketing
- Steps involved in import and export of garments; problems in export and import of textile and apparel
- Changing problem in production of apparel and textile

Books Recommended:

Essential Reading:

1. Managing Quality by S.K. Bhardwaj and P.V. Mehta, 2006, New Age Publisher, Delhi
2. Industrial Engineering and Management by T.R. Banga
3. Industrial Engineering and Management by O.P. Khanna, Dhanpat Publication, Delhi.

Further Reading:

4. Industrial Engineering and Management by V.P. Sharma and O.P. Harkut.
5. Marketing Management by Philip Kotler,
6. Principles of Management by Philip Kotler Production Management by Sherlekar
7. Business Organisation by Bhusan

2. ENTREPRENEURSHIP DEVELOPMENT (THEORY)

Objectives:

To help students understand the setting up of an enterprise and managing the same.

Theory : 3 Pds./Week
Time for Paper : 3 Hrs.

Total Marks: 50
Int. 10, Exam 40

Instructions to the Examiners:

- Question paper will have four sections.
- Examiner will set a total of nine question comprising two question from each unit, and one compulsory question of short answer type covering the whole syllabus.
- Student will attend one question from each unit and the compulsory question.
- All questions will carry equal marks.

Unit – I

- Entrepreneurship: An Overview; Definition of an entrepreneur, characteristics, Entrepreneurship Management and Ownership, Contrast of entrepreneurship with management, Role of an entrepreneur in Industrial development, Starting a new business, Business planning/ Strategic planning and Strategic Management, Site selection and layout

Unit – II

- Establishing New Venture in Textile and apparel industry: Opportunities for Entrepreneurship, Meaning and definition of SSI, Ancillary industry, importance of SSI, Government policies for SSI. Basic criteria for final selection of a business opportunity, Amount of investment, Nature of technology. Input requirement for setting up SSI, SMES, and Institutional support to SSI at State & National level. Product identification in various fields causes of industrial disputes, Machinery for settlement of disputes, idea of risk management
- Marketing Products.

Unit – III

- The Business Plan Development: concept of a Business Plan, need for a Business Plan, Structure of a business plan, critical elements of an effective business plan, Preparing a business plan: a) Forecasting Development and Charting an action plan, Identifying the product/service, Evaluating the business venture, Market research and feasibility study; Differentiate the feasibility study and the business plan and identify requirements for venture feasibility.
- Indian Entrepreneurship and Case Studies: Overview and analysis of successful entrepreneurs in textile and apparel industry.

Unit – IV

- Enterprise Management: Mechanisms of and requirements for growth of a venture, Effective organizational structures, Operational challenges for entrepreneurs, Alternative operation strategies for adapting an organization to changes in the marketplace, entrepreneurial and traditional corporate career paths, Organizational structure relevant to small organization, Procedures involved in the management of man, machine, material and methods of production and operation.
- Financing Business: Type of capital, importance of financial management in context to small scale industry, sources of debt financing, sources of Equity Financing, financial controls.

Books Recommended:**Essential Reading:**

1. Peggy A. Lambing (1999), Entrepreneurship, 2/e Prentice Hall.
2. David Carson, Stanley Cromie & Pauric McGowan (1996), Marketing and Entrepreneurship in SME's: An innovative approach, 1/e. Prentice Hall.

Further Reading:

3. Donald E. Vaughn (1997), Financial planning for the entrepreneur, 1/e. Prentice Hall.
4. William L. Megginson, Mary Jane Byrd & Leon C. Megginson (1999), Small Business Management: An Entrepreneur's Guidebook, 3/e. McGraw Hill.

3. ADVANCED KNITTING TECHNOLOGY (PRACTICAL)**Objectives:**

- To gain experience in handling knitting machines.
- Understanding stitching of knitted garments.

Practical: 6 Pds/Week**Time of Paper: 4 Hrs.****Total Marks: 100****Int. Asst.:20, Int. Exam: 80****Instructions to the examiners:**

- 1) The examiner will set questions covering entire syllabus.
- 2) There will be viva-voce of 5 marks.

1. Learning to operate flat knitting machines of different gauges.
2. Yarn calculation for warp and weft knits.
3. Product development in the categories: (1) lifestyle products; (2) accessories; and (3) apparel using the following knitted structures:
 - Single jersey
 - Double jersey
 - Interlock
 - Miss
 - Tuck
 - Float
 - Cable
 - Rib
 - Lace structure
4. Develop one product using crocheting under categories : (1) lifestyle products; (2) accessories; and (3) apparel
5. Survey on knitted lifestyle products of prominent apparel brands: UCB, ESPRIT, Provogue etc. and home products of prominent brands: F&F, Maspar etc.
6. Visits to knitting units.

Books Recommended:**Essential Reading :**

1. David J. Spencer – Knitting Technology , “(3rd edition), Woodhead Publication
2. Samnel Raz – Flat knitting , 1991, Meisenback.

Further Reading:

3. Terry Brackenbury - Knitted Clothing Technology, 1992, Wiley Blackwell.
4. D.B. Ajsaonkar - Knitting Technology, 1982., Pergamon Press Oxford.

4. PORTFOLIO DEVELOPMENT (PRACTICAL)

Objectives:

- To develop varied of portfolios for different types of audiences

Practical: 3 Pds/Week

Total Marks : 50

Int. Asst : 10, Int. Exam: 40

Instructions to the Faculty:

- The faculty for portfolio development will mark the student's portfolio out of 40 marks at the end of the session.

The art portfolio is an expression of a graduating student's creativity, design/ability, technical expertise and illustration and presentation skills. It should exhibit the students inclination towards the particular segment of the industry by identifying the target customers, design requirements and pricing. It should ideally comprise of 30-35 sheets keeping the following points in mind.

1. **UNIFORM FORMAT:** It is important to keep all the sheets of the same size to maintain visual continuity. Sheets should be grouped separately and systematically either horizontally or vertically. This ensures uniformity of presentation. The presentation of the portfolio depends on the contents and also on layouts. (Too much of fragmentation of a single sheet can be distracting) The end result should look very neat and professional befitting UIFT graduates.
2. Statement of design philosophy to clarify attitude towards fashion.
3. Bio-data
4. The portfolio must include.
 - Page of contents
 - Each separate project should include inspiration sheet/story board and colour chart with appropriate swatches.
 - Client profile and indication of the market /country.
 - Give a name/theme to each projects.
 - Flat working drawings, detailed magnification and specification sheets showing technical strength are vitally important. Line planning, fabric indications, fabric consumption, detailed measurement charts etc are all essential. These are to be used in conjunction with croquels.
 - Design development sheets/design journal to show the creative process and /or commercial feasibility.
5. Stylised illustration may be included as a separate segment.
6. There should be inclusion of designs for men, women and children. However natural creative bent of mind should find expression through specific design and market orientation.
7. At least one collection should have a touch of the Indian ethos. This is to be based on innovative fabric combinations, surface texture and ornamentation. It is very important that the designs and embroidery motifs be original.
8. 2 sheets each on craft documentation and internship project is absolutely mandatory. It is very important to show designs applicability for the craft.
8. Any other creative graphic work, photography done, should be included.
9. In addition to this photographs and /or slides of other creative design activities should be included so to exhibit versatility. These may include photographs of prototype development in the case of term garment, freelance assignments or competitive shows like Air France, Smirnoff, I.W.S etc. Leave space for the final design collection photographs, which would be included later. Any publications in newspapers or magazines may be included in original.
10. The expression of computer application is very important.

Note for References:

- The faculty should keep updating on latest techniques of Portfolio Development through interaction with people, institutions and media.

5. DESIGN COLLECTION / RESEARCH PROJECT / CRAFT BASED PROJECT (PRACTICAL)

Practical:

(12 Pds./Week)

Total Project 1

Total Marks: 250

Int. Asst: 50, Int. Exam: 200

The Students have a choice of taking any one of the options mentioned below:

- Design Collection (in association with a designer) **Int. Asst: 50, Int. Exam: 200**
- Research Project (in association with a Industrial company/on your own) **Int. Asst: 50, Int. Exam: 200**
- Craft based project (in association with an NGO) **Int. Asst: 50, Int. Exam: 200**

Guidelines for Research Project:

- The Research Project will have a title page, an abstract, a table of contents, a body, and a bibliography. Other components will include an introduction, review of literature, materials and methods, results, discussion, acknowledgments, a dedication, indices and appendices, glossaries, lists of tables, images or figures, lists of abbreviations, etc.
- A member of dissertation committee will supervise a student's dissertation. He/ she will supervise the progress of the dissertation and will also act as the internal examiner at the presentation as well as oral examination of the dissertation.
- Internal presentation of the Research Project by the student will be given after the completion of the work. This will be prior to the dissertation being submitted to the university. Presentation will be given before a jury or examining committee comprised of the members of the faculty from the department of University Institute of Fashion Technology. Questions will be posed by this committee. Students from different years studying at UIFT will be expected to attend this presentation.
- Submission of the dissertation by the deadline will be the last formal requirement for the M Sc Degree. By the final deadline, the student must submit three copies of the complete dissertation to the appropriate body of the University along with the appropriate forms, bearing the signatures of the primary supervisor and the head of the department. Other required forms may include library authorizations giving the university library permission to make the thesis available as part of its collection. Failure to submit the thesis by the deadline may result in graduation and granting of the degree being delayed. Various fees may be required to be paid at the time of submission of the dissertation.
- Copies of the dissertation may be made available in one or more university libraries. Specialist abstracting services exist to publicize the content of these beyond the institutions in which they are produced.

Guidelines for Seminar:

- A seminar should be an activity which stimulates continuing intellectual curiosity and which demands reading and re-reading of material followed by a continuing discussion of ideas and concepts.
- A group of students in the course should be engaged in original research or intensive study under the guidance of a faculty member. They should meet regularly to discuss their reports and findings. The study on a topic should be continuously pursued and scheduled meetings of the group continue.

- Before coming for the seminar the group of learners should have done some preparation, including having read, thought about and written appropriate notes on a particular topic, marked the text for interesting and noteworthy passages, reviewed and organized their thoughts and noted significant questions that might arise and need to be explored.
- All members of the group should actively hear a presentation and pose questions for further discussion. These questions should be distinct so that they can be discussed at length to explore the concept/idea. It should be a time to think aloud test the concept being presented.
- The seminar should be more than a class discussion and definitely not a time for lecture from an expert. It should be a special time for a unique intellectual activity. The exchange of ideas should be focused on a source and aimed primarily at getting more deeply *into* the source.
- To remain focused on the presentation the following three questions should be kept in mind:
 1. WHAT DOES THE PRESENTATION SAY?
 2. WHAT DOES THE PRESENTATION MEAN?
 3. WHY IS THE PRESENTATION IMPORTANT?
- Sometimes the seminar will be focused and free-flowing.
- Sometimes it will be searching, questioning, and going deeper to understand ideas from a book, from others or from within yourself.
- Sometimes the group will come to some conclusions.
- Sometimes it will seem like a series of disconnected activities, like a popcorn popper, with ideas jumping around the table without clear connections
- The seminar should be a place to discover new ideas, to re-look at old ideas, or to develop insightful connections among ideas.
- The teacher's role in a seminar is, at best, to be a model of an experienced learner; not to be the focus of attention, or the authority who will tell you what you should learn.
- The faculty member will not give a lecture in seminar.
- Everyone must take responsibility for co-leading and sharing ideas.
- Participants must learn to actively listen to each other and speak openly to the whole group, not just the leader.
- The group must learn to be sensitive to the needs of all.
- The natural talkers must be disciplined in order to learn how to listen better.
- The quiet people must learn to be more assertive and share their insights, even if they are not comfortable doing that.
- Everyone should speak during each seminar.
- Speak in turn and allow others to finish their thoughts.
- Do not interrupt one another.
- Silent periods are OK. Silence gives time to process thoughts, so try to become comfortable with it.
- Address an idea or argument by connecting it to what someone else has said. Summarize the point you are responding to, and then provide your own idea.
- Finally if things are not going well, it is our responsibility individually and collectively to put things right.
- Keep taking the pulse of the group and make adjustments so that everyone can have the opportunity to have a meaningful intellectual experience in seminar.
- The best question to ask is not "how am I doing," but rather "how is our seminar going?"
- Leaving the seminar with more questions than you can deal with, or being somewhat confused and overwhelmed with new ideas, is a sign your seminar is working.