

As Per NEP 2020

University of Mumbai



Syllabus for Minor Vertical 2

Faculty of Interdisciplinary Studies

Ad-hoc Board of Studies in Home Science

Second Year Programme in Minor (Fashion Designing)

Semester	III & IV	
Title of Paper	Sem.	Total Credits 4
I) Surface Ornamentation (Practical)	III	2
II) History of Western Costumes (Theory)	III	2
Title of Paper		Credits
I) Communication & Critical Thinking (Theory)	IV	2
II) Computer Aided Design - II (Practical)	IV	2
From the Academic Year		2025-26

SEMESTER III

Sr. No	Subjects	Subject Type	Subject code	Total credits	Internal	External	Total
1	Pattern Making Garment Construction Women's Wear (PMGC) (Practical)	Major Mandatory (MM)	BAFD301	4	40	60	100
2	History of Indian Costumes (Theory)	Major Mandatory (MM)	BAFD302	2	20	30	50
3	Fashion Illustration (Practical)	Major Mandatory (MM)	BAFD303	2	20	30	50
4	Surface Ornamentation (Practical)	Minor Course	BAFD304	2	20	30	50
5	History of Western Costumes (Theory)	Minor Course	BAFD305	2	20	30	50
6	Fashion Forecasting (Theory)	Open Electives (OE)	BAFD306	2	20	30	50
7	Computer Aided Design - II (Practical)	Vocational Skill Course (VSC)	BAFD307	2	20	30	50
8	Entrepreneurship (Theory)	Ability Enhancement Course (AEC)	BAFD308	2	20	30	50
9	Live Projects	Field Project	BAFD309	2	20	30	50
10	Learning Beyond Classroom - I (Events/Workshops/Seminars)	Co - Curricular (CC)	BAFD310	2	20	30	50
	Total			22			550

Sem. - III

Syllabus
B.A. Fashion Designing
(Sem.- III)

Title of Paper: Surface Ornamentation

Sr. No.	Heading	Particulars
1	Description the course: Including but not limited to:	1. Surface Ornamentation focuses on enhancing the aesthetic appeal of materials through various techniques like embroidery, painting, and printing. 2. In the fashion, textiles, and interior design industries, surface ornamentation plays a critical role in creating unique, high-end designs. 3. Students gain technical skills and creativity, learning to manipulate materials for decorative purposes, which can be applied across multiple industries. 4. Techniques learned in this course are widely used in fashion, textiles, product design, and even digital art, allowing for diverse career opportunities. 5. There is growing demand in the design and fashion industries for skilled professionals who can bring innovation and artistry to surface detailing, creating opportunities in design studios, fashion houses, and product manufacturing.
2	Vertical:	Minor
3	Type:	Practical
4	Credit:	2 credits (30 Hours of Practical work in a semester)
5	Hours Allotted:	60 Hours
6	Marks Allotted:	50 Marks

7	Course Objectives: 1. Remember the basic terms, tools, and techniques of surface ornamentation. 2. Understand the cultural and aesthetic significance of embellishment in fashion and textiles. 3. Apply basic methods like embroidery, painting, and printing on fabric samples. 4. Analyze traditional Indian and global ornamentation styles and motifs. 5. Evaluate material selection and sustainability in decorative surface techniques. 6. Create innovative surface ornamentation samples combining different techniques.
8	Course Outcomes: CO1: Define terminology related to surface ornamentation and identify tools/materials. CO2: Describe and explain traditional and contemporary embellishment techniques. CO3: Demonstrate embroidery, fabric painting, tie-dye, block printing, and other techniques. CO4: Compare regional Indian ornamentation styles and their application in modern design. CO5: Assess materials and techniques for durability, aesthetics, and environmental impact. CO6: Develop original surface design samples using combinations of learned methods.

9	Modules: -
	Module 1: Introduction to Surface Ornamentation & Traditional Techniques
	1. Overview of surface ornamentation: History, importance in apparel and textile design 2. Types of ornamentation techniques: 3. Hand embroidery: Basic stitches (running, satin, chain, French knot, etc.) 4. Appliqué work and patchwork 5. Mirror work, beadwork, sequins, zardozi, kantha 6. Motif design and layout 7. Introduction to Indian traditional styles: 8. Phulkari, Chikankari, Kutch work, Kasuti, Kantha 9. Tool and material identification: Threads, needles, fabrics, frames 10. Safety and handling of tools
	Module 2: Contemporary & Mixed Media Ornamentation Techniques
	1. Fabric painting: Block printing, stencil work, screen printing (basic concepts) 2. Dyeing techniques: Tie and dye, batik, shibori basics 3. Digital surface embellishment concepts (brief introduction) 4. Combining multiple techniques for creative expression 5. Sustainability in ornamentation: 6. Use of natural dyes, eco-friendly materials 7. Reusing waste materials for embellishment
10	Reference Books: Naik, S. D. (2009). Traditional Embroideries of India. APH Publishing. Paine, S. (2008). Embroidered Textiles: A World Guide to Traditional Patterns. Thames & Hudson. Kadohph, S. J. (2010). Textiles (11th ed.). Pearson Education. Chattopadhyay, K. (1995). Handicrafts of India. Indian Council for Cultural Relations. Baugh, G. (2018). The Fashion Designer's Textile Directory. Barron's Educational. Colchester, C. (2012). Textiles Today: A Global Survey of Trends and Traditions. Thames & Hudson.

11	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination	
12	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc. (at least 3)	CONTINUOUS INTERNAL EVALUATION (planned as per the need of the course)	Marks
		Class Participation/Internal Assessment during laboratory work/experiments/practical tasks	10
		Journal/Portfolio/Presentation/Reports/Case papers/Assignments	10
		Total Marks for Internal Assessment	20
		SEMESTER-END PRACTICAL EXAMINATION	
		All questions are compulsory with internal choice.	
		Question 1 - Unit 1	10
		Question 2 - Unit 2	10
		Journal/Portfolio/Report/Viva-Voce	10
		Total Marks for Semester End Examination	30

Syllabus
B.A. Fashion Designing
(Sem.- III)

Title of Paper: History of Western Costumes (Theory)

Sr. No.	Heading	Particulars
1	Description the course: Including but not limited to:	1. This subject explores the evolution of Western fashion, tracing styles, trends, and influences from ancient times to modern-day fashion. 2. Understanding historical costumes helps in appreciating the cultural, social, and economic factors that shaped fashion trends over centuries. 3. It provides a foundational understanding of design principles and aesthetics, which is valuable for students in fashion, theatre, and costume design. 4. Knowledge of historical costumes aids in creating period-specific designs for fashion collections, theatrical productions, and film costumes. 5. There is steady demand for professionals with expertise in historical costume design, especially in fields like film, television, theatre, and heritage conservation, ensuring diverse career paths in creative industries.
2	Vertical:	Minor
3	Type:	Theory
4	Credit:	2 credits (1 credit = 15 Hours for Theory)
5	Hours Allotted:	30 Hours
6	Marks Allotted:	50 Marks

7	Course Objectives: 1. Remember key events, periods, and figures in the history of Western costumes. 2. Understand the socio-cultural, political, and economic factors influencing the development of Western fashion. 3. Apply knowledge of historical costume styles in analyzing and interpreting design elements in contemporary fashion. 4. Analyze the evolution of specific costume trends and their symbolic significance. 5. Evaluate the impact of historical costume on modern fashion, including its relevance in design and trends today. 6. Create a visual presentation or portfolio showcasing a specific period's costumes.
8	Course Outcomes: CO1: Define key terms, periods, and historical influences on Western costume. CO2: Explain the development of Western costumes from antiquity to modern times, connecting cultural and political shifts. CO3: Identify and describe major costume trends in specific periods (e.g., Renaissance, Baroque, Victorian) and their relevance to modern fashion. CO4: Compare and contrast the costume styles across different historical periods and regions. CO5: Assess how specific historical events or movements influenced fashion and the role of clothing in shaping societal identity. CO6: Design a modern fashion collection inspired by a historical costume period.

9	Modules: -
	Module 1: Early to Medieval Western Costumes
	1. Ancient Western Costumes: Greek and Roman costume history and its significance in the development of Western dress, Materials, styles, and influences on daily life and social classes, Key garments: tunics, togas, cloaks, stolas, and sandals 2. The Middle Ages (5th – 15th Century): Influence of the Byzantine Empire, feudalism, and the Catholic Church on costume, Development of medieval clothing: tunics, surcoats, hoods, and veils, Fashion in noble and peasant classes: distinctions in dress and the rise of tailoring, The role of clothing in religious symbolism and social hierarchy 3. Renaissance Costume (14th – 17th Century): Revival of classical ideals and the emergence of luxury in fashion, Key garments: doublets, gowns, farthingales, ruffs, and corsets, The influence of royalty and the aristocracy on shaping fashion trends, Costume as a symbol of wealth, power, and class, Art and costume: The role of painters like Leonardo da Vinci, Michelangelo, and Titian
	Module 2: Modern Western Costumes

1. Baroque and Rococo Period (17th – 18th Century): The extravagant styles of Louis XIV and the Court of Versailles, Key garments: mantuas, paniers, wigs, and elaborate accessories, The rise of the fashion industry and the development of fashion houses, The influence of the French Revolution on fashion, The 19th Century – Victorian and Edwardian Costumes, The Victorian Era: corsets, crinolines, and bustles, The impact of industrialization on fashion (mass production, ready-to-wear clothing), The influence of Queen Victoria, as well as the emergence of haute couture, The Edwardian period and the transition to more relaxed and practical fashion 2. Early 20th Century: 1900s – 1930s: The rise of fashion icons like Coco Chanel and Paul Poiret, Changes in silhouettes: the flapper look, loose,
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	shorter dresses post-WWI, The beginning of the ready-to-wear industry and mass production 3. Late 20th Century: 1940s – 1990s: The post-war fashion revolution: Dior's "New Look," the rise of denim and streetwear, Key fashion movements: Punk, Hippie, and Minimalism, Iconic designers: Yves Saint Laurent, Christian Dior, and Vivienne Westwood, The influence of media and film on shaping fashion trends		
10	Reference Books: Steele, V. (1997). The Corset: A Cultural History. Yale University Press. Arnold, J. (2001). History of Fashion (2nd ed.). Thames & Hudson. Norris, L. (2005). Fashion in the Western World: A History of Western Costume. McGraw-Hill Education. Edwards, S. (2017). The Fashion of 20th Century Europe. Routledge. Bradley, K. (2006). Fashion and Costume in the Plays of William Shakespeare. Palgrave Macmillan. Levey, M. (2005). History of Costume. Dover Publications.		
11	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination	
12	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc. (at least 3)	CONTINUOUS INTERNAL EVALUATION (planned as per the need of the course)	Marks
		Class Participation/Internal Assessment during laboratory work/experiments/practical tasks	10
		Journal/Portfolio/Presentation/Reports/Case papers/Assignments	10
		Total Marks for Internal Assessment	20
		SEMESTER-END PRACTICAL EXAMINATION	
		All questions are compulsory with internal choice.	
		Question 1 - Unit 1	10
		Question 2 - Unit 2	10
		Journal/Portfolio/Report/Viva-Voce	10
		Total Marks for Semester End Examination	30

SEMESTER IV

Sr. No	Subjects	Subject Type	Subject code	Total credits	Internal	External	Total
1	Pattern Making Garment Construction (PMGC) (Practical)	Major Mandatory (MM)	BAFD401	4	40	60	100
2	Study of Apparel Manufacturing Process (Theory)	Major Mandatory (MM)	BAFD402	2	20	30	50
3	Advance Fashion Illustration (Practical)	Major Mandatory (MM)	BAFD403	2	20	30	50
4	Communication & Critical Thinking (Theory)	Minor Course	BAFD404	2	20	30	50
5	Computer Aided Design - II (Practical)	Minor Course	BAFD405	2	20	30	50
6	Art Appreciation (Theory)	Open Electives (OE)	BAFD406	2	20	30	50
7	Fashion Merchandising & Marketing (Theory)	Skill Enhancement Course (SEC)	BAFD407	2	20	30	50
8	Internship	OJT/CEP	BAFD408	2	20	30	50
9	Managerial Skills & Practices (Theory)	Ability Enhancement Course (AEC)	BAFD409	2	20	30	50
10	Learning Beyond Classroom - II (Events/Workshops/Seminars) (Practical)	Co - Curricular (CC)	BAFD410	2	20	30	50
	Total			22			550

Sem. - IV

Syllabus

B.A. Fashion Designing

(Sem.- IV)

Title of Paper: Communication & Critical Thinking (Theory)

Sr. No.	Heading	Particulars
1	Description the course: Including but not limited to:	1. Introduces students to the fundamentals of effective communication and the application of critical thinking in both academic and real-world contexts. 2. Aims to develop students' abilities to analyze, interpret, and construct logical arguments and communicate ideas clearly and persuasively. 3. Focuses on the importance of active listening, clarity, and adaptability in communication for both personal and professional growth. 4. Encourages interdisciplinary learning, combining elements of rhetoric, logic, argumentation, and media literacy to foster a holistic communication skill set. 5. Enhances students' problem-solving abilities by promoting critical reflection and thoughtful decision-making, fostering responsible citizenship.
2	Vertical:	Minor
3	Type:	Theory
4	Credit:	2 credits (1 credit = 15 Hours for Theory)
5	Hours Allotted:	30 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: 1. Remember the key principles, definitions, and frameworks of communication and critical thinking. 2. Understand the basic models of communication and their application in everyday life and academic contexts. 3. Apply critical thinking techniques to evaluate information, identify fallacies, and form structured arguments.	

	- Analyze communication barriers, biases, and how they affect message delivery and reception. - Evaluate different forms of communication in terms of their effectiveness and logical consistency. - Create well-structured, persuasive arguments, and present them using appropriate communication tools.
	Course Outcomes: CO1: Define and explain key terms and concepts related to communication and critical thinking. CO2: Describe the process of communication and how critical thinking enhances it. CO3: Demonstrate the use of critical thinking methods in analyzing texts, arguments, and everyday communications. CO4: Identify and evaluate logical fallacies, biases, and assumptions in arguments and media. CO5: Assess the effectiveness of various communication techniques in different contexts. CO6: Develop and present a persuasive argument based on logical reasoning and effective communication strategies.

9	Modules: -
	Module 1: Fundamentals of Communication & Critical Thinking 1. Communication Theory and Practice: Definition and Types of Communication: Verbal, non-verbal, and written communication, The Communication Process: Sender, message, medium, receiver, feedback, and noise, Models of Communication: Linear, Shannon-Weaver, Interactive, Transactional models, Effective Communication Skills: Listening, speaking, writing, and reading, Barriers to Communication: Physical, psychological, and semantic barriers, Communication in Different Contexts: Personal, professional, academic, and media communication 2. Critical Thinking Fundamentals: Definition and Characteristics of Critical Thinking: Logic, reasoning, objectivity, Critical Thinking and Problem Solving: Identifying assumptions, questioning evidence, making informed decisions, Elements of Thought: Purpose, question, information, concepts, assumptions, implications, The Role of Logic in Critical Thinking: Deductive and inductive reasoning, Identifying Fallacies: Common logical fallacies (ad hominem, straw man, false dilemma, etc.), Analyzing Arguments: Structure, strength, and weaknesses of arguments
	Module 2: Advanced Critical Thinking and Communication in Practice 1. Analyzing and Constructing Arguments: Components of an Argument: Claims, evidence, reasoning, Types of Arguments: Deductive vs. inductive arguments, Evaluating Arguments: Validity, soundness, strength, and relevance of evidence, Counter-arguments and Refutation: Presenting opposing viewpoints and refuting them logically, Argumentation in Everyday Life: Media, social media, and political debates 2. Persuasive Communication and Media Literacy: Persuasive Techniques: Ethos, pathos, logos, Effective Public Speaking: Structuring speeches, audience analysis, delivery techniques, The Role of Persuasion in Communication: Advertising, political speeches, and social influence, Critical Media Literacy: Analyzing media messages, recognizing bias, identifying propaganda, Application of Communication Skills: Creating persuasive essays, public speeches, and debates

10	Reference Books: Paul, R., & Elder, L. (2014). The Miniature Guide to Critical Thinking Concepts and Tools (7th ed.). Foundation for Critical Thinking. Brookfield, S. D. (2012). Teaching for Critical Thinking: Tools and Techniques to Help Students Question Their Assumptions. Jossey-Bass. Behnke, R., & Mottet, T. P. (2016). The Handbook of Communication in Organizations. Sage Publications. Ennis, R. H. (2011). Critical Thinking: A Streamlined Conception. Prentice-Hall. Burbules, N. C. (2000). The Philosophy of Critical Thinking. Stanford University Press. Kurland, D. (2000). Critical Thinking: A Concise Guide. Cambridge University Press.		
11	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination	
12	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc. (at least 3)	CONTINUOUS INTERNAL EVALUATION (planned as per the need of the course)	Marks
		Class Participation/Internal Assessment during laboratory work/experiments/practical tasks	10
		Journal/Portfolio/Presentation /Reports/Case papers/Assignments	10
		Total Marks for Internal Assessment	20
		SEMESTER-END PRACTICAL EXAMINATION	
		All questions are compulsory with internal choice.	
		Question 1 - Unit 1	10
		Question 2 - Unit 2	10
		Journal/Portfolio/Report/Viva-Voce	10
		Total Marks for Semester End Examination	30

Syllabus

B.A. Fashion Designing

(Sem.- IV)

Title of Paper: Computer Aided Design - II (Practical)

Sr. No.	Heading	Particulars
1	Description the course: Including but not limited to:	1. Focuses on the practical application of advanced CAD software to create 2D and 3D designs, specifically tailored for fashion design, textile engineering, and related fields. 2. Introduces students to advanced design techniques including pattern making, garment rendering, and fabric simulation using CAD tools. 3. Encourages students to explore creativity and innovation in the design process while mastering industry-standard software for designing apparel, textiles, and accessories. 4. Aims to enhance problem-solving and technical skills, equipping students with the necessary tools to optimize design processes and workflows in a professional setting. 5. Promotes hands-on learning and project-based assessment to ensure mastery of CAD tools and techniques, preparing students for real-world applications.
2	Vertical:	Minor
3	Type:	Practical
4	Credit:	2 credits (30 Hours of Practical work in a semester)
5	Hours Allotted:	60 Hours
6	Marks Allotted:	50 Marks
7	Course Objectives: 1. Remember the key features and functions of advanced CAD software. 2. Understand how to use CAD tools to enhance design accuracy, efficiency, and creativity in fashion-related industries. 3. Apply advanced CAD techniques to create 2D and 3D design outputs (e.g., fashion patterns, textiles, and garment designs).	

	- Analyze design errors or inefficiencies in CAD outputs and use problem-solving techniques to correct and optimize designs. - Evaluate and critique design aesthetics, fabric simulations, and garment construction using CAD software. - Create final project presentations (e.g., digital portfolios, garment collections) demonstrating design proficiency using CAD software.
	Course Outcomes: CO1: Identify and describe the functions of CAD software tools used in fashion and textile design. CO2: Explain the role of CAD software in optimizing design workflows and improving efficiency in the fashion industry. CO3: Create 2D and 3D designs using advanced CAD tools, including technical drawings and garment illustrations. CO4: Detect design issues in CAD outputs (e.g., pattern mismatches, stitching problems) and propose solutions. CO5: Assess the visual appeal and functionality of designs using CAD software, taking into account fabric types, textures, and garment structure. CO6: Develop a complete digital garment collection and present it using CAD-generated outputs.
9	Modules: - Module 1: Advanced 2D & 3D Fashion Design Techniques 2D Pattern Making and Garment Design: Advanced 2D Drawing: Understanding the interface of CAD software (e.g., Adobe Illustrator, CorelDRAW, AutoCAD), Tools and commands for precision drawing, curves, and shapes, creating technical drawings for fashion design: flats, sketches, and technical specifications, Pattern Making: Digital pattern drafting, modifying patterns, and grading (size variation), Use of templates and pattern pieces, Design workflow for fashion and textile pattern creation using CAD, Garment Construction Techniques: Designing garment details (necklines, collars, sleeves, and cuffs), Creating layered designs with fabric simulation, Editing and altering patterns for different garment styles (e.g., dresses, shirts, trousers) 3D Garment Rendering & Fabric Simulation: Introduction to 3D Rendering: Understanding the 3D workspace in CAD software, rendering 3D garments: Virtual fitting and 3D garment simulation, Fabric types and textures: How to apply fabric simulations in 3D environments, Using CAD tools to apply color, texture, and lighting to designs, Virtual Draping: Draping garments on 3D models to visualize how fabrics interact with body forms, Simulating garment fit and movement in 3D software for more realistic visualization Module 2: Advanced Project-Based Application Design Project Creation & Optimization: Project Overview: Students are assigned individual projects to create an entire collection or garment series using advanced CAD techniques, Workflow Development: From concept to completion: Managing digital workflow for an entire design collection, utilizing layers and elements in the design process for efficient editing and rendering, Incorporating design feedback and revisions into CAD files Error Detection and Troubleshooting: Identifying issues in patterns, rendering, and fit, Using CAD tools to troubleshoot problems with seam allowances, proportions, and garment structure, Optimizing design for production feasibility
10	Reference Books: McNally, M. (2017). Fashion Design: Process, Innovation, and Practice (2nd ed.). Fairchild Books. Sui, S., & Liu, F. (2018). Fashion Technology: Computer-Aided Design and Manufacturing. Springer. Brannon, E. L. (2014). Patternmaking for Fashion Design (5th ed.). Pearson. Chang, Y., & Kim, M. (2016). Digital Textile Design. Laurence King Publishing.

	Holman, M. L. (2014). CLO 3D Fashion Simulation for Apparel Design and Production. Wiley-Blackwell. Maley, J. A., & King, M. (2017). CorelDRAW X7: The Official Guide. McGraw-Hill Education.		
11	Internal Continuous Assessment: 40%	External, Semester End Examination 60% Individual Passing in Internal and External Examination	
12	Continuous Evaluation through: Quizzes, Class Tests, presentation, project, role play, creative writing, assignment etc. (at least 3)	CONTINUOUS INTERNAL EVALUATION (planned as per the need of the course)	Marks
		Class Participation/Internal Assessment during laboratory work/experiments/practical tasks	10
		Journal/Portfolio/Presentation /Reports/Case papers/Assignments	10
		Total Marks for Internal Assessment	20
		SEMESTER-END PRACTICAL EXAMINATION	
		All questions are compulsory with internal choice.	
		Question 1 - Unit 1	10
		Question 2 - Unit 2	10
		Journal/Portfolio/Report/Viva-Voce	10
		Total Marks for Semester End Examination	30

QUESTION PAPER PATTERN
(External and Internal)

Theory courses evaluation scheme for Second Year (UG) under NEP
For theory courses with 2 credit points total marks allotted would be 50

1. Internal Assessment: 20 Marks
2. External Assessment: 30 Marks

Nature of Examination	Bifurcation of Marks				Time	Total Marks
1. Internal Assessment for Theory Courses						
Continuous Internal Assessment (CIA) Assignment	Sr. No	Examination	Module	Marks	Time	Total Marks
	1	Class Test	Module 1 or on completed syllabus	10	30 Min	20
	2	Assignments / Case Study / Presentations / Projects / Group Discussion / Ind. Visit / Tutorials		10	30 Min	
Note: Class Test 1. MCQ's - 5 Marks 2. Answer in one line - 10 Marks 3. Answer in Brief (3 out of 6 questions) - 15 Marks						
2. External Assessment for Theory Courses						
Semester End Examination	Question No	Paper Pattern (Theory question paper pattern: All questions are compulsory)	Unit	Marks	Time	Total Marks
	Q.1	Match the Column/Fill in the Blanks/Multiple Choice Questions (½ Mark each)	From all modules	5	1 Hour	30
	Q.2	Answer in one sentence (1 mark each)	From all modules	10		
	Q.3	Short Notes (Attempt any 3 out of 6)	3 questions per module to be set. Each student will choose 1 question per module.			

Practical courses evaluation scheme for Second Year (UG) under NEP
For Practical courses with 2 credit points total marks allotted would be 50

1. Internal Assessment: 20 Marks
2. External Assessment: 30 Marks

Nature of Examination	Components	Module	Marks	Time	Total Marks
Internal Assessment (20 Marks)	1. Practical Task / Hands-on Activity	From all modules	10	1.5 Hours	20
	2. Viva Voce	From all modules	5		
	3. File / Journal / Portfolio Submission	From all modules	5		
External Assessment (30 Marks)	1. Major Practical Task	From all modules	20	2 Hours	30
	2. Viva Voce	From all modules	5		
	3. File / Portfolio Assessment	From all modules	5		

Sd/-

**Sign of the BOS
Chairman
Dr. Mira Desai
Ad-hoc Board of
Studies in
Home Science**

Sd/-

**Sign of the
Offg. Associate
Dean
Dr. C.A.Chakradeo
Faculty of
Interdisciplinary
Studies**

Sd/-

**Sign of the
Offg. Associate Dean
Dr. Kunal Ingle
Faculty of
Interdisciplinary
Studies**

Sd/-

**Sign of the
Offg. Dean
Prof. A. K. Singh
Faculty of
Interdisciplinary
Studies**