

DEPARTMENT OF TEXTILE DESIGN
LAHORE COLLEGE FOR WOMEN UNIVERSITY, LAHORE

SELF-ASSESSMENT REPORT
BFA TEXTILE DESIGN

Submitted to

Quality Enhancement Cell,
Lahore College for Women University, Lahore

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INTRODUCTION

The Textile Design Department was established in 2012 at Institute of Visual Arts and Design, offering four years professional Degree Program in Textile Design. The department heightens and promotes creativity through teaching and learning by offering academic excellence, personalized attention, proper foundation and skills for an exciting career and a wide spectrum of Textile Design courses suitable for professional needs. The four years bachelor program in Textile Design will train the students for traditional skills like spinning, knitting, off-loom and on-loom weaving, block printing, hand screen printing, tie and dying, as well as modern techniques of digital printing and fabric manipulations. In every course, strong historical and theoretical knowledge of the field and diverse creative practice related to weaving textile and printing to sculptural fiber will be developed.

CRITERION 1: PROGRAM MISSION, OBJECTIVES AND OUTCOMES

1.1.1 Mission Statement of Department of Textile Design

The Textile Design department, Institute of Visual Arts and Design LCWU Lahore enhances and advocates artistic excellence through teaching, learning and expression. For us Creativity is the power to connect the seemingly unconnected.

Department of Textile Design offers BS (4-years) degree with following particulars:

Name of Program	Duration	No. of Modules (Semesters)	Total Credit Hrs
BFA Textile Design	4 years	4 year Annual System (Internship + Research)	Annual system

1.1.2 a. Mission of BFA (Textile Design) Program

The Textile Design Dept. was established in September 2012 at Lahore College for Women University offering a four Years Bachelor's Degree Program. This program has been designed to train professionals in a practice that intertwines traditional skills like weaving, printing, dyeing, marketing, photography, 3D fabric rendering and manipulation, pattern making with contemporary interdisciplinary strategies and digital technology.

We envision maintaining the vital balance between the inspirational and the technical, bringing together conceptual, production and critical experiences. For us, textile design is about personal

development; we want our students to grow both creatively and practically so that they develop their own focus and approach to design.

1.1.2. b. BFA (Textile Design) Program Objectives

- Most students become entrepreneurs the day they get enrolled in the degree program that is even before they graduate, as most of them become an earning hand during their course of studies.
- This practice which begins at an earlier stage of their life remains with them for the rest of their lives.
- The girls are trained professionally to work in any kind of environment either it is a Textile Industry, a Fashion house/boutique, Academics/ Education system or a private business.

1.1.3. Aligning program objectives of BFA Textile Design Department

1.1.4 Assessment of Educational objectives:

Table 1: BFA (Textile Design) Program Objectives Assessment

Objectives (1)	How Measured (2)	When Measured (Frequency) (3)	Improvement Identified (4)	Improvement Made (Corrective & Preventive Action) (5)
As given in Para 1.1	The students are assessed regularly for their knowledge and ability through different methods Like: 1) Quiz/ presentations	There is at least one quiz or presentation before midterm exams and one before final term exams	1. Students and teachers both required to be more regular 2. Enhancing communications skills, revision of course/curriculum	1. Attendance rules applied strictly 2. Teachers training and development
	2) Class room discussions	Class discussions are conducted regularly throughout the year	3. Guidance of students about any problem	3. Making courses more interactive and interesting by active participation of teachers and students
	3) Examinations	One midterm and one final term in each year	4. Tutorials	4. Encouraging teachers to teach with more updated, relevant and daily life examples
	4) Practical Assignments	Practical assignments are conducted as per course requirement	5. Teachers' training about new teaching methods	5. Introducing new courses
	5) Thesis Process Report writing Project	In fourth year students are supposed to conduct an individual research project	6. Revising course outlines of some subjects and shuffling a couple of	

		and write its full report	subjects across year on students' recommendation	6. Arranging lectures, workshops and competitions and encouraging students of actively participate in them 7. Immediately trying to sort out the solutions if some complaints are put forward by students
	6) Internship report and Internship of one-three months	After Third year students submit internship report and it is evaluated by examiner		
	8) Class exercises	As per course requirement		
	7) Teacher's evaluation by students	During semester or at end teacher evaluation is done by students		

Standard 1.2: The program must have documented outcomes for graduating students. It must be demonstrated that the outcomes support the program objectives and that graduating students are capable of performing these outcomes.

1.2 Program Outcomes:

- The graduate students are capable of performing in any field of textile and fashion design as they are taught all kinds of textile surface techniques, weaving, computer based designing and pattern making for fashion based products.
- The graduates can fit in the career of teaching, fashion designing, textile designing, textile marketing, textile photography, and furniture design and textile surface artist.
- The students can also choose to become textile art historians as they are taught comprehensive textile history based on course outline that is spread over a time of two years.
- Girls have a bright opportunity of working in textile industries as an internship of one month in a textile industry/fashion house or boutique has been made a compulsory part of the course right after they complete their third professional year.
- Students are encouraged to work on different projects that are socially, artistically, economically and symbolically meaningful for the society and aims to make a change or awareness in the general public about certain issues, fashion sense and textile art.

Standard 1.3: The results of program's assessment and the extent to which they are used to improve the program must be documented.

1.3.1 Actions taken on the basis of assessment:**1.3.2 Strengths of Department**

- 1- The department is catering 50-60 students per class in challenging circumstances with extreme shortage of space and equipment.
- 2- The staff is highly qualified and skilled in their professional fields with industrial and academic backgrounds.
- 3- The department actively participates in competitions, exhibitions and stall management at national level.

1.3.3 Weaknesses of Department

- 1- The department requires more teaching and non-teaching staff.
- 2- The department requires space and equipment.

Future Plans

- 1- Planning is being done to expand the department and generate funds through evening diploma classes and Masters Degree.

Standard 1.4: The department must assess its overall performance periodically using quantifiable measures.

1.4.1 Performance Measures:**i) Table 3: No. of Students Enrolled**

Program	Session	No. of Students
BS Textile Design	2008-2012	N/A
	2009-2013	N/A
	2010-2014	N/A
	2011-2015	N/A
	2012-2016	40
	2013-2017	50
	2014-2018	50
	2015-2019	60

ii) Table 4: Student-Faculty Ratio

Year	No. of Students	No. of Faculty Members	Student-Faculty ratio

2015-2016	160	3 permanent	1 (faculty): 53 (students) per studio
2014-2015	160	3 permanent	1 (faculty): 53 (students) per studio
2013-2014	100	3 visiting	1 (faculty): 33 (students) per studio
2012- 2013	50	3 visiting	1 (faculty): 17 (students) per studio
2011-2012	N/A		
2010-11	N/A		

iii) **Table 5: No. of Students Passed Out**

Program	Passing out Year	No. of Students
	2016	40
BS Textile Design	2015	N/A
	2014	N/A
	2013	N/A
	2012	The Department was established

i) **Table 6: Percentage of Honor Students & Attrition Rate**

Year	%age of Honor Students Criteria: CGPA 3.75 and above	Attrition Rate ($\frac{\text{Admitted - pass out}}{\text{Admitted}} \times 100$)
2015	Degrees to the first batch have not been awarded yet	
2014	N/A	
2013	N/A	
2012	N/A	

v) **Table 7: Faculty Training, Seminars and workshops (Appendix A)**

Year	No. Of Trainings, Seminars and workshops
2011	N/A
2012	N/A
2013	2 workshops 1 seminar
2014	2 workshops 1 visit 1 seminar 1 Training
2015	1 workshop 1 Seminar

Table 8: Number of Publications (Appendix B)

Publications of Research Articles / Exhibition of Work by Dr. Samina Nasim

1	2013	Research Papers “Unusual Shape and Significance of the Mihrāb in the Modern Mosque” IASET - International Journal of Humanities and Social Sciences (IJHSS), Issue date 28th Feb 2013, Volume Issue: 2-1, pp. 73-82.	International (with Impact Factor).
2.	2012	“Significance of Inlay Work in the Modern Mosque of Pakistan”, IOSR – Journal of Humanities and Social Sciences. Volume 2-Issue 6. October 2012, pp. 08-14.	International (with Impact Factor).
3	2012	“Decorative Elements of Data Darbar Ali Hajwairy Mosque Lahore”, Jamal by College of Art and Design Punjab University Lahore. 2012.	National

		Solo Shows	
1.	2014	“Alluring Ambience” May 20	Hamail Art Galleries M.M.Alam Road Lahore
2.	2012	Permanent Display of twelve Relief panels in Pakistan Military Academy Abbottabad, Pakistan (PMA) 2012.	Pakistan Military Academy Abbottabad (PMA)National

Group Shows

Sr. No.	Date	Location	Organizer
1	2016	Textile Exhibition in Expo Center	Expo Center
2	December 2015 Group Show	In the Remembrance of Martyrs Peshawar Attack December 2014	LCWU
3	2015		Alhamra Art Gallery Lahore

		29th Annual Exhibition of Painting, Sculpture and Graphic Arts 2015 by Artists Association of Punjab.	
4	March 2015 Group Show	Women Artists of Pakistan	National Art Galleries Islamabad
5	May 2015 Group Show	Massacre of Innocence	National Art Galleries Islamabad
6	June 2015	Participated in painting Exhibition entitled “Hazrat Imam Hussain (R.A) The Humanity Inspiration” on 19th June 2015.	Alhamra Art Council
7	Feb 2015 Group Show	Participated in Group Show entitled “Sufi Carnival” on Feb 2015.	Alhamra Art Council
8	14th August 2014	“Me hun Pakistan” NHQ Gallery Hahore College for Women University Lahore	Institute of Visual Arts and Design, LCWU
9	27th June 2014	“International Art Exhibition Drawing Through Charcoal”	Institute of Visual Arts and Design, LCWU
10	25th June 2014	“Hazrat Imam Hussain (A.S) The Humanities Inspiration”	Alhamra Art Gallery Lahore
11	July 2014	Artists Residency “Passion for Freedom” NHQ Gallery Lahore College for Women University Lahore	Institute of Visual Arts and Design, LCWU
12	16th-18th December 2013	“Textile Collection”	Alhamra Art Gallery Lahore & Milestone Foundation
13	March, 2014	“Women Artists” at Heritage Gallery Lahore	Punjab Arts Council Lahore

14	2014 March	28th Annual Exhibition of Painting, Sculpture and Graphic Arts 2014 by Artists Association of Punjab.	Alhamra Art Gallery Lahore
15	2013	Group Show, Souch Rang II Inter-University Faculty Art Exhibition at Expression Art Gallery Lahore, 2013	Bahaud din Zakariya University
16	2013	Group Show, Souch Rang I 1st Inter-University Faculty Art Exhibition at Multan College of Arts, Bahaud din Zakariya University, 7th June, 2013	Bahaud din Zakariya University
17	2013	27th Annual Exhibition of Painting, Sculpture and Graphic Arts 2013 by Artists Association of Punjab.	Alhamra Art Gallery Lahore
18	2013	Group exhibition entitled “2-D Performances” at the NHQ Gallery, Institute of Design and Visual Arts, Lahore College for Women University Lahore. March, 2013.	NHQ Gallery LCWU
19	2012	26th Annual Exhibition of Paintings organized by “Artist’s Association of Punjab”, at Alhamra Art Gallery, Lahore February, 2012.	Alhamra Art Gallery Lahore
20	2012	Annual Exhibition of Paintings organized by “Artist’s Association of Punjab”, at Alhamra Art Gallery, Lahore 2012.	Alhamra Art Gallery Lahore
21	2012	Group Show at Nasim Hafiz Qazi (NHQ) Gallery LCWU, on the celebration of 90th anniversary of LCWU.	Institute of Design and Visual Arts LCWU

vi) **Books in Library**

50-60 Books have been purchased for Library on Textile Design

Research Areas

The Faculty currently serving has done Masters Degree and is looking forward to pursue PhD. Degree in coming years.

Collaborations

- 1- Habai Normal University, China (2016)
- 2- APWA College and Craft Development (2014)

Departmental Achievements (others)

- 1- The Department organizes Annual exhibitions of BFA II and III every year
- 2- The Department hosted the first Thesis/Degree Show successfully of BFA IV at Alhamra Art Galleries
- 3- The passed out students have been placed at prestigious Textile and Fashion organizations and Industries
- 4- Every year the percentage of admissions is increasing
- 5- The Department actively participates in competitions and generates funds
- 6- Youth Development Competitions and exhibitions at Expo Centre
- 7- Workshops and Guest Lectures are arranged every year for the better understanding and development of students in various fields and techniques of Textile Design
- 8- **Honors and Awards**
 - 1- ACP SAP Projects
 - 2- Certificates of Poster Competitions: 23rd March and 14th August arranged at NCA.
 - 3- Certificates of Wall Painting and T-shirt painting competitions arranged by NCA/ Punjab Govt.

CRITERION 2: CURRICULUM DESIGN AND ORGANIZATION

The development of curriculums for each program of Textile Design is based on the detailed curriculum development guidelines issued by HEC.

BFA (4-Year) Textile Design

STRUCTURE OF SCHEME OF STUDY

Nature of Courses	Numbers of Course	Credits Hours
Compulsory Course (No choice)	36	
Basic Course	All courses are compulsory	
Foundation Course	--	
General / Minor Courses	No minors are offered	
Major Courses	--	

Research Report	01	
Total Credits	Annual System is based on teaching/ contact hours	

YEAR-1**BFA Textile Design-Prof.I**

Course No	Course Title	Marks
CC/Eng-105	English – 1	100
CC/PS-102	Pakistan Studies	40
FC/BFA-101	Design	100
FC/BFA-102	Drawing-I	100
FC-BFA-103	Sculpture	100
FC/BFA-104	Calligraphy	100
FC/BFA-105	Print Making/Photography	100
FC/BFA-106	Drafting	100
FC-BFA-107	Art and aesthetics	100
FC/BFA-108	History of art	100
	Total Marks	940

Year 2**BFA Textile Design-Prof.II**

Course No	Course Title	Marks
CC/Eng-106	English – II	100
CC/Isl-102 / CC-Phil-102	Islamic Studies / Ethics (for Non-Muslims)	60
C/BFA-TD-209	History of Textile Design-I	100
C/BFA-TD-210	Fashion and Textile Marketing	100
	Total	360

	Area of Specialization Textile Design (Practical)	
C/BFA-TD-203	Drawing-II	100
C/BFA-TD-204	Textile Studio Practice-I	100
EC/BFA-TD-207	CAD-I	100
C/BFA-TD-212	Embroidery and Embellishment	100
C/BFA-TD-213	Weaving-I	100
Total		500
Grand Total		860

YEAR-3**BFA Textile Design-Prof.III**

Course No	Course Title	Marks
C/BFA-TD-301	History of Textile Design-II	100
C/BFA-TD-308	Techniques and Process of Textile Design	100
Total Marks		200
Course Code	Name of Subject (Practical)	Marks
C/BFA-TD-303	Drawing-III	100
C/BFA-TD-304	Textile dying and printing	100
C/BFA-TD-306	CAD-II	100
EC/BFA-TD-307	Pattern Making	100
C/BFA-TD-309	Textile Studio Practice-II	100
C/BFA-TD-310	Weaving -II	100
Total Marks		600

Year 4**BFA Textile Design-Prof.IV**

Course No	Course Title	Marks
C/BFA-TD-401	Case study: Research Methodology (theory)	100

C/BFA-TD-402	Fashion/Textile Seminar	100
C/BFA-TD-403	Textile Studio Practice-III	100
C/BFA-TD-404	3D Fabric Rendering	100
C/BFA-TD-405	Mini Thesis	200
C/BFA-TD-406	4D Textile Representation	100
C/BFA-TD-407	Product and Fashion Photography	100
C/BFA-TD-408	Textile Major Thesis	500
C/BFA-TD-409	Thesis Report	100
Total		1400

Total Marks: 4000

Curriculum Break up

Table 10: Curriculum Break up

Curriculum Breakup	Credit Hours
	(Annual System)
	Theory Contact Hours: 1.5-2 per week
	Practical/studio contact hours: 4-6 per week
COMPULSORY COURSES	
RESEARCH REPORT	2 hours per week
Total Credit Hours	Annual system

Standard 2.1: The curriculum must be consistent and supports the program's documented objectives.

BS program contents/courses meet the program outcomes as shown in the table below.

Table 11: Courses versus Program Outcomes

Courses	Program Outcomes
BFA-I	

All the courses under BFA-I are following the course outcomes as same as mentioned the files of visual arts department, in which some of the subjects like Calligraphy, Sculpture, are not relevant to the Textile Design Department. So that the outcomes of these subjects are not supporting the students in the future.	
C/BFA-TD-209	<ul style="list-style-type: none"> • The course examines the history of Western textiles from antiquity to the early twentieth century, including significant developments in the style, technology and function of such materials. • Surviving evidence and representations of textiles in the arts and literature are used to examine their social and historical context and their central economic role in pre-industrial societies. • Textiles as works of art and as constituents of dress will be presented as expressions of novelty and fashion. • Their designs will be used to trace cultural continuities that span the societal strata, and the role technological advances play in their evolution will be examined. • Students will learn about Pattern-woven silks, tapestry, embroidery, lace, and printed/painted fabrics.
C/BFA-TD-210	<ul style="list-style-type: none"> • To provide knowledge of the history of marketing activities and evolution of modern marketing concepts. • To heighten awareness of the interaction between business and society as it relates to marketing activities. • To expand and help in the understanding of marketing vocabulary. • To develop an understanding of basic marketing activities and ways that marketing relates to other business activities. • To provide a framework for developing marketing strategy and a working understanding of tools and tactics useful in developing marketing strategy.
C/BFA-TD-203	<ul style="list-style-type: none"> • Students simplify complexity of realistic drawings through abstraction • Students understand conversion of natural forms into textile patterns • Students attain an appropriate level of drawing skills to use different paint mediums • Emphasis is placed on developing basic techniques for proportioned croquis and rendering the figure, fashion styles and fabrics in pencil and color, as well as the method of drawing flats used in fashion design. • Emphasis is placed on advanced techniques for croquis rendering and the figure in motion, fashion styles and fabrics, as well as flats used in marketing fashion to the retail trade.
C/BFA-TD-204	<ul style="list-style-type: none"> • Understanding of 2D and 3D spaces • Illusion of depth on flat surface • Understanding of Repeatable industrial scale designing

	<ul style="list-style-type: none"> Students will be given assignments which will be research oriented to express their views on the subjects and different topics under discussion.
EC/BFA-TD-207	<p>At the end of this course students will know how to:</p> <ul style="list-style-type: none"> Use basic selection tools and edge refinement to isolate and edit parts of an image. Manipulate layers through ordering, positioning, scaling, rotation, and adjustments. Create composite images that demonstrate advanced selection and layering techniques. Apply painted masks, selection-based masks, gradient masks, and blend modes to create sophisticated image effects. Create adjustment layers for editable, non-destructive changes to image coloration and exposure. Set and modify typography using the full range of type tools, the Character panel, and the Paragraph panel. Apply special effects to typography using masks, paths, and layer styles. Use preset brushes and custom brushes to colorize images, enhance images, and build illustrations. Stylize images by combining filters with blending and masks. Evaluate and correct image imperfections using the Info panel, adjustment layers, and retouching tools. Make textile prints and patterns Preparing print ready files for textile designs.
C/BFA-TD-212	<ul style="list-style-type: none"> The students will know the knowledge of the historical evolution of embroidery techniques and processes Students will develop an understanding of different embroidery stitches, its terminology and application in textile designing. Increased understanding of textile materials for embroidery used in apparel and upholstery industry. Formulate a range of experimental stitches and material selection of surfaces and on surface material schemes. Identify and apply the elements and principles of design in the compositions. Research and combine various methods of different cultures and geographical traditions.
C/BFA-TD-213	<ul style="list-style-type: none"> Develop an appreciation of hand-weaving as it relates to apparel or art forms Identify and understand weaving terminology Operate looms (both floor & table) Prepare a loom for weaving by winding the warp Slaying the reed and threading heddles

	<ul style="list-style-type: none"> • Understand the structure of woven cloth and the differences & similarities between different weave structures • Read and understand written weaving drafts • Recognize yarn characteristics and their relationship to the aesthetics of woven fabric • Calculate yarn quantities required for projects • Understand the importance of accurate records for a woven project • Use weaving computer software to aid in project design • Design, plan, and construct original woven fabric samples & fabric lengths • Develop problem solving techniques that relate to weaving • The importance and necessity of adherence to time limits for shared loom and equipment.
BFA-III	
C/BFA-TD-301	<ul style="list-style-type: none"> • The leadership role of museums in the history of style and taste; how museums collect, conserve and interpret objects; public expectations of museums today; trends that influence professional thinking and practice; and the use of modern technology in collections management and exhibition planning are covered. • Simple Textile conservation treatments for historic textiles, costume, and accessories materials covered, including recognition of signs of deterioration and design basic preventive conservation procedures including documentation, vacuuming, realignment, rolling/folding, stitching (for both repair and mounting), wet and dry cleaning, dye-to-match techniques, and the identification and understanding of problematic materials. • Contemporary Textile Designers in Pakistan: Investigates contextual relationships of textiles in terms of their creation, marketing, and reception. Includes structural and stylistic analysis, as well as biographical research. • Fiber and cloth making are a rich and complex territory. Understanding both historical and contemporary textiles and perspectives invigorates the perceptions on our work. • Connecting with museums, public, and private collections in the region, we will explore fiber and textile objects and their history. Using several themes to guide us, we will look at textiles and fiber as a means of research and response. Experiencing the physical presence of cloth is fundamental, as is comprehending the history, function and context of objects. • Readings, discussions, and research coupled with material studies and studio work form the basis of this class.
C/BFA-TD-308	<ul style="list-style-type: none"> • Describes the elements and principles of design and uses them in a variety of applications • Identifies the functional and aesthetic requirements and features of a range of textile items

	<ul style="list-style-type: none"> • Develops competence in the selection and use of appropriate manufacturing techniques and equipment • Manages the design and manufacture of textile projects • The ability to apply knowledge and understanding of the properties and performance of textiles • The development and manufacture of textile items • Identifies properties of a variety of fabrics, yarns and fibres • Justifies the selection of fabrics, yarns and fibres for end-uses • Explains the interrelationship between fabric, yarn and fibre properties • Develops knowledge and awareness of emerging textile technologies
C/BFA-TD-303	<ul style="list-style-type: none"> • Students simplify complexity of realistic drawings through abstraction • Students understand conversion of natural forms into textile patterns • Students attain an appropriate level of drawing skills to use different paint mediums • Emphasis is placed on developing basic techniques for proportioned croquis and rendering the figure, fashion styles and fabrics in pencil and color, as well as the method of drawing flats used in fashion design. • Emphasis is placed on advanced techniques for croquis rendering and the figure in motion, fashion styles and fabrics, as well as flats used in marketing fashion to the retail trade.
C/BFA-TD-304	<ul style="list-style-type: none"> • Color separation; Preparation of fabric; Mixing colours • Control over manual handling of brush, squeegee or roller. • Understanding of different printing processes • Experimentation and fusion of print media. • Skills and confidence in the process of natural dyeing and natural textile printing methods which can be developed at home. • Preparation of cloth and pigment for printing • To learn how to use the dies & chemicals • Control of time & temperature • To learn how to fold the material for resist dyeing • To learn how to display the assignments • Explore trickier fabric manipulations or resist techniques, including wood shapes, plexiglass pipe and bubble wrap. • Make the most out of your fabrics by learning how different natural fibers react to dyes and absorb color. • Learn the correct proportions of dye, water, soda ash and salt.
C/BFA-TD-306	<ul style="list-style-type: none"> • Use advanced selection tools and edge refinement to isolate and edit parts of an image. • Understand how channels work in Photoshop; Master channel making for unique as well as standard colours • Master skills in Making custom Brushes for Digital Painting. • Develop skills in digital Painting techniques by using Pen and Tablets. • Create composite images that demonstrate advanced selection and layering techniques. • Make Advanced textile prints and patterns; Mix different medium and techniques.

	<ul style="list-style-type: none"> • Deliver print ready files for textile designs; Enhance further expertise in software and digital print. • The role of CAD/CAM systems in textile and apparel supply chain “From concept and sketch to market” • Industry specific CAD systems (print design, weave/knit design, sketching/illustration, digitizing, grading, marker making, pattern design, 3D imaging, texture mapping, body measurement, specification management, supply chain management, virtual merchandising etc) • The ways of design, development and manufacturing. • Digital communication and information applications used in Textile Technology, Fashion Technology. • Problem solve effectively in a fashion and textiles enterprise. • Apply analytical decision making techniques in a fashion and textiles environment. • Apply sustainable practices related to fashion and textiles issues
EC/BFA-TD-307	<ul style="list-style-type: none"> • The students will be taught the pattern cutting and motif placements for neckline, collar, borders, sleeves, back motifs, side panels and bed sheets etc. • This course is designed to acquaint the student with the application and evaluation of intermediate clothing construction techniques, pattern alterations, and fitting used in the fashion industry. • Unique fashion fabrics, linings and shaping materials are used. Pattern alterations and garment fitting are also covered • The students will know the knowledge of the historical evolution of basic Patterns and design in textiles as a resource for the designer and manager of designs. • Students will develop an understanding of patterns making and drafting, its terminology and application in textile designing. • The students will be taught the pattern cutting and motif placements for neckline, collar, borders, sleeves, back motifs, side panels and bed sheets etc. • Students are exposed to a broad visual vocabulary and an array of the following materials and techniques: pattern-making and alteration, draping and fitting on a dress form, armatures and coverings, surface embellishment on pliable/flexible planes, and found objects.
C/BFA-TD-309	<ul style="list-style-type: none"> • Develops practical skills in design and manipulation of textiles through the use of appropriate technologies • A student describes the elements and principles of design and uses them in a variety of applications • Identifies the functional and aesthetic requirements and features of a range of textile items • Communicates design concepts and manufacturing specifications to both technical and non-technical audiences • Analyses the influence of historical, cultural and contemporary developments on textiles

C/BFA-TD-310	<ul style="list-style-type: none"> • Creating rhythm in vertical stripes with the help of colored yarn • Learning of making of warp with colored yarns • Learning of time management • Understanding of count system of yarns, differentiating thick and thin, single and double yarns • Learning different knots which we use in textile industry
BFA IV	
C/BFA-TD-401	<ul style="list-style-type: none"> • Understand research terminology • Be aware of the ethical principles of research, ethical challenges and approval processes • Be able to construct an effective questionnaire that employs several types of survey questions. • Describe quantitative, qualitative and mixed methods approaches to research • Identify the components of a literature review process • Critically analyze published research • Provides an understanding of the material nature of historic costume and textile objects, guidelines for reporting the physical condition of objects, and photo-documentation methods. • To identify and a formulate researchable topic or question • Write research proposals • Assess the literature and identify relevant resources for the research • Read and analyses the sources to identify relevant materials • Extract / take notes (summarize / paraphrase) useful data from the sources • Synthesis relevant data from different sources • Critique consulted literature • Acknowledge used sources accurately • Construct an appropriate research design • Implement the design to collect primary data • Write an academic research dissertation/ Thesis Process Report • Present research reports orally
C/BFA-TD-402	<ul style="list-style-type: none"> • The students will know the role of Textile Designer. • Expose students to potential of textiles in various fields of use. • Introduce students to various professions for textile designers. • Students meet with practitioners and know their work methods to realize the practical aspects of the career • This course will introduce students to forecasting and its use by the creative design industries with the aim of developing an intuitive and intellectual approach to predicting future fashion and interiors trends through their textile thesis projects. • Gain a thorough insight into many aspects of textile development including fabric printing, embroidery and embellishment, dyeing and mixed-media textiles. • Be encouraged to push the boundaries of how textiles are created and used on the body. • Work on 'live projects' and have the opportunity to take up work placements that will give you first-hand experience of the industry. • Have your own work and display space in spacious, well-equipped studios

	<ul style="list-style-type: none"> • Be encouraged to enter competitions. • Focus on your own personal design statement in your final year, which will culminate in your collection being shown at the Thesis Degree Show. • In-depth critical readings and discussions. • Throughout the term, the students will present related research on new materials, methods, and projects. • This course is structured around weekly meetings, visiting artists/scholars, historical research and critical readings augmented with independent study to enhance the student's ability to analyze their work and its relevance to contemporary culture and art.
C/BFA-TD-403	<ul style="list-style-type: none"> • Students explore the process of textile design and its relationship to the function of the finished product. • Students examine the fashion forecasting process, with an emphasis on textile development and color trends in the global and domestic markets. • A line of textile print concepts is developed based on research of markets, trends, and color. • Students learn to market their skills and pursue careers in the textile industry. • Through comprehensive portfolio analysis, students designs are critically evaluated and prepared for presentation to prospective employers and clients. • Emphasis is placed on the compatibility of fabrics and repeats to meet performance criteria and market acceptance.
C/BFA-TD-404	<ul style="list-style-type: none"> • Emphasis is placed on the compatibility of fabrics to meet performance criteria and market acceptance. • Students will get a thorough know how of different fabric, their characteristics and usage. • The experimentation by fusing different fabric together resulting in different surfaces will create 2D and 3D textile based compositions • The student will be prepared for many fields of Textile Designing through experimentation with different fabric surfaces and techniques. These may include fashion designing, product designing and textile art sculpture making etc.
C/BFA-TD-405	<ul style="list-style-type: none"> • Submission, display and marking of half the total amount of work required in Textile Thesis. • No. of assignments required till mini: 35 sketches, 25 painted designs and 20 fabric samples. • Incomplete submission results in deduction of marks or even failure. • If the student has not passed Mini-Thesis she cannot appear in Final thesis unless the Mini thesis exam is cleared.
C/BFA-TD-406	<ul style="list-style-type: none"> • Understand how to shape Textiles into 3D or 4D Art forms. • Be inventive in their use of materials • Be able to apply their textile skills to larger piece of their own. • Gain confidence in their creative abilities • Explore ideas through sketching, brainstorming, and research. • Create original works of art that demonstrate personal visual expression and communication. • Invent answers to visual problems.

C/BFA-TD-407	<ul style="list-style-type: none"> ➤ Learn how to take great photos of your products • Find out how to make your images look better on the web and in print. • Digital product photography • Composition and lighting techniques • The technical aspects of photography (exposure, depth of field etc.) • What to do with the images once you have transferred them from the camera (including image processing in Photoshop and using images for both web and print).
C/BFA-TD-408	<ul style="list-style-type: none"> • Students explore the process of textile design and its relationship to the function of the finished product. • Students examine the fashion forecasting process, with an emphasis on textile development and color trends in the global and domestic markets. • A line of textile print concepts is developed based on research of markets, trends, and color. • Students learn to market their skills and pursue careers in the textile industry. • Through comprehensive portfolio analysis, students designs are critically evaluated and prepared for presentation to prospective employers and clients. • Emphasis is placed on the compatibility of fabrics to meet performance criteria and market acceptance. • Students identify fabrics, weights, construction, and finish.
C/BFA-TD-409	<p>The students will:</p> <ul style="list-style-type: none"> • Clarify and analyze the task/textile project. • Draw up a rough plan and organize your ideas • Research • Make notes • Edit, revise and check • Proof read • Complete Bibliography/reference list • Devote time to planning the structure of the dissertation. • Plan a structure that will enable you to present your argument effectively. • Fill in the detail, concentrating on getting everything recorded rather than sticking to the word limit at this stage. • Regard writing as part of the research process, not an after-thought. • Expect to edit and re-edit your material several times as it moves towards its final form. • Leave time to check and proofread thoroughly

Table 12: Program versus Objectives

Courses	Program Objectives				
BFA-II					
C/BFA-TD-209	<ul style="list-style-type: none"> • The ability to perform higher order thinking skills and articulate visual and art historical concepts in verbal and written forms. 				

	<ul style="list-style-type: none"> • Considering architecture, sculpture, wall-painting, manuscript painting, stained glass, metalwork, pottery and textiles in their historical contexts. • This course explores the challenging world of medieval art to the 20th century, including abstraction, traditional and new media, art and politics, mass-produced design and culture. • Fashion and clothing can be called material zeitgeists of culture. This course addresses the influences, affinities, and relationships of fashion, the visual arts and culture. The psychological and sociological influences of dress, the physical aspects of appearance, and the influences of gender, sexuality, ethnicity, and class on the development of personal identity are explored through the study of style in traditional cultures, popular culture and everyday life • Readings, discussions and research enhance the student's skills in interpreting and articulating their understanding of art, fashion, clothing and culture. • Historical Design development: apparel, furnishing, costume, textile arts and non-apparel. • Cultural factors that influence designs and designers: textile production and textile art forms, textile as a medium for self-expression and communication across cultures and civilizations. • Source of inspiration for contemporary textile designers. • Factors that determine the success and failure of designers.
C/BFA-TD-210	<ul style="list-style-type: none"> • This course lays the foundation for the study of fashion marketing and merchandising. • Aspects of marketing of textile products include: product planning, place and distribution channels, price structure, promotion strategies, product life cycle and target market. • This course is designed to increase the student's knowledge of fashion products in the market. Areas of production, content, use, value, durability, versatility, care and the price of goods will be evaluated. • Students will also develop a business plan, project budget, a branding identity and a web presence by the end of the course. • Students study basic tools of marketing, Customer Value and Satisfaction, Consumer markets and buying behavior, Analyzing the marketing environment, Strategic Market planning and the Marketing Mix 4 P's.
C/BFA-TD-203	<ul style="list-style-type: none"> • Become confident in fundamental drawing techniques. • Achieve a skill level that allows to work independently and to develop independent ideas. • Develop understanding of contemporary drawing practices • Students will be taught to think about their work in the context of contemporary art and Textile Design. • In a supportive environment, students will be able to create the basis for a body of work that is intelligent, personal and recognizably individual.

	<ul style="list-style-type: none"> • This course is designed to develop graphic skills necessary for the student planning a fashion and Textile design career. • Emphasis is placed on developing basic techniques for proportioned croquis and rendering the figure, fashion styles and fabrics in pencil and color, as well as the method of drawing flats used in fashion design. • Emphasis is placed on advanced techniques for croquis rendering and the figure in motion, fashion styles and fabrics, as well as flats used in marketing fashion to the retail trade. • Advanced mediums, including pencil, water color, acrylic, colored pencil and pens are explored. • Textile based fabric material will be explored along with the traditional drawing mediums.
C/BFA-TD-204	<ul style="list-style-type: none"> ○ Develop strong creative and problem solving skills ○ Gain technical expertise in a range of design layouts and repeats ○ Build knowledge of design for a particular market ○ Gain an idea of the experience of working within the fashion and textile industries ○ Know the process of Textiles from theme selection, sketching, rendering till finishing. ○ Knowledge and understanding of the functional and aesthetical requirements of textiles for a range of applications. ○ The ability to efficiently communicate ideas in 2-D sketches. ○ Importance of creativity, idea generation and visual communication. ○ Repeats: Block, square, half drop, diamond, mirror and over-all. ○ For each Repeat the students will create a: Research Board, Sketch, Painted Key, Repeated Design on Graph sheets and on scholar sheets painted in poster colors.
EC/BFA-TD-207	<ul style="list-style-type: none"> • Digital printing is by far one of the most exciting developments in the textile industry. Not only does it open up endless opportunities for customization, small run printing, prototyping and experimentation but it also puts textile printing within the budget of your average illustrator. • This course provides students with a broad introduction into 2-dimensional and 3-dimensional Computer-Aided Design (CAD) with a focus on Textile design and Printing specific applications. • Students will learn how to use industry-leading CAD software programs (Adobe Photoshop CS6 and Adobe Illustrator CS6) to make textile prints and patterns. • Digital textile printing can reproduce unlimited colors and shades but - as with most forms of printing - what you see on screen is not necessarily what you get back, so it require to develop expertise in understanding colours.
C/BFA-TD-212	<ul style="list-style-type: none"> • Students shape textiles through applying various techniques and effects of embroidery. • Students learn and experiment with special finishing effects suitable for any developed product.

	<ul style="list-style-type: none"> • Students will learn basic embroidery stitches and work with the teacher to convert a simple drawing to an embroidery pattern • Students will learn how to use fibre and fabric-related techniques to create narrative and craft 2- and 3-dimensional structures and forms. • Students will learn how to use embroidery to render text, methods for transferring words and images onto fabric, and ways to work with interfacing, batting and hand sewing to make 3-dimensional forms. • The techniques include: decorative machine stitching, couching yarns, metallic thread embroidery, hand embroidery and beadwork. • The students will learn traditional embroidery stitches as well as develop their own way of marking fabric. • This course introduces you to a variety of ways of creating lines and textures on cloth, and includes instruction on appliqué and image transferring techniques • Students in this course will advance their expertise in the area of surface design, by exploring a variety of processes and treatments. • Students will be encouraged to be experimental in their approach with colour, texture, and imagery to alter and embellish fabrics for apparel. • Emphasis is on the interrelationship of surface design with other art practices, encouraging production of individual works with cultural relevance. • Through a synthesis of traditional techniques, contemporary variations, and cultural influences, students will develop a diverse and self-expressive body of work. • Students will create prototypes and samples leading to products.
C/BFA-TD-213	<ul style="list-style-type: none"> • The course offers an introduction to creating woven fabrics on a table handloom. • The students learn basic weaving techniques, drafting of weaves on paper, and the interrelation of yarns, colour and weave structure in a fabric design. • Terminology and Reference material • Equipment - Shuttles & bobbins etc. • Warp Preparation: Making a warp, Sleying the reed, Threading of Heddles, Beaming a Warp • Weaving Techniques: Obtaining the right beat, Selvedges, Fixing errors and breaks, Hand manipulated techniques • Weaving drafts: reading and writing weaving drafts, understanding draw downs • Weaving group and individual samples to explore different weave structures and yarns • Design process for weaving • Designing Individual Projects • Finishing techniques
BFA-III	

C/BFA-TD-301	<ul style="list-style-type: none"> • The major monuments and masterpieces of world painting, sculpture, and architecture will be studied as examples of humankind's achievements in the visual arts. Their influences on Fashion and Textile Industry. • While changes in form, style, and function are emphasized, an attempt is also made to understand the development of unique and continuous traditions of visual imagery of Textile designing throughout world civilization. • Works of art and Textile are placed in their intellectual, historical, cultural, or more purely artistic settings in an effort to indicate the origins of their specific achievements. • The Courses focuses on broad regional and chronological categories of the evolution of Textile Design • Islamic Art: This course surveys the art and architecture of the Islamic world particularly from 1100–1500. In that period, political fragmentation into multiple principalities challenged a deeply rooted ideology of unity of the Islamic world. The courts of the various principalities competed not only in politics, but also in the patronage of architectural projects and of arts such as textiles, ceramics, woodwork, and the arts of the book. • While focusing on the central Islamic lands, we will consider regional traditions from Spain to India and the importance for the arts of contacts with China and the West. • Examines important manifestations of dress and its context in a selection of world cultures. The historical range spans two millennia, and the settings include nomadic societies, rural communities and urban court and merchant groups. • Strong emphasis is placed on the impact of such issues as religious/symbolic beliefs, ideas of gender, and the transmission of design and technology. • Aspects of material culture will be included, particularly in the development of the dress typologies, the conditions for lifestyles, textile production, and their artefacts. • Emphasis will be placed on examples typically encountered in collections of museums and other cultural institutions.
C/BFA-TD-308	<ul style="list-style-type: none"> • This course encourages research on different textiles, supporting studio courses as far as possible. It is treated as a seminar course where dialogue and research is encouraged. • The course is designed to enable students to understand and appreciate the nature and significance of textiles and to develop confidence and competence in the selection, design, manufacture and application of textile items. • Knowledge and understanding of the functional and aesthetic requirements of textiles for a range of applications • The ability to apply knowledge and understanding of the properties and performance of textiles to the development and manufacture of textile items

	<ul style="list-style-type: none"> • Skills in experimentation, critical analysis and the discriminatory selection of textiles for specific end-uses. An appreciation of the significance of textiles in society.
C/BFA-TD-303	<ul style="list-style-type: none"> • Develop visual perception as it pertains to translating 3D form on a 2D surface. • Accurately represent form and volume both simple and complex using observation in a spatial context. • Develop proficiency and awareness in composition as it pertains to drawing. • Develop proficiency in the use of line, value, shape and surface texture as it pertains to light logic. • Students explore different drawing tools according to effect. • To give solution to the shaping problems. • This is primarily a hands on studio course providing the student with weekly drawing problems and practice. Class work will consist of critiques, warm up exercises, and longer sustained drawings from observation. • Drawing from observation is manifested with the class working from still-life materials and set-ups. This structure is rigorous and encourages skill building through practice and repetition. Class-work will be supplemented with lectures and demonstrations. • Learning of implementation of principles of exaggeration to a human figure and to produce skillful fashion illustrations.
C/BFA-TD-304	<ul style="list-style-type: none"> • The introduction to textile Apparel, Home textile and furnishing allows students to develop their personal performance for their specializing area within the field of textile design. • Dye stuffs: sources and types: Natural dye stuff and synthetic dye stuff • Students are engaged with complete course of printing. It includes learning of dyeing (home dyeing, factory dyeing), involvement of machines, various dye stuff, for different materials and various methods of home dyeing includes: Resist dyeing (various methods); Chunri; Lahrria; Folding method; Stitch resist; Batik and Tie and Dye. • Natural and synthetic dyes and mordents (Mordants (such as alum, iron, copper and tin) are minerals which can be used to fix the dye and alter the final shade of colour) • Plain dyeing of yarn and fabric with natural dyes • Tie and Dye techniques with synthetic dyes: bandhani, 'lehariya, Kasuri or ikat, • Resist dyeing: Batik • The application of image, pattern, and surface manipulation to cloth using contemporary and traditional resist methods is explored. Processes from Japan, Central America, West Africa, and Europe are shibori (knotted resist), arashi (wrapped resist), and starch and paste resists. New directions in altering surface color, structure, and texture are cloque (shrinking), devore (eroding), chemical resists, and discharge printing and painting (removing color from cloth). • Collage, piecing, and 2D and 3D ideas are encouraged. • Bleaching • Introduction to Manual and Industrial Textile Printing Techniques.

	<ol style="list-style-type: none"> 1- Fabric paint 2- Block printing 3- Stenciling and stamping 4- Silk paint 5- Hand screen printing 6- Digital Printing <ul style="list-style-type: none"> • The objective of the course is to understand printing technology, apply the technique and dye type according to the fiber type and quality of fabric. • Students can differentiate between the printing and dye types. • Understand of repeat systems and sizes according to machine type
C/BFA-TD-306	<ul style="list-style-type: none"> • This course will provide the students with the skills and knowledge related to the role of CAD within the program stream. • This will include Textile Design and Technology; Fashion and Apparel Design and Technology; and construction of Textile repeatable designs on computer using Adobe Photoshop, Illustrator etc. • Focus is placed on design and color techniques for textile design using digital medium. Using Adobe Photoshop, the students scan images and create original designs, repeats, colour ways and coordinates targeting specific markets. • The emphasis is on a creative use of the software, on imparting awareness about industry trends and on the development of an original portfolio of digitally produced designs. • Early section provides a strong foundation in the commands and capabilities of the program while the later sections offer application exercises that develop skills in fashion designing, and presentation techniques. • Available with step by step instructions & assignments which are evaluated by instructors, this course emphasizes the creative process and explores the capabilities of this powerful program as related to Textile & Patterns • Practical experience will depend on your selected stream and may encompass CAD systems for concept/mood boards development, woven and knitted fabric design and development, garment design and development, 3-D draping and design specification.
EC/BFA-TD-307	<ul style="list-style-type: none"> • This course has two parts: <ol style="list-style-type: none"> 1. Pattern Making 2. Sewing • Make students understand different pattern manipulation for Apparel as well as Home textiles • To give students the opportunity to develop greater understanding and skills of manufacturing processes and to experience the use of industrial equipment to produce a well finished garment of sample quality related to either apparel or home textiles. • Explanation and construction of dress according to the chosen theme and application of textile design placement according to actual scale on the pattern.

	<ul style="list-style-type: none"> • Constructing pattern of a design forwarded from the design class, with proper closure and finishes to be later stitched by sewing. • To identify different fashion details and learn how to re-design and personalize them. • Explore patterns through creating different styles from history and the contemporary fashion world. • Useful information can be gained from surveys of Boutiques, fashion houses, magazines and Pattern books. • Apply knowledge and use of all patternmaking tools, truing and altering pattern manipulations. • To understand how to draw a certain fashion feature while designing an outfit. • To learn how to draw technical drawings of a range of fashion details. • To apply the knowledge of technical drawing in the design development process. • Introduction to different types of necklines and their technical drawing • Identification and technical drawing of different types of collars • Technical drawing of different silhouettes of sleeves • Different kinds of skirts and their features • Different types of trousers and their variations • Finishes, opening/closures and other garment component e.g. pocket, zips, placket, snap button/ Velcro, toggles/pullers etc. • All garments details sketching to be of front and back view
C/BFA-TD-309	<ul style="list-style-type: none"> • The course will provide an opportunity to learn the basics of surface design. It is designed to develop keen observation and sharpen the ability to analyse and represent images, ideas and concepts through visual presentations. • Introduction to all textile design rendering techniques: Basic repeats, colour options, design options and printing techniques will be explored. • Storyboard formation from basic categories of textile print design. Categories of textile design: Geometric, floral, conversational and ethnic, color theory in relation with seasonal consideration timing, trends and charges. • Design development from storyboard for apparel market; home fashion market, collection coordinates and information to computers • Making of Textile Swatch Book or Pattern Book • Textile designers and Brands: report, survey, design • Students will learn to critique work through presentations, which sharpens their interpersonal skills.
C/BFA-TD-310	<ul style="list-style-type: none"> • Students are taught the knowledge of fibers usage and application of natural and synthetic fibers. • Students understand the influence of weaves on fabric formation. • Students understand the effects of weaves and the area of use of different weaves. • They develop understanding of weave process and mechanisms. • They develop understanding of weaving machines, their classification and comparison.

	<ul style="list-style-type: none"> • Students learn different techniques of fabric manufacturing and identification of fabric details. They also understand the weaving mill setup. • Visit to Cottage Industry of Looms is important to gain knowledge.
BFA IV	
C/BFA-TD-401	<ul style="list-style-type: none"> • This course will provide an opportunity for participants to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches. • The course introduces the language of research, ethical principles and challenges, and the elements of the research process within quantitative, qualitative, and mixed methods approaches. • To guide the students to undertake a piece of individual research work and thoroughly examine an aspect of the subject that they should study closely. • To enable the students to develop a set of valuable research and writing skills. • To train students to think analytically, synthesize complicated information, write well, and organize time. • To document research in the form of a dissertation by following academic conventions. • Ethics of research / plagiarism. • Materials research studies will be discussed and a project based upon those resources will be required. All assignments will be critiqued in class • Writing Survey Questionnaire and Survey Report • The difference between Intrinsic and Extrinsic analysis? • How to Critique Artwork
C/BFA-TD-402	<ul style="list-style-type: none"> • The aim of this module is to introduce students with diversity of textile production and consumption. • It is also to assist them in their project development through introducing various resources (guest lectures). • The course will introduce the student to the importance of research and the design process, along with the practical disciplines of textile processes. • This presentations and project-based seminar is a pioneering multi-disciplinary course to foster a critical and analytical viewpoint of the nature and context of smart textiles design. • Textiles concept will be contextualized by in-depth critical readings and discussions. • Weekly meetings, guest lectures, and critical readings augment the independent study to enhance the student's ability to analyze their work and its relevance to contemporary culture and art.
C/BFA-TD-403	<ul style="list-style-type: none"> • This course explores the tactile and visual elements of materials creating surface pattern and texture on flat artwork for application in interior design, fashion and as installations. • The course aims to provide students with the opportunity to visualize interpret and draw their ideas which they develop in reflection of research. <p>The major project must include/follow the following points:</p> <ul style="list-style-type: none"> • May include one or more related items with the selected focus area

	<ul style="list-style-type: none"> • Must be individually produced by the candidate • Must be certified on the appropriate form by the Board of Studies as candidate's original work • Must be completed by the student and supervising teacher as the student's own work. • Must include supporting documentation • Theme/topic selection • Brain storming • Research and survey • Sketches and design development • Tracing • Technical drawings according to the selected techniques • Colour options and palette • Coloured design rendering with different techniques • Experiment with techniques, layouts and repeat styles • Design development (paper work) leading towards mini thesis and major thesis. • Large-scale layouts, research sources and current trending information are used to create original designs for the market.
C/BFA-TD-404	<ul style="list-style-type: none"> • Exploration of Experimental surfaces • Experimental material • Experimental fabrics • Fabric rendering techniques 2D and 3D • Fabric Manipulation Techniques • Fabric Construction Techniques • Fabric Rendering and Printing Techniques • The sampling of designs from paper developments onto fabric for thesis. • Medium and techniques: paint, printing, weave, felting, knitting, crochet etc • Offers students a sound understanding of weave structures and how they can be used to generate engaged woven surfaces that can stand as independent works of art. • Techniques include: Fabric Paint, Silk paint, Batik, Tie and Dye, Embroidery, Ikat, Kalamkaari, Crochet, Quilting, Fabric Manipulation, Felting, hooking/ latch work, knitting, block printing, hand screen printing and digital printing etc.
C/BFA-TD-405	<ul style="list-style-type: none"> • Use symbolic imagery to convey ideas. • Awareness of advanced studies offered in Textile art. • Research sources for ideas in planning Textile Thesis. • Explore ideas through sketching, brainstorming, and research. • Produce works of art that demonstrate control of various art media in textiles. • Develop skills/techniques necessary for effective visual communication. • Project will be one of the following: apparel, furnishing, textile art, costume, non-apparel. • Presentation: Communicate and Critique • Effectively discuss and evaluate artwork based on the 4-step critique process (description, analysis, interpretation, evaluation).

	<ul style="list-style-type: none"> • Evaluate and recognize relationships between art and cultures. • Develop communication skills about the art process • Interpret and Utilize artistic styles in the inspiration/creation of original work.
C/BFA-TD-406	<ul style="list-style-type: none"> • The aim of this course is to develop product solutions through implementing design process in the area of specialization. Students will develop product ideas for their selected topic. • Create artworks using Elements of Art (Line, Shape, Form, Value, Color, Texture, Space) and Principles of Design (Rhythm and Movement, Unity, Variety, Proportion, Pattern, Balance, Emphasis) to solve visual problems. • Demonstrate use of various art theories and styles • Use symbolic imagery to convey ideas. • Create artworks incorporating the following compositional guidelines (simplicity, rule of thirds, leading lines, balance, framing). • Develop skills/techniques necessary for effective visual communication. • Utilize the planning process to turn a two-dimensional design into a three-dimensional sculpture. • Identify and create low, high or sunken relief in Textiles. • Identify and create abstract and realistic Textile sculptures. • Identify and create organic and geometric textile sculptures. • Discover form and meaning in textiles. • Traditional surface embellishment techniques fused with manipulations. • Focuses on the consideration of the constructed, pieced, and sculpted surface. • Students explore the interpretation and invention of cloth construction, layering, sculptural surfaces, pieced and collaged surfaces, and the multiple as possibilities. • Collecting, salvaging, and mixing materials will be involved.
C/BFA-TD-407	<ul style="list-style-type: none"> • The Final Major Project, gives the opportunity to produce a coherent set of photographic images of the textile thesis products at an advanced conceptual, technical and aesthetic level. • This body of work will be a development from the range of cultural and practical work that you have undertaken so far on the course. • There will be a clear emphasis on contemporary fashion image-making, directed towards a specific and clearly identified audience. • The course includes: Indoor/ Studio Photography, Product Photography, Fashion Photography, Out-door Photography and City/landscape Photography.
C/BFA-TD-408	<ul style="list-style-type: none"> • This course explores the tactile and visual elements of materials creating surface pattern and texture on flat artwork, textural fabrications and 3D forms for application in interior design, fashion and as installations. • The aim of the project is to testify students for independent design project planning, development, and execution. The project will be a reflection on the development and research compiled during above mentioned courses being offered in the term. Students will: <ul style="list-style-type: none"> • Work on a design project in their selected area • Give Design solutions • Document their work • Exhibit

	<ul style="list-style-type: none"> • The major project must include/follow the following points: <ol style="list-style-type: none"> 1- May include one or more related items with the selected focus area 2- Must be individually produced by the candidate 3- Must be certified on the appropriate form by the Board of Studies as candidate's original work 4- Must be completed by the student and supervising teacher as the student's own work. 5- Must include supporting documentation
C/BFA-TD-409	<ul style="list-style-type: none"> • To guide the students to undertake a piece of individual research work and thoroughly examine an aspect of the subject that they should study closely. • To enable the students to develop a set of valuable research and writing skills. • To train the students to think analytically, synthesize complicated information, write well, and organize time. • To document research in the form of a dissertation by following academic conventions.

Standard 2.2: Theoretical background, problems analysis and solution design must be stressed within the program's core material.

Standard 2.3: The curriculum must satisfy the core requirements for the program, as specified by the respective accreditation body.

Standard 2.4: The curriculum must satisfy the major requirements for the program as specified by the respective accreditation body.

Standard 2.5: The curriculum must satisfy general education, arts, and professional and other discipline requirements for the program, as specified by the respective accreditation body/council.

Standard 2.6: Information technology component of the curriculum must be integrated throughout the program.

Standard 2.7: Oral and written communication skills of the student must be developed and applied in the program.

CRITERION 3: LABORATORIES AND COMPUTING FACILITIES

Standard 3.1: Manuals/documentation/instructions for experiments must be available and readily accessible to faculty and students.

Textile Design is a non-laboratory based subject.

Standard 3.2: There must be adequate support personnel for instruction and maintaining the laboratories:

The department has no male work force/helper and requires a professional ustad/master for pattern cutting, Weaving and operating looms, dyeing and screen printing.

Standard 3.3: The university computing infrastructure and facilities must be adequate to support program's objectives:

The Department has no work place and work stations therefore Computer classes are held outside the department in another building where a computer lab is located.

CRITERION 4: STUDENT SUPPORT AND ADVISING

Standard 4.1: Courses must be offered with sufficient frequency and number for students to complete the program in a timely manner:

All courses have been designed by professionals and approved by worthy Board of studies members from prestigious universities. All weekly planners and course outlines are designed while keeping the fact in mind that textile techniques require a lot of time, skill and developmental stages therefore the students are not overburdened and the course is spread over the term in a very intelligent manner. All techniques require a sample book and an end product which are carefully designed and submitted accordingly.

Standard 4.2: Courses in the major area of study must be structured to ensure effective interaction between students, faculty and teaching assistants:

All studio classes offer maximum interaction of teacher and student. The teachers are facilitators who provide complete briefing of technique and guidelines to help students understand a certain textile technique. The teacher stays with the students throughout the studio hours and it is made sure that the availability of the course conductor/teacher is always provided on time for the convenience of the students.

Standard 4.3: Guidance on how to complete the program must be available to all students and access to academic advising must be available to make course decisions and career choices:

Students are briefed in start of the term and as required in start of every lecture about the importance of the subject they have opted, the techniques that they are learning and their national and international applications in various fields of textile design. They are well aware of the career choices/options that they can opt and the techniques that they can fully master. In the third professional year they are sent to various textile industries, factories, boutiques, fashion houses and garment manufacturers to understand and work with the professionals sitting in the market currently and learn the techniques that are being applied. It is recommended that their forth professional year in thesis must be done in the techniques they are best skilled at.

CRITERION 5: PROCESS CONTROL

Standard 5.1: The process by which students are admitted to the program must be based on quantitative and qualitative criteria and clearly documented. This process must be periodically evaluated to ensure that it is meeting its objectives:

The criteria for admission are as follows:

- First division in FA/Fsc examination
- Written test aptitude test based on general knowledge and art basics.
- Interview and portfolio (if any)
- Drawing test that involves live drawing of a model with pencil on scholar sheets.

More than 250 forms are received every year. After the tests and interview top 50-60 students are selected and lists are displayed.

Standard 5.2: The process by which students are registered in the program and monitoring of students' progress to ensure timely completion of the program must be documented. This process must be periodically evaluated to ensure that it is meeting its objectives:

- Foundation year for all departments is the same. The students split into four separate departments from the second professional year of their degree.
- Textile Design department hosts students of BFA II, III and IV.
- The students are given weekly assignments of all subjects (practical/theory) and they are weekly marked (after display and jury).
- Weekly attendance and marks are registered in the record by the course conductor and percentages are given and displayed twice a year: Mid-term exams (send ups) and Final exams.
- In case of absence or decrease in performance, parents are immediately informed and necessary action is taken.

Standard 5.3: The process of recruiting and retaining highly qualified faculty members must be in place and clearly documented. Also processes and procedures for faculty evaluation, promotion must be consistent with institution mission statement. These processes must be periodically evaluated to ensure that it is meeting its objectives:

- The department has four permanent faculty members and three visiting faculty members from prestigious universities with Masters and Bachelor's Degrees.
- The department has currently five lecturers, one assistant Professor and one Associate Professor in total.
- The faculty is sent to training programs and workshops.
- Yearly evaluation of faculty members is done based on workloads, ACR reports by the HOD and evaluation forms filled by the students.

Standard 5.4: The process and procedures used to ensure that teaching and delivery of course material to the students emphasizes active learning and that course learning

outcomes are met. The process must be periodically evaluated to ensure that it is meeting its objectives:

- Weekly planners are submitted at the start of each term with dated weekly break down of the assignments/lectures and course outcomes.
- Weekly attendance and marks are submitted to the coordinator for record keeping and twice a year total aggregate marks are submitted of the send up and final examination.
- Database of each student is updated accordingly for each subject by the course conductor.
- In Faculty meeting with the HOD every month the completed course is discussed and the completion on time of the remaining is ensured.

Standard 5.5: The process that ensures that graduates have completed the requirements of the program must be based on standards, effective and clearly documented procedures. This process must be periodically evaluated to ensure that it is meeting its objectives.

- To graduate the degree of textile design students are required to complete and clear all the subjects taught from BFA I-III.
- In the last professional year of BFA IV they are required to work on a thesis topic, research and develop work on that topic based on practical assignments, survey and written thesis report.
- They are required to display the work at the end of the year and external jurors mark them. 50% weightage is given to external and 50% to the internal marking.
- In case a student has not cleared a subject from the previous term, she will be given four chances of appearing in supplementary examination. Until the subject is cleared she is not promoted to the next term.

CRITERION 6: FACULTY

Standard 6.1: There must be enough full time faculty who are committed to the program to provide adequate coverage of the program areas/courses with continuity and stability. The interests and qualifications of all faculty members must be sufficient

to teach all courses, plan, modify and update courses and curricula. All faculty members must have a level of competence that would normally be obtained through graduate work in the discipline. The majority of the faculty must hold a Ph.D. in the discipline:

The department was started in the year 2012 and the permanent/full time faculty involves three fresh graduates who have Master's professional degree from the University of Punjab and are serving as lecturers. Their total qualification covers 18 years of education and they are eligible to apply in Ph.D. whenever required. As the department has less staff the three members serve 20-27 hours per week and cater 50-60 students per class individually. The head of the department is an Associate Professor and a Ph. D. from LCWU.

Program areas	Number of faculty members with MS	Number of faculty with Ph.D. degree
Textile Design	03	01

Table 3: Faculty Distribution by Program Areas

Standard 6.2: All faculty members must remain current in the discipline and sufficient time must be provided for scholarly activities and professional development. Also, effective programs for faculty development must be in place:

Due to shortage of staff the faculty members cannot be involved in activities other than teaching and administration for long period of time. However the faculty does attend short courses, workshops and seminars that are held in the campus by DFDI, ORIC etc.

Standard 6.3: All faculty members should be motivated and have job satisfaction to excel in their profession:

The faculty members must be given a platform to put forward their queries and complaints openly and solutions must be given in support and accordance with rules and regulations. Motivation and Appreciation should be a major part of the basic administrative rules.

CRITERION 7: INSTITUTIONAL FACILITIES

Standard 7.1: The institution must have the infrastructure to support new trends in learning such as e-learning

The institution must provide the infrastructure to support new trends in learning such as e-learning

Standard 7.2: The library must possess an up-to-date technical collection relevant to the program and must be adequately staffed with professional personnel:

The department does not have a separate library or staff. A bookshelf however has been designated to the textile design section in the main fine arts library of IVAD. Faculty can issue three books at a time for a week and students can sit and see the books only as references.

Standard 7.3: Class-rooms must be adequately equipped and offices must be adequate to enable faculty to carry out their responsibilities:

Faculty and students do not have work stations/ computers for individual tasks. Internet facility is not provided in all areas of the building. Class rooms of textile: textile studio and weaving studio do not have air conditioners which makes it very difficult in the summer seasons for the students to work. The corridors do not have fans or proper cross ventilation.

CRITERION 8: INSTITUTIONAL SUPPORT

Standard 8.1: There must be sufficient support and financial resources to attract and retain high quality faculty and provide the means for them to maintain competence as teachers and scholars:

Standard 8.2: There must be an adequate number of high quality graduate students, research assistants and Ph.D. students:

Standard 8.3: Financial resources must be provided to acquire and maintain Library holdings, laboratories and computing facilities:

APPENDICES