

ISC Class 12 Fashion Designing Reduced Syllabus 2020-21

FASHION DESIGNING (865)

CLASS XII

There will be **two** papers in the subject:

Paper I: Theory: 3 hours 70 marks

Paper II: Practical Work: 3 hours 30 marks

PAPER I – THEORY (70 Marks)

Candidates will be required to answer **five** questions, including at least **two** questions from **Section A** and **two** questions from **Section B**.

SECTION A

TEXTILES

1. Introduction to Textiles

- (a) Definitions of textiles, fibre, yarn and fabric and their qualities.

An introduction to textiles by identifying textiles currently available in the market. Understanding of textiles by defining basic terms such as: fibre, yarn, fabric, finish, textile.

Uses of textiles in the following aspects of life should be discussed briefly: Apparel, household, industrial & medical.

- (b) Importance of the textile industry

Importance of the textile industry to the Economy of India - a brief discussion on its contribution to the GDP, employment & export.

2. Textile Fibres

- (a) Types of fibres.

Staple and filament fibres - definition and examples.

- (b) Classification of textile fibres based on Origin: Natural and Manufactured fibres.

(i) *Natural Fibres (Plant and animal origin).*

- *Cellulosic fibres: Cotton, linen;*
- *Protein fibres - Wool, Silk; Identification.*

(ii) *Manufactured fibres - Rayon, Polyester, Nylon.*

Identification.

- (c) Fibre Properties.

A broad understanding of terms describing fibres and their properties in order to understand their nature and how they contribute to fabric properties.

(i) *Essential or primary properties - length to width ratio, density, tenacity, flexibility, cohesiveness.*

(ii) *Secondary properties - abrasion resistance, absorbency, elongation, resiliency, elastic recovery, electrical conductivity, elasticity, luster, heat conductivity.*

3. Yarn

- (a) Yarn formation: Opening, cleaning, carding, combing, drawing, roving, spinning.

(i) *Yarn Processing*

Spun and Filament yarns: definition and examples.

(ii) *Production of Spun and Filament Yarns:*

Spun yarn:

Ring Spinning: Opening, cleaning, carding, combing, drawing, roving, spinning (a brief understanding of each process).

Filament yarn:

Chemical spinning: Types - Wet spinning, Melt spinning, Dry spinning (a brief understanding of each process).

- (b) Types of yarns.

Types of yarns and their qualities - Single, Ply and Fancy.

(c) Blends.

Meaning, advantages and examples of blends.

4. Fabric Construction Techniques

(a) Weaving: Characteristics, advantages, disadvantages and uses.

Understanding basic terminology: Warp, weft and grain.

Process of weaving: a basic understanding of the loom and its operations;

The three basic weaves:

Plain Weave – its variations (Basket and Rib).

Twill Weave – its variations (Uneven and Even)

Satin and Sateen Weave

A brief idea of construction, characteristics, advantages, disadvantages and uses of the above weaves.

(b) Other fabric constructions: Knitting, Knotting (macramé) - to be explained briefly.

Basic understanding of the making, use and characteristics of the above.

Difference between woven and knit fabrics.

(c) Non-Wovens – Leather, Fur.

Uses and characteristics of the above to be explained briefly.

5. Textiles in India

(a) Indigenous dyes: Onion, Pomegranate, Marigold, Coffee, Henna (Mehendi), Turmeric and Beetroot.

Using natural materials like Onion peels, Pomegranate peels, Marigold flowers, Coffee, Henna (Mehendi), Turmeric and Beetroot for dyeing of fabrics.

Advantages of using natural dyes over synthetic dyes.

(b) Indian Textiles: Paithani, Patola, Pochampali, Baluchar Butidar, Maheshwari, Mekhala Chadhar and Kanjeevaram.

Short notes on the following traditional saris with respect to origin, raw materials used,

technique/s used, colours and designs: - Paithani, Patola, Pochampalli, Baluchari Maheshwari, Mekhala Chadhar and Kanjeevaram.

(c) Drapes

Different sari drape styles in India:

(i) Nine-yard Maharashtrian style

(ii) Gujarati style

(iii) Coorg style

Description of the above drape styles along with sketching.

SECTION B

FASHION AND APPAREL

6. History of Fashion in Europe: 1901-1950

(a) 1901-1920: Edwardian period / Labelle Epoque / World War I.

- *A brief historical background; The effect of War on Fashions.*

- *Influences on Fashion- The French couture, changing role of women, advent of the automobile and influence of the American high society.*

- *1901-1908: Emphasis on S-shape silhouette – pigeon chest.*

- *1909-1914: Straight line Empire revival and the hobble skirt with tight bottoms*

- *1914-1918: World War I silhouette was wider and skirts grew shorter*

- *1918-1919: Post war styles, barrel shaped silhouettes*

(b) 1941–1950: Frugal period / World War II, 1947 – New Look.

Rationing of materials for Wartime utility clothing to Dior's New Look that added flare to the skirt.

7. History of Fashion in Europe: 1961-till date

(a) 1961 – 1970: Swinging Sixties / Hippies.

- *Growth and prosperity of top manufacturers;*

- *Revolutionary fashions;*

- *Introduction to miniskirts;*
- *Discontinuation of stockings and introduction of pantyhose;*
- *Pinafore dresses and knit fabrics;*
- *Retro fever.*

(b) 1971– 1980: Disco Decade / Punk period.

- *Craze of Disco fitness in 80's;*
- *Street wear as shell suits;*
- *Punk fashion accepted by all;*
- *Skirt lengths varied from micro mini to maxi, flared trousers;*
- *Platform shoes;*
- *Kaftans.*
- *Mix and match coordinated knitwear in fashion.*

(c) 2001– till date.

- *New developments in use of materials in the 21st Century;*
- *Influence of Art and Celebrities on Fashion.*

NOTE: Units 6 and 7 to be taught with reference to:

- (1) *Women's silhouettes*
- (2) *Invention and Innovation of fabrics and garments*
- (3) *Head gear and Hair-Styles*

8. Traditional Costumes of Women in India

The following traditional costumes of women are to be studied.

- *Ghagra–choli and odhni of Rajasthan;*
- *Kurti, Daaman and Chunder of Haryana;*
- *Sari of Tamil Nadu;*
- *Pheran, skull cap, salwar and stole of Kashmir;*
- *Salwar–Kameez and dupatta of Punjab;*
- *Sari and blouse of Andhra Pradesh;*
- *Sharara & Gharara of Uttar Pradesh.*

Identification and sketching of the above along with short notes on the given traditional wears in terms of materials, colours, pattern styles/ design and use.

9. Traditional Costumes of Men in India

The following traditional costumes of men are to be studied:

- *Jodhpuri Suit of Rajasthan;*
- *Achkan/ Sherwani/ Kurta: with mandarin collar or without collar of North India;*
- *Salwar / Churidar of Aligarh / Kutch;*
- *Cholu, dor and topi of the Gaddi Tribe of Himachal Pradesh;*
- *Surkha, waist-coat and cap of the Koli Fishermen of Maharashtra.*

Identification and sketching of the above along with short notes on the given traditional wears in terms of materials, colours, pattern styles/ design and use.

PAPER II: PRACTICAL WORK (30 Marks)

The Practical work will be evaluated by the teacher and a Visiting Examiner appointed locally and approved by the Council.

- Candidates will be expected to complete the practical work listed below and maintain a **Journal** for the same.

List of Practical Work to be done throughout the year

(1) **Fibre Identification (demonstration): using microscope and burning test**

Students have to write the aim, apparatus / materials, method, observations and inference. Fibres to be identified are mercerized and unmercerized cotton, linen, cultivated silk, raw silk, wild silk, wool, rayon, nylon and polyester.

- Fabric Swatches:** 12 varieties of cotton, 4 to 6 types of silk, 1 to 3 samples of wool, 1 to 3 samples of rayon, jute, linen, nylon, 10 varieties of polyester, and 1 to 3 samples each of lace, crochet, knitted, leather, plastic, bonded, felt, fused, quilted, braided, cords, fur, narrow width fabrics.

All fabric swatches should be 4/4 or 4/7 cms in size.

- (3) **Ten Macramé' knots with names:** Square knot, Alternating Square knot, Spiral knot, Basket stitch, Snow flake design, Picot design, Half hitch, Diamond, Larks head, Monkey fist.
- (4) **Leaf & vegetable printing:** Three samples A4 size – (a) Leaf printing (b) Vegetable printing (c) Combination of leaf & vegetable printing.
- The above printing can be done on a T-shirt/blouse.*
- (5) **Sixteen tie-dye samples** (A4 Size) with write-up of aim, materials, equipment, method, dyeing recipes. Single and Double dyeing.
- (6) **Laundering and Finishing of textile fabrics** such as Cotton & Silk sarees, cotton shirt & blouses, Woolen cardigan, synthetics.
- (7) **Renovation and Repair, darning and patch work**

B. Practical Examination

The Practical examination will be of three hours duration. Questions will be based on the following:

- Simple tests on fibre identification, microscopic and physical appearance, burning tests, etc.
- Simple dyeing of clothes.
- Tie and Dye, using any two methods of tie and dye in one colour.
- Leaf and Vegetable printing
- Macramé' knots.
- Laundering and finishing of textile fabrics. Cotton & Silk saree, cotton shirt & blouse, Woolen cardigan, synthetics.
- Renovation and repairs, darning, patchwork.

ASSESSMENT

Marks ut of 30 will be distributed as follows:

Candidates will be required to submit a Journal containing a record of all the work done throughout the year, as part of Practical Work.

- Evaluation of the Journal by the Teacher (Continuous Evaluation) : 5 Marks
- Evaluation of the Journal by a Visiting Examiner : 5 Marks
- Practical Examination (to be evaluated by the Visiting Examiner) : 20 marks

SAMPLE TABLE FOR PRACTICAL WORK

S. No.	Unique Identification Number (Unique ID) of the candidate	Evaluation of Journal (Practical Work done throughout the year)		Evaluation of the Practical Examination	TOTAL MARKS = 30 Evaluation of Journal (by Teacher + Visiting Examiner) + Evaluation of the Practical Examination (by the Visiting Examiner) (To be entered by the Visiting Examiner only)
		5 Marks (by the Teacher)	5 Marks (by the Visiting Examiner)	20 Marks (by the Visiting Examiner)	
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					

Name of the Visiting Examiner: _____

Signature: _____

Date: _____