



DEPARTMENT OF ART HISTORY

UNIVERSITY OF DHAKA

**OBE (OUTCOME-BASED EDUCATION)
CURRICULUM
for
Four-Year Undergraduate Programme:
Bachelor of Fine Arts (Honours)
Art History**

Applicable Session: 2024-25 and onwards

OBE (OUTCOME-BASED EDUCATION) CURRICULUM

Four-Year Undergraduate Programme:
Bachelor of Fine Arts (Honours) in

Art History

Submitted by

Department of Art History
Faculty of Fine Art
University of Dhaka
Dhaka-1000
Bangladesh

ACKNOWLEDGEMENT

The Department of Art History at University of Dhaka, extends its sincere and profound gratitude to the esteemed faculty members and academic officials whose scholarly vision, critical acumen, and unwavering dedication have shaped the development of this Outcome-Based Education (OBE) curriculum. Their collective efforts have not only ensured academic insights but have also woven into the framework a sensitivity to the cultural and historical specificity that defines our discipline. Guided by a shared commitment to pedagogical innovation and intellectual excellence, this curriculum reflects a harmonious integration of global academic benchmarks and the unique artistic heritage of Bangladesh. We remain indebted to the academic leadership whose guidance and support have enabled this endeavor to flourish, and to all contributors whose insight and labor have given form to this meaningful academic milestone.



Dr. Shake Manir Uddin 14.05.2025

Chairman & Associate Professor
Department of Art History, Faculty of Fine Art
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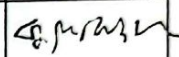
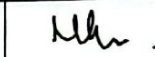
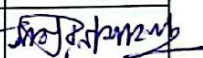
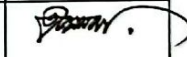
Preface

The Department of Art History seeks to cultivate knowledge and professional skills through a creative and theoretical lens, enhancing critical thinking and analytical abilities. We delve into global art traditions and cultural expressions to deepen our understanding of art's societal role, fostering humanity and empathy through insightful interpretation and research. When The Faculty of Fine Art was established in 1948, it was called the 'Government Institute of Art'. The Institute was established under the leadership of Shilpacharya Zainul Abedin. In 1963, a theoretical subject was added to the practical based curriculum. Professor A.K.M Abdul Matin Sarker joined the institute in 1965 to teach the history of art. Though students of the institute have had to study history of art since 1963 as one of the theoretical papers, there was no separate department for the subject till 1988. In 1989 authorities of Dhaka University gave permission for opening the department of Art History. In the 1990-91 academic session the first batch of students was admitted to this department for an MFA course. At first only the MFA course was introduced. Professor A.K.M. Abdul Matin Sarker was the founding Head of the department. The other teachers were Professor Bulbon Osman, Nazma Begum, Rafiqul Alam and Naheed Akhter. The BFA course was introduced from the 2001-2002 academic session. The Department of Art History offers Bachelor of Fine Art (BFA, Honors), Masters of Fine Art(MFA), Master of Philosophy (M.Phil) and Doctor of Philosophy degree (PhD). The Department's academic structure rests on a robust base of global art history, aesthetics, indigenous culture, art theory, and art criticism.

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Committee of Courses

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01. Title of the Academic Programme

Bachelor of Fine Arts (Honours) in Art History

Programme Overview

01	Degree	Bachelor of Fine Arts (Honours) in Art History
02	Abbreviated form of the Degree	BFA (Hon's) in Art History
03	Department/Programme Offering Entity (POE)	Department of Art History
04	Faculty	Faculty of Fine Art
05	Awarding Institution	University of Dhaka
06	Location	Dhaka, Bangladesh
07	Bangladesh National Qualifications Framework (BNQF) Level	7
08	International Standard Classification of Education (ISCED) Code	0213
09	Mode of Study	Full Time
10	Language of Study	Bangla & English
11	Applicable Session	2024-25 and Onwards

02. Name of the University

University of Dhaka

02.1 Motto of the University

Education Shines

[The University of Dhaka leads students towards enlightenment by offering a high-quality education which shapes them into future leaders and catalysts for change, extending their horizons and equipping them with the critical thinking tools to address world issues.]

03. Vision of the University

Create a world-class educational ecosystem that enables individuals to act as dynamic human capital and ethical leaders for a sustainable future.

04. Mission of the University

University Mission & Details

UM1 Transformative Education	Provide transformative education by enabling students to embrace lifelong learning and fostering a sustainable knowledge-based society through the continuous pursuit of scholarship, humanistic values, and technological innovation.
UM2 Collaborative Research & Innovation	Pursue collaborative research and innovation, leveraging partnerships to expand the boundaries of knowledge.
UM3 Educational Ecology	Develop an educational ecosystem that fosters excellence, transparency, inclusivity, and accountability.
UM4 Community Engagement	Engage with stakeholders and communities to build a just, fair, diverse, and sustainable world.
UM5 Ethical Responsibility	Encourage students to become ethically responsible global citizens with a positive societal impact.
UM6 National Heritage	Instill a deep sense of national heritage and pride in students, upholding historical roots and global connectivity.

UM = University Mission

***Collected from the official website of the University of Dhaka at 2:20 pm on 7 May, 2025.*

<https://du.ac.bd/university/VisionMission>

05. Name of the Department/Programme Offering Entity (POE)

Department of Art History

06. Vision of the Department/POE

The Department of Art History seeks to cultivate knowledge and professional skills through a creative and theoretical lens, enhancing critical thinking and analytical abilities. We delve into global art traditions and cultural expressions to deepen our understanding of art's societal role, fostering humanity and empathy through insightful interpretation and research.

07. Mission of the Department/POE

M1	To deliver an in-depth education in art history, empowering students with essential knowledge, critical thinking, and analytical skills to support global and national development objectives, including SDG 2030.
M2	Create a vibrant learning space that inspires aesthetic exploration of fine arts, delves into materials and techniques, and examines art history through various mediums.
M3	To cultivate graduates who are insightful, skilled, and ready to leverage art historical knowledge and methodologies to foster creativity and innovation in the art realm.
M4	Enhancing art history disciplines encompassing aesthetics, art philosophy, and criticism via interdisciplinary teamwork and a robust grounding in the arts, humanities, and social sciences.
M5	Empower students to connect with today's art scene, fostering environmental and social consciousness while creating meaningful and responsible art.

M6	Empower graduates to take charge in nation-building, guiding and contributing across diverse fields of fine arts.
M7	Foster leadership skills in students, empowering them to confidently showcase and oversee their projects, research, and creative endeavors.
M8	To instill practical skills in conservation of artistic thinking, and preservation of art objects, ensuring ethical practices in art history.
M9	To encourage the advancement of art's trajectory, promoting connectivity across disciplines and positioning art history as a conductor of multidisciplinary thought.

M = Mission of the Department/POE

08. Objectives of the Department/POE

Department Objectives & Details

01	To provide a comprehensive understanding of the inception, evolution, and development of art practices, both globally and locally, within the context of modern art institutions.
02	To equip students with knowledge of the materials, techniques, and theoretical frameworks essential for analyzing and understanding art history, theory, and criticism.
03	To offer a rich, interdisciplinary curriculum that integrates art history with other fields, fostering a holistic approach to understanding art's relationship with culture, society, and nature.
04	To develop critical thinking and analytical skills in students, enabling them to address descriptive, conceptual, and theoretical issues in the study of art across different periods and regions.
05	To emphasize research methodologies in art history, guiding students in the study of art from ancient to contemporary periods, with a particular focus on the art of Bangladesh.
06	To prepare graduates who are capable of leading in art history, theory, and criticism, making meaningful contributions to both national and global art discourses.
07	To foster expertise in art conservation of artistic thinking, and the ethical handling of art objects.
08	To connect art history with various disciplines, promoting its role as a hub of multi-disciplinary thinking and research.
09	To encourage students to engage with the philosophical dimensions of art, examining its conceptual, ethical, and contemporary significance.

Objectives of the Department/POE

09. Name of the Degree

Bachelor of Fine Arts (Honours) in Art History

10. Description of the Programme

Started in 2001, the BFA (Honours) Programme in the Department of Art History is a journey into the depths of art history, theory, and criticism, exploring both global and local perspectives. The Department's academic structure rests on a robust base of global art history, aesthetics, indigenous culture, art theory, and art criticism. This Programme fosters critical thinking, sharpens analytical skills, and celebrates the visual expressions of varied cultures. Students gain essential research tools and are encouraged to explore interdisciplinary studies, expanding their horizons.

Every year, students are chosen via a competitive admission test. Students engage with a vibrant curriculum that explores the origins, growth, and progression of art practices across the globe, highlighting the art and culture of Bangladesh. This Programme immerses students in both historical and contemporary art practices, equipping them to navigate the dynamic art world while fostering a humanitarian and culturally aware perspective on art history.

10.1 Duration of the Programme

The BFA (Honours) program consists of four consecutive sessions, each lasting one year. Each year consists of a 44-week schedule: 30 weeks of classes, 4 weeks for preparation, and 8 weeks dedicated to final exams, and 2 weeks for the term break. Regular students complete their studies within this timeframe. However, if they discontinue regular study, they may take a maximum of six years to complete the program.

10.2 Eligibility for Admission

Every year, students (as per available seats) are chosen via a competitive admission test. The Department of Art History follows the common admission policy approved by the Dhaka University authority for the admission process of BFA Honours course. The admission test is held under the “Fine Arts unit”.

The eligibility of students to appear in the admission test for this program is dependent on two prerequisites:

- i. Conditions are set by the university authority.
- ii. After fulfilling the first prerequisite, the candidate has to attend the admission test on 'General Knowledge', and then they have to attend the 'Figure Drawing' test. Obtaining average 40% of total marks in those two tests- is considered to be qualified for getting admitted, based on merit. Foreign students are considered eligible for admission under specific conditions approved by the Deans' committee of Dhaka University.

10.3 Rules and Regulations for Studentship

Followed by the generic rules and regulations of the Faculty of Fine Art, and by the instructions and guidelines of University of Dhaka.

11. Graduate Attributes

Graduate Attributes		Domain
GA1	Ability to contribute to the trajectory and advancement of art through innovation and research.	Fundamental
GA2	Practical expertise in conservation of artistic thinking, and preservation of art objects.	Fundamental
GA3	Creativity, adaptability, and critical thinking.	Thinking
GA4	Effective communicative complex ideas, emotions, and human experiences through their artworks.	Social
GA5	Communication skills.	Social

GA6	Autonomy, self-awareness, and ethical understanding.	Personal
GA7	Ethical responsibility in addressing disorders or malpractices within artistic and historical practices.	Personal
GA8	Engagement with the philosophical and conceptual aspects of art, promoting deeper critical reflection.	Thinking

GA = Graduate Attributes

12. Programme Educational Objectives (PEOs)

The core areas of the Programme objectives and learning outcomes of the Bachelor of Fine Arts (Honours) in Art History Programme are to achieve mastery of knowledge in the field of Art History.

Programme Educational Objectives		Domain
PEO1 Mastery of Art Historical Knowledge	Offers a core insight into global and local art histories, pivotal movements, and significant artists.	Fundamental
PEO2 Critical and Analytical Expertise	To cultivate understanding and appreciation of Art History as a language within cultural and historical frameworks.	Thinking
PEO3 Research and Scholarly Rigor	Imparts effective research techniques and scholarly writing skills, fostering unique insights in art history.	Fundamental/ Thinking
PEO4 Interdisciplinary Application	Elevate art history as a multidisciplinary hub, encouraging connections with diverse academic s and nurturing a holistic perspective.	Thinking
PEO5 Professional Competence and Leadership	To equip students with practical skills in conservation of artistic thinking, and ethical art practices.	Social
PEO6 Global and Local Cultural Awareness	Highlights the connection between global and local art traditions, fostering cultural sensitivity.	Social
PEO7 Ethical and Social Responsibility	Explores the ethical dimensions of art and the duty of art historians and curators to the community.	Personal/ Social
PEO8 Lifelong Learning and Personal Development	To advance students' understanding of the philosophical and conceptual dimensions of art, emphasizing its contemporary relevance.	Personal

PEO = Programme Educational Objective

13. Programme Learning Outcomes (PLOs)

After successful completion of the degree, the learners will achieve the following skills:

A. Fundamental Skills	
PLO1	Graduates will grasp the rich tapestry of art history, encompassing global and regional traditions, while mastering one of the unique art heritage of Bangladesh. Graduates will showcase mastery in art conservation and preservation, using creative problem-solving for real-world challenges.
PLO2	Graduates will enhance art history as a multifaceted discipline, promoting collaboration across various fields. Graduates will master digital tools for researching, documenting, and presenting art history, while also applying diverse methods of art criticism.
B. Social Skills	
PLO3	Graduates will effectively collaborate across disciplines, communicate complex ideas clearly, and present their research findings, critiques, and insights in both academic and public forums.
PLO4	Graduates will exhibit high standards of professionalism, adhere to ethical principles in art historical practice, and demonstrate responsibility toward the preservation, interpretation, and critique of art.
C. Thinking Skills	
PLO5	Graduates will demonstrate strong critical thinking skills, applying analytical and aesthetic frameworks to evaluate art, art movements, and cultural contexts from multiple perspectives.
PLO6	Graduates will be able to conduct original research, experiment with new methodologies, and contribute to scholarly inquiry in the field of art history.
PLO7	Demonstrate knowledge of global, historic, and cultural perspectives in contemporary art practices.
D. Personal Skills	
PLO8	Graduates will approach art history with an innovative mindset, critically engaging with its socio-political, cultural, and historical contexts, while being aware of the global and local dynamics in the art world.
PLO9	Graduates will dive into the philosophical essence of art, tackling its conceptual, ethical, and modern dilemmas. Graduates will leverage their knowledge and skills in real-world environments like museums, galleries, cultural institutions, and research organizations, making a significant impact in the art world.

PLO = Programme Learning Outcome

13.1 Generic Skills (GSs)

After successful completion of the degree, the learners will achieve the following Generic Skills:

Category	Description	GSs
Knowledge	IT Knowledge	GS 11
	Innovative Knowledge	GS 12
Communication	Oral Communication	GS 21
	Written Communication	GS 22
	Presentation Skills	GS 23
Interpersonal Skills	Ability to work in teams	GS 31
	Leadership	GS 32
	Empathy	GS 33
	Motivation ability	GS 34
	Reliability	GS 35
	Appreciation of ethical values	GS 36
	Adaptability	GS 37
Work Skills	Time management	GS 41
	Judgment	GS 42
	Problem formulation, solving and decision making skills	GS 43
	Collecting and analyzing appropriate data	GS 44
	Discipline	GS 45
	Sense of responsibility	GS 46

GS= Generic Skills

13.2 Professional Skills (PSs)

After successful completion of the degree, the learners will achieve the following Professional skills:

PSs	Full Description
PS1 Freedom of Speech	Understand and apply national principles of free speech and press, while examining global systems of expression—including dissent, holding power accountable, and advocating for change.
PS2 History/Role in Shaping Communications	Demonstrate an understanding of the history and role of professionals and institutions in shaping communications.
PS3 Gender, Race, Ethnicity	Demonstrate an understanding of gender, race, ethnicity and as appropriate other forms of diversity in domestic society in relation to mass communications.
PS4 Diversity of Peoples and Cultures	Demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society.
PS5 Concepts and Theories	Understand concepts and apply theories in the use and presentation of images and information.
PS6 Professional Ethical Principles	Demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity.
PS7 Critical Thinking and Creativity	Cultivate the ability to analyze, synthesize, and evaluate information with intellectual rigor, imaginative insight, and autonomous judgment, fostering innovative solutions and informed perspectives in communication practices.
PS8 Research Skills	Conduct research and evaluate information by methods appropriate to the communications professions in which they work.
PS9 Writing Skills	Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purpose they serve.
PS10 Evaluation Skills	Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness.
PS11 Numeric and Statistical Skills	Apply fundamental quantitative reasoning and statistical methods to gather, analyze, and interpret data for effective communication, decision-making, and evidence-based storytelling across media platforms.
PS12 ICT Skills	Apply current tools and technologies appropriate for the communications professions in which they work and to understand the digital world.

PS= Professional skills

13.3 Assessment Rubrics (ARs)

The learners will be assessed based on the following learning assessment rubrics:

ARs	Full Description
AR1 Rote Memorization/ Recall/ Differentiation	Identification, Enumeration, True or False, MCQs, Fill in the Blanks, Matching Type and Definition.
AR2 Critical Thinking and Judgments Making	Developing arguments such as in debates, evaluating reflection such as a film or play production, assessing qualities such as a business plan judging.
AR3 Solving problems and developing plans	Identifying problems, posing problems, defining problems, analyzing data, reviewing, designing experiments, planning, applying information such as in case studies or case teaching.
AR4 Performing procedures and demonstrating techniques	Computation, taking readings, using equipment, following laboratory procedures, following protocols, carrying out instructions such as operating equipment.
AR5 Managing and developing oneself	Working co-operatively, working independently, learning independently, being self-directed, managing time, managing tasks, organizing such as event organizing and execution.
AR6 Accessing and managing information	Researching, investigating, interpreting, organizing information, reviewing and paraphrasing information, collecting data, searching and managing information sources, observing and interpreting such as research proposals or reports.
AR7 Demonstrating knowledge and understanding	Describing, reporting, recounting, recognizing, identifying, relating & interrelating such as term papers.
AR8 Designing, Creating and Performing	Imagining, visualizing, designing, producing, creating, innovating, performing such as a documentary project or marketing campaigns.
AR9 Communicating	One and two-way communication; communication within a group, verbal, written and non-verbal communication. Arguing, describing, advocating, interviewing, negotiating, presenting; using specific written forms) such as group or individual presentations.

AR= Assessment Rubrics

14. Mapping Mission of the University with PEOs

PEOs	University Missions					
	UM1	UM2	UM3	UM4	UM5	UM6
PEO1	3	2	3	1	2	3
PEO2	3	2	2	1	2	2
PEO3	3	3	2	1	3	2
PEO4	2	3	3	1	2	2
PEO5	3	3	2	2	2	1
PEO6	3	2	3	3	3	2
PEO7	2	1	2	3	3	2
PEO8	3	2	2	1	3	1

Level of association: 3=High, 2=Medium, 1=Low

15. Mapping PLOs with PEOs

Programme Learning Outcomes (PLOs)		Programme Educational Objectives (PEOs)							
		PEO1	PEO2	PEO3	PEO4	PEO5	PEO6	PEO7	PEO8
Fundamental Domain	PLO1	3	2	1	2	1	3	2	1
	PLO2	2	3	3	2	2	1	1	2
Social Domain	PLO3	2	2	1	1	3	2	2	2
	PLO4	2	1	1	1	3	2	3	2
	PLO5	3	3	2	2	2	2	1	2
Thinking Domain	PLO6	2	3	3	2	2	1	1	2
	PLO7	1	2	2	2	2	3	1	2
Personal Domain	PLO8	1	2	2	3	1	2	2	3
	PLO9	2	2	1	2	3	2	2	2

Level of association: 3=High, 2=Medium, 1=Low

16. Mapping Courses with PLOs

BFA 1st Year Courses									
Course Code and Course Title	Programme Learning Outcomes (PLOs)								
	Fundamental Domain		Social Domain		Thinking Domain			Personal Domain	
	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9
0222AH101: Introduction to History, Archaeology & Anthropology	3	1	2	1	3	2	1	1	1
0314AH102: Introduction to Art History & Sociology	2	1	2	1	2	2	2	1	1
0213AH103: History & Culture of Bangladesh	3	1	1	2	2	1	2	2	2
0213AH104: Prehistoric Art of the World	3	1	2	1	3	2	1	1	1
0213AH105: The Fundamental Elements of Visual Art	1	3	2	1	2	1	2	2	2
0031AH106: Environmental Studies & Life Skill Development	1	1	2	3	2	2	1	3	2
0111AH107: Methods of Writing Assignment & Research Methodology	2	3	3	2	3	3	2	2	3
0231AH108: Communicative English	1	2	3	1	2	2	1	2	3
0213AH109: Material & Technique of 2D Medium- Part I	1	3	1	1	2	1	1	1	2
0213AH110: Material & Technique of 2D Medium- Part II	1	3	1	1	2	1	1	1	2
0213AH111: Art History Visual Study-Part I	3	1	2	2	3	1	2	1	1
0213AH112: Viva: Art History Question & Quiz	3	1	3	1	3	2	1	1	2

Level of association: 3=High, 2=Medium, 1=Low

BFA 2nd Year Courses									
Course Code and Course Title	Programme Learning Outcomes (PLOs)								
	Fundamental Domain		Social Domain		Thinking Domain			Personal Domain	
	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9
0232AH201: Introduction to Bengali Literature	3	3	2	2	1	2	1	2	2
0232AH202: Introduction to English Literature	3	3	3	2	1	2	1	2	2
0213AH203: Architecture & Terracotta Art of Bangladesh	3	3	2	3	1	3	2	2	1
0213AH204: Art of Egypt, Mesopotamia & Harappa	3	3	2	2	1	3	2	2	1
0213AH205: Art of Greek, Roman & Mayan	3	3	2	2	1	3	2	2	1
0213AH206: Art of China, Japan & Korea	3	3	2	2	1	3	2	2	1
0213AH207: Islamic Art	3	3	2	2	1	3	2	2	1
0211AH208: Multimedia & Content Creation	2	3	3	3	2	2	3	3	3
0213AH209: Material and Technique of 3D Medium-Part I	3	3	3	3	2	2	3	3	2
0213AH210: Material and Technique of 3D Medium-Part II	3	3	3	3	2	2	3	3	2
0213AH211: Art History Visual Study-Part II	3	3	3	2	1	3	2	3	2
0213AH212: Viva: Art History Question & Quiz	3	3	3	2	1	3	2	3	3

Level of association: 3=High, 2=Medium, 1=Low

BFA 3rd Year Courses									
Course Code and Course Title	Programme Learning Outcomes (PLOs)								
	Fundamental Domain		Social Domain		Thinking Domain			Personal Domain	
	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9
0213AH301: Art of Bangladesh: Prehistoric to Mughal	3	2	2	2	3	2	2	2	2
0213AH302: Art of Subcontinent: Vedic to British Colonial Period	3	2	2	2	3	2	2	2	2
0213AH303: Western Art: Early Christian to Neoclassical	3	2	2	2	3	2	2	2	2
0213AH304: Folk, Popular, Ethnic & Primitive Art	2	2	3	3	3	2	3	3	2
0111AH305: Thesis Proposal Development	2	2	3	3	3	3	3	3	3
0213AH306: Traditional & Contemporary Festivals	2	2	3	3	3	2	3	3	2
0212AH307: Illustration	2	3	2	2	2	2	2	3	2
0213AH308: Museology	3	2	3	3	3	2	3	2	3
0322AH309: Archival Studies: Conservation & Preservation	3	3	3	3	3	3	2	2	3
0213AH310: Project Paper: Monograph (Artists)	3	2	3	3	3	3	3	3	3
0213AH311: Art History Visual Study-Part III	3	2	3	2	3	3	3	2	3
0213AH312: Viva: Art History Question & Quiz	3	1	3	2	3	1	2	1	3

Level of association: 3=High, 2=Medium, 1=Low

BFA 4th Year Courses									
Course Code and Course Title	Programme Learning Outcomes (PLOs)								
	Fundamental Domain		Social Domain		Thinking Domain			Personal Domain	
	PLO1	PLO2	PLO3	PLO4	PLO5	PLO6	PLO7	PLO8	PLO9
0213AH401: Art of Bangladesh: Post-Mughal to Modern	3	2	2	3	2	3	2	2	2
0213AH402: Western Art: Romanticism to Abstract Expressionism	3	2	3	2	2	3	2	1	2
0213AH403: Aesthetic & Art Appreciation	2	3	3	2	2	2	1	2	3
0213AH404: Art Historiography	3	2	3	3	3	2	2	1	2
0111AH405: Introduction to Pedagogy & Art Therapy	2	3	2	3	3	2	1	3	2
0213AH406: Research Paper (Based on Art History & Cultural Heritage of Bangladesh)	3	3	3	3	2	3	2	1	3
0414AH407: Marketing & Communication	2	3	3	2	3	3	2	3	2
0414AH408: Exhibition & Art Marketing-Part I	2	3	3	2	3	3	2	2	3
0414AH409: Exhibition & Art Marketing-Part II	2	3	3	2	3	3	2	3	3
0213AH410: Study Tour Presentation Project	3	3	2	3	3	2	2	3	3
0213AH411: Art History Visual Study-Part IV	3	2	3	3	2	2	2	1	3
0213AH412: Viva: Art History Question & Quiz	3	3	3	2	3	3	3	2	3

Level of association: 3=High, 2=Medium, 1=Low

17. Structure of the Curriculum

a) Duration of the Programme	04 Years
b) Admission Requirements	The applicants having HSC or equivalent degree will be eligible for admission into this Programme. Other terms and conditions are set or revised periodically by the appropriate authority.
c1) Graduating Credits/Total Minimum Credit Requirement to Complete the Programme	136
c2) Available Credits	136
d) Total Class Weeks in a Year	30
e) Minimum CGPA Requirements for Graduation	2.50
f) Maximum Academic Years of Completion	06 Years

Duration				
Teaching and Learning	Examination Preparatory Leave	Year Final Examination & Result	Term Break	Total
30 Weeks	4 Weeks	8 Weeks	2 Weeks	44 Weeks

g) Types of Courses

BFA (Honours) Programme in Art History consists of an integration of theoretical and practice-based creative studies. There are two basic types of courses in this programme. They are-

- Theory Courses:** Theory Courses focus on the foundational knowledge, concepts, and principles of a subject. Theory Courses are delivered through lectures, assignments & tutorials, seminar & self-study.
- Sessional Courses:** Sessional Courses provide hands-on experience and application of the theoretical concepts learned in the corresponding theory course. Sessional Courses are delivered through lab, studio or outdoor works.

There are three categories of courses, namely-

- Core
- GED
- Capstone

In Capstone courses, students have to conduct research-based works under the supervision of a teacher of the department. Students have to submit a seminar paper, thesis, or dissertation, along with the copy of the synopsis and a research poster. Selection of the supervisor, and rules & regulations for research works will be defined by the academic committee.

h1) Notional Hour Calculation

A notional hour means the estimated learning time an 'average' student takes to achieve the specified learning outcomes of a programme or course. The general measure of one credit is 40 notional hours. The calculation of notional hours is based on a student's self-learning time in addition to class contact time. However, different academic activities will attract different notional hours by their very nature. These are dependent on the type of teaching-learning activities.

Sl. No.	Teaching-Learning Activities	Notional Hours for 1 Credit	Notional Hours for 4 Credit
01	Theory Course (Lecture, Assignment & Tutorial, Seminar & Self-study)	40	160
02	Sessional Course (Lab, Studio or Outdoor Work)	60	240

h2) Contact Hours Calculation

Contact hours is used to refer to the amount of time (in terms of hours) spent by a learner in direct learning or contact with the teacher or training staff of a programme. Contact hours usually consist of one third of the Notional hours of learning. In the context of the Department of Art History, the academic year consists of 30 weeks for teaching and learning. Besides, the curriculum consists of 2 and 4 credit courses of Theory and Sessional courses. For lecture, tutorial, and seminar, 0.5-hour face-to-face learning per week for 30 weeks; and for lab, studio, fieldwork, or clinical work, 0.75-hour face-to-face learning per week for 30 weeks is equivalent to 1 credit.

Contact Hour for Theory Courses:

Course Credits	Contact Hours Per Week	Total Weeks	Total Contact Hours
4	2	30	60
2	1	30	30

Contact Hour Sessional Courses:

Course Credits	Contact Hours Per Week	Total Weeks	Total Contact Hours
4	3	30	90
2	1.5	30	45

h3) For the adjustment of classes in the class routine, 2-credit theory courses can be conducted in 2-hour class sessions. And, 2-credit sessional courses can be conducted in 3-hour class sessions. In this case, one teaching session will be equivalent to two regular class periods. Additionally, to optimize classroom management, sessional courses can be scheduled step-by-step (i.e., in staggered or sequential time slots).

ii) Area-wise Credit Distribution

Area	Course Type	Number of Courses			Credits			Time		Total Credits	Total Contact Hours (for 4 years)
		2 Credit Courses	4 Credit Courses	Total	2 Credit Courses	4 Credit Courses	Total	Contact Hours per week	Total Contact Hours (per week*30)		
General Education (GED) Core/ Compulsory Courses	Theory	8	3	11	16	12	28	14	420	38	645
	Sessional	1	2	3	2	8	10	7.5	225		
Core/ Compulsory Courses	Theory	11	13	24	22	52	74	37	1110	94	1560
	Sessional	8	1	9	16	4	20	15	450		
Capstone Courses	Theory	-	1	1	-	4	4	2	60	4	60
Total				48			136			136	2265

i2) Category of Courses

Area	Course Type	Course Title	Credits
Core/ Compulsory Courses	Theory	01. Prehistoric Art of the World 02. The Fundamental Elements of Visual Art 03. Material & Technique of 2D Medium- Part I 04. Viva: Art History Question & Quiz 05. Architecture & Terracotta Art of Bangladesh 06. Art of Egypt, Mesopotamia & Harappa 07. Art of Greek, Roman & Mayan 08. Art of China, Japan & Korea 09. Islamic Art 10. Material & Technique of 3D Medium-Part I 11. Viva: Art History Question & Quiz 12. Art of Bangladesh: Prehistoric to Mughal 13. Art of Subcontinent: Vedic to British Colonial Period 14. Western Art: Early Christian to Neoclassical 15. Folk, Popular, Ethnic & Primitive Art 16. Project Paper: Monograph (Artists) 17. Viva: Art History Question & Quiz 18. Art of Bangladesh: Post-Mughal to Modern 19. Western Art: Romanticism to Abstract Expressionism 20. Aesthetic & Art Appreciation 21. Art Historiography 22. Exhibition & Art Marketing-Part I 23. Viva: Art History Question & Quiz 24. Thesis Proposal Development	74
Core/ Compulsory Courses	Sessional	01. Material & Technique of 2D Medium- Part II 02. Art History Visual Study-Part I 03. Multimedia & Content Creation 04. Material and Technique of 3D Medium- Part II	20

		05. Art History Visual Study-Part II 06. Illustration 07. Art History Visual Study-Part III 08. Exhibition & Art Marketing-Part I 09. Art History Visual Study-Part IV	
General Education (GED) Core Courses	Theory	01. Introduction to History, Archaeology & Anthropology 02. Introduction to Art History & Sociology 03. History & Culture of Bangladesh 04. Environmental Studies & Life Skill Development 05. Method of Writing Assignment & Research Methodology 06. Communicative English 07. Introduction to Bengali Literature 08. Introduction to English Literature 09. Introduction to Pedagogy & Art Therapy 10. Marketing & Communication 11. Museology	28
	Sessional	01. Traditional & Contemporary Festivals 02. Archival Studies: Conservation & Preservation 03. Study Tour & Presentation Project	10
Capstone Courses	Theory	01. Research Paper (Based on Art History & Cultural Heritage of Bangladesh)	4
Total			136

i3) Category-Wise Percentage of Credits

- Total credit= 136
- $(\text{Course credit} \times 100) / 136$

Core	Credit	94	Theory	Sessional
			74	20
	Percentage	69.12%	54.41%	14.71%

GED	Credit	38	Theory	Sessional
			28	10
	Percentage	27.94%	20.59%	7.35%

Capstone	Credit	4	Theory	Sessional
			4	-
	Percentage	2.94%	2.94%	-

- Total Credits of Theory Courses = 106
Percentage = 77.94%
- Total Credits of Sessional Courses = 30
Percentage = 22.06%

18. Year Wise Distribution of Courses

BFA 1st Year Courses

Course Code	Course Title	Course Status	Contact Hours per Week		Credits	Prerequisites
			Theory	Sessional		
0222AH101	Introduction to History, Archaeology & Anthropology	GED	2.0	-	4.0	None
0314AH102	Introduction to Art History & Sociology	GED	1.0	-	2.0	None
0213AH103	History & Culture of Bangladesh	GED	1.0	-	2.0	None
0213AH104	Prehistoric Art of the World	Core	2.0	-	4.0	None
0213AH105	The Fundamental Elements of Visual Art	Core	2.0	-	4.0	None
0031AH106	Environmental Studies & Life Skill Development	GED	1.0	-	2.0	None
0111AH107	Methods of Writing Assignment & Research Methodology	GED	1.0	-	2.0	None
0231AH108	Communicative English	GED	1.0	-	2.0	None
0213AH109	Material & Technique of 2D Medium-Part I	Core	1.0	-	2.0	None
0213AH110	Material & Technique of 2D Medium-Part II	Core	-	1.5	2.0	None
0213AH111	Art History Visual Study-Part I	Core	-	1.5	2.0	None
0213AH112	Viva: Art History Question & Quiz	Core	1.0	-	2.0	None
Total	Total Courses: 12, Core Courses: 06, GED Courses: 06, Theory Courses: 10, Sessional Courses: 02.		13.0	3.0	30.0	
			16.0			

BFA 2nd Year Courses

Course Code	Course Title	Course Status	Contact Hours per Week		Credits	Prerequisites
			Theory	Sessional		
0232AH201	Introduction to Bengali Literature	GED	1.0	-	2.0	None
0232AH202	Introduction to English Literature	GED	1.0	-	2.0	None
0213AH203	Architecture & Terracotta Art of Bangladesh	Core	1.0	-	2.0	None
0213AH204	Art of Egypt, Mesopotamia & Harappa	Core	2.0	-	4.0	None
0213AH205	Art of Greek, Roman & Mayan	Core	2.0	-	4.0	None
0213AH206	Art of China, Japan & Korea	Core	2.0	-	4.0	None
0213AH207	Islamic Art	Core	2.0	-	4.0	None
0211AH208	Multimedia & Content Creation	Core	-	1.5	2.0	None
0213AH209	Material & Technique of 3D Medium-Part I	Core	1.0	-	2.0	None
0213AH210	Material & Technique of 3D Medium-Part II	Core	-	1.5	2.0	None
0213AH211	Art History Visual Study-Part II	Core	-	1.5	2.0	None
0213AH212	Viva: Art History Question & Quiz	Core	1.0	-	2.0	None
Total	Total Courses: 12, Core Courses: 10, GED Courses: 02, Theory Courses: 09, Sessional Courses: 03		13.0	4.5	32.0	
			17.5			

BFA 3rd Year Courses

Course Code	Course Title	Course Status	Contact Hours per Week		Credits	Prerequisites
			Theory	Sessional		
0213AH301	Art of Bangladesh: Prehistoric to Mughal	Core	2.0	-	4.0	None
0213AH302	Art of Subcontinent: Vedic to British Colonial Period	Core	2.0	-	4.0	None
0213AH303	Western Art: Early Christian to Neoclassical	Core	2.0	-	4.0	None
0213AH304	Folk, Popular, Ethnic & Primitive Art	Core	2.0	-	4.0	None
0111AH305	Thesis Proposal Development	Core	1.0	-	2.0	None
0213AH306	Traditional & Contemporary Festivals	GED	-	3.0	4.0	None
0212AH307	Illustration	Core	-	3.0	4.0	None
0213AH308	Museology	GED	1.0	-	2.0	None
0322AH309	Archival Studies: Conservation & Preservation	GED	-	3.0	4.0	None
0213AH310	Project Paper: Monograph (Artist)	Core	1.0	-	2.0	None
0213AH311	Art History Visual Study-Part III	Core	-	1.5	2.0	None
0213AH312	Viva: Art History Question & Quiz	Core	1.0	-	2.0	None
Total	Total Courses: 12, Core Courses: 09, GED Courses: 03, Theory Courses: 08, Sessional Courses: 04		12.0	10.5	38.0	
			22.5			

BFA 4th Year Courses

Course Code	Course Title	Course Status	Contact Hours per Week		Credits	Prerequisites
			Theory	Sessional		
0213AH401	Art of Bangladesh: Post-Mughal to Modern	Core	2.0	-	4.0	None
0213AH402	Western Art: Romanticism to Abstract Expressionism	Core	2.0	-	4.0	None
0213AH403	Aesthetic & Art Appreciation	Core	2.0	-	4.0	None
0213AH404	Art Historiography	Core	1.0	-	2.0	None
0111AH405	Introduction to Pedagogy & Art Therapy	GED	2.0	-	4.0	None
0213AH406	Research Paper (Based on Art History & Cultural Heritage of Bangladesh)	Capstone	2.0	-	4.0	None
0414AH407	Marketing & Communication	GED	2.0	-	4.0	None
0414AH408	Exhibition & Art Marketing-Part I	Core	1.0	-	2.0	None
0414AH409	Exhibition & Art Marketing-Part II	Core	-	1.5	2.0	None
0213AH410	Study Tour & Presentation Project	GED	-	1.5	2.0	None
0213AH411	Art History Visual Study-Part IV	Core	-	1.5	2.0	None
0213AH412	Viva: Art History Question & Quiz	Core	1.0	-	2.0	None
Total	Total Courses: 12, Core Courses: 08, GED Courses: 03, Capstone courses: 01, Theory Courses: 09, Sessional Courses: 03		15.0	4.5	36.0	
			19.5			

19. Course Description

19.01 BFA 1st Year Course: 0222AH101

Course Code: 0222AH101		Year: First
Course Title	Introduction to History, Archaeology & Anthropology	
Course Status	GED	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course provides a comprehensive exploration of human history, cultural development, and archaeological methodologies, emphasizing the intricate relationships among these domains.	
Course Objectives	This course aims to: 01. introduce the essential concepts and methodologies employed in history, archaeology, and anthropology. 02. investigate the trajectory of human history and the evolution of culture. 03. comprehend archaeology through the interpretation of material culture from historical societies. 04. investigate how art influences and constructs societal values, beliefs, and political frameworks. 05. explore the intricate connections among human behavior, societal structures, and environmental contexts utilizing anthropological frameworks. 06. engage in a critical analysis of historical, archaeological, and anthropological data.	

Course Contents/Tasks		CLOs
01	Overview of basic history, archaeology, and anthropology as academic disciplines.	1
02	Study of research methods in history, archaeology, and anthropology.	1, 4
03	Exploration of human evolution and cultural development.	1, 3
04	Analysis of archaeological sites, anthropological case studies; independent research projects and presentations.	3, 4
05	Submissions/Presentation	4

Course Topic		Number of Classes
01	How history, archaeology & anthropology are related to art history.	1
02	Ancient civilizations: Early societies, empires, revolutions.	3
03	Modern civilizations, development and culture.	3
04	Social history: Evolution of governments, cultural movements, and everyday life in different societies.	2
05	Economic history: Study of economic systems, trade, and development through time.	3

06	History, origin and development of archaeology as a discipline. Theory, method, aspects of geo-archaeology, pre- and proto-historic archaeology.	3
07	Fieldwork & methods: Excavation techniques, dating methods, and artifact analysis; Preservation: Conservation of archaeological sites and artifacts.	3
08	Cultural anthropology: Study of contemporary human cultures, rituals, and belief systems.	3
09	Physical anthropology: Focus on human evolution and physical diversity.	3
10	Linguistic & applied anthropology: Language's role in cultures and practical applications in solving societal problems.	3
11	Cultural anthropology: Study of contemporary human cultures, rituals, and belief systems; relation among history, archaeology and anthropology.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Show a grasp of essential ideas and techniques in history, archaeology, and anthropology.	PLO1 PLO5 PLO7	GS12 GS22 GS44	PS2 PS5 PS7	SDG4	AR1 AR2 AR6 AR7
	CLO2	Show a fundamental grasp of the key art movements, periods, and styles throughout art history.	PLO1 PLO6	GS21 GS22	PS2 PS4 PS6	SDG4	AR1 AR2 AR7
	CLO3	Cultivate the skill to weave together diverse viewpoints for a deeper grasp of human societies and cultural evolution.	PLO3 PLO7	GS23 GS31 GS34	PS3 PS4 PS5	SDG4	AR2 AR3 AR6 AR9
	CLO4	Apply knowledge from art history, anthropology, and archaeology through practical experiences such as gallery tours, project collaborations, or research initiatives.	PLO2 PLO4 PLO9	GS35 GS37 GS41 GS44	PS4 PS5 PS8 PS12	SDG4	AR4 AR5 AR6 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. আলম, আর, উপমহাদেশের শিল্পকলা, মাওলা ব্রাদার্স, ঢাকা, ২০২০। 02. সালিম এম এ এ, প্রত্নচর্চায় বাংলাদেশ, প্রকৃতি পরিচয়, ঢাকা, ২০১৫। 03. ঠাকুর, অ, বাগেশ্বরী শিল্প প্রবন্ধাবলী, অ্যাডর্ন পাবলিকেশন, ঢাকা, ২০১৩। 04. শাহনাওয়াজ এ কে এম ও সালিম এম এ এ, ইতিহাস ও ঐতিহাসিক, প্রতীক প্রকাশনা সংস্থা, ঢাকা ২০১৩। 05. Renfrew, Colin, and Paul Bahn. <i>Archaeology: Theories, Methods, and Practice</i>. 8th ed., Thames & Hudson, 2023. 06. Tosh, John. <i>The Pursuit of History</i>. 7th ed., Routledge, 2022. 07. Feder, Kenneth L. <i>Frauds, Myths, and Mysteries: Science and Pseudoscience in Archaeology</i>. 10th ed., Oxford University Press, 2020. 08. Lavenda, Robert H., and Emily A. Schultz. <i>Cultural Anthropology: A Perspective on the Human Condition</i>. Oxford University Press, 2018. 09. Fagan, Brian M. <i>Ancient Lives: An Introduction to Archaeology and Prehistory</i>. Routledge, 2017. 10. Kottak, Conrad Phillip. <i>Cultural Anthropology: Appreciating Cultural Diversity</i>. 17th ed., McGraw-Hill Education, 2017. 11. Peoples, James G., and Garrick Bailey. <i>Humanity: An Introduction to Cultural Anthropology</i>. 11th ed., Cengage Learning, 2017. 12. Robbins, Richard H. <i>Cultural Anthropology: A Problem-Based Approach</i>. 8th ed., Cengage Learning, 2016. 13. Haviland, William A., et al. <i>Cultural Anthropology: The Human Challenge</i>. 14th ed., Cengage Learning, 2016. 14. Scupin, Raymond, and Christopher R. DeCorse. <i>Anthropology: A Global Perspective</i>. 9th ed., Pearson, 2015. 15. Ashmore, Wendy, and Robert Sharer. <i>Discovering Our Past: A Brief Introduction to Archaeology</i>. 7th ed., McGraw-Hill Education, 2013. 16. Crapo, Richley H. <i>Cultural Anthropology: Understanding Ourselves and Others</i>. 8th ed., Wadsworth, 2012. 17. Ember, Carol R., and Melvin Ember. <i>Anthropology</i>. 15th ed., Pearson, 2011. 18. Bahn, Paul. <i>Archaeology: A Very Short Introduction</i>. Oxford University Press, 2012. 19. Johnson, Matthew. <i>Archaeological Theory: An Introduction</i>. 2nd ed., Wiley-Blackwell, 2010. 20. Greene, Kevin. <i>Archaeology: An Introduction</i>. 5th ed., Routledge, 2010. 21. Breisach, Ernst. <i>Historiography: Ancient, Medieval, and Modern</i>. 3rd ed., University of Chicago Press, 2007. 22. Trigger, Bruce G. <i>A History of Archaeological Thought</i>. 2nd ed., Cambridge University Press, 2006. 23. Hodder, Ian. <i>Reading the Past: Current Approaches to Interpretation in Archaeology</i>. Cambridge University Press, 2003. 24. Gaddis, John Lewis. <i>The Landscape of History: How Historians Map the Past</i>. Oxford University Press, 2002. 25. Southgate, Beverley. <i>History: What and Why?</i> 2nd ed., Routledge, 2001. 26. Marwick, Arthur. <i>The Nature of History</i>. 4th ed., Palgrave, 2001. 27. Evans, Richard J. <i>In Defence of History</i>. W. W. Norton & Company, 1999. 28. Iggers, Georg G. <i>Historiography in the Twentieth Century: From Scientific Objectivity to the Postmodern Challenge</i>. Wesleyan University Press, 1997. 29. Jenkins, Keith. <i>Re-thinking History</i>. Routledge, 1991. 30. Flannery, Kent V., ed. <i>The Early Mesoamerican Village</i>. Academic Press, 1976. 31. Carr, E. H. <i>What is History?</i> Penguin Books, 1961. 32. Bloch, Marc. <i>The Historian's Craft</i>. Manchester University Press, 1954.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.02 BFA 1st Year Course: 0314AH102

Course Code: 0314AH102		Year: First
Course Title	Introduction to Art History & Sociology	
Course Status	GED	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course explores the interrelationship between visual culture and society, providing students with foundational knowledge of how art reflects, shapes, and challenges social structures and ideologies.	
Course Objectives	This course aims to: 01. understand interactions among people in groups, communities, and institutions. 02. investigate how social structures like family, education, economy, and politics shape individual lives. 03. examine how social factors such as class, race, gender, and ethnicity contribute to and sustain inequality. 04. identify and interpret major art movements and their social, political, and cultural contexts.	

Course Contents/Tasks		CLOs
01	Foundations of art history and sociology.	2
02	Introduction of sociology, contemporary sociology theories.	2
03	Social problems and analysis, sociology of family and marriage, gender, race, ethnicity, education, religion, and politics.	1, 2
04	Urban and rural sociology, social structure of Bangladesh, social changes in Bangladesh.	3
05	Sociology of science & technology, sociology of mass communication.	2
06	Sociology of family violence, human rights and social justice, social intervention and practice.	1

Course Topic		Number of Classes
01	Introduction to art and art history; definitions of art: From Plato to Postmodern, What art historians do.	4
02	History & development of art history as a , relationship among art history, theory of art and criticism.	4
03	Art history methodologies: Formalism to Post-modern.	4
04	Introduction to sociology: sociological perspective, social interaction and everyday life, culture, race and ethnicity etc.	4

05	History & development of sociology as a : History, key thinkers, and the development of the field.	4
06	Sociological theory: ancient, medieval, classical, colonialism, imperialism and nationalism, contemporary etc etc.	4
07	Sociology of religion & education.	2
08	Art and society: Relationship among art history, sociology, artist and society.	4
	Total Class Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Understand key concepts, theories, and methodologies in both art history and sociology.	PLO1 PLO5 PLO6 PLO9	GS12 GS22 GS36 GS44	PS2 PS5 PS7 PS8	SDG4	AR6 AR7 AR2
	CLO2	Analyze the reciprocal relationship between art and society, including issues of identity, power, gender, race, and class.	PLO1 PLO5 PLO8	GS23 GS33 GS42	PS3 PS4 PS6	SDG4	AR2 AR3 AR9
	CLO3	Describe the social structures of Bangladesh.	PLO1 PLO6 PLO9	GS37 GS41 GS44 GS46	PS2 PS8 PS11 PS12	SDG4	AR3 AR6 AR7

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. সমাজ বিজ্ঞান সমীক্ষন- ড. এ. কে. নাজমুল করিম। 02. শিল্প, শিল্পী ও সমাজ- বুলবন ওসমান। 03. Giddens, A., Duncier, M., Appelbaum, R. P., & Carr, D. (2017). <i>Introduction to Sociology</i> (10th ed.). New York: W. W. Norton & Company. 04. D'Alleva, A. (2012). <i>Methods and Theories of Art History</i> (2nd ed.). London: Laurence King Publishing. 05. Honour, H., & Fleming, J. (2009). <i>A World History of Art</i> (7th ed.). London: Laurence King Publishing. 06. Preziosi, D. (2009). <i>The Art of Art History: A Critical Anthology</i> (2nd ed.). Oxford: Oxford University Press. 07. Janson, H. W., & Janson, A. F. (2004). <i>History of Art</i> (7th ed.). New York: Pearson. 08. Elkins, J. (2002). <i>Stories of Art</i> . New York: Routledge. 09. Gombrich, E. H. (2000). <i>The Story of Art</i> (16th ed.). London: Phaidon Press.
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	10. Kemp, M. (2000). <i>The Oxford History of Western Art</i>. Oxford: Oxford University Press. 11. Bourdieu, P. (1993). <i>The Field of Cultural Production: Essays on Art and Literature</i>. New York: Columbia University Press. 12. Zolberg, V. L. (1990). <i>Constructing a Sociology of the Arts</i>. Cambridge: Cambridge University Press. 13. Wolff, J. (1993). <i>The Social Production of Art</i> (2nd ed.). London: Macmillan. 14. Becker, H. S. (1982). <i>Art Worlds</i>. Berkeley: University of California Press. 15. Hauser, A. (1982). <i>The Social History of Art</i> (Vols. 1–4). London: Routledge & Kegan Paul. 16. Williams, R. (1981). <i>Culture</i>. London: Fontana Press. 17. Dewey, J. (1934). <i>Art as Experience</i>. New York: Minton, Balch & Company.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.03 BFA 1st Year Course: 0213AH103

Course Code: 0213AH103		Year: First
Course Title	History & Culture of Bangladesh	
Course Status	GED	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course provides understanding of the historical, artistic, and cultural dimensions of Bangladesh.	
Course Objectives	The aim of this course is to: 01. understand the concept of the art of Bangladesh. 02. develop the sense of history and culture of Bangladesh. 03. compare and contrast the ancient, the folk art, and the modern art of Bangladesh. 04. identify the forms of art and culture of Bangladesh.	

Course Contents/Tasks		CLOs
01	The art and culture in Bangladesh during Vedic age to the Gupta period.	1, 2
02	The art and culture in Bangladesh during Pala to Mughal period.	1, 2
03	The art and culture in Bangladesh during the Colonial to Modern period.	3
04	Folk art of Bangladesh.	3
05	Ancient archeological site of Bangladesh.	2
06	Art and liberation war of Bangladesh.	3
07	Significant artworks by artists of Bangladesh.	3

Course Topic		Number of Classes
01	History & ancient janapada of Bengal.	2
02	Vedic and Pre-Mauryan cultural traces in Bengal.	2
03	Art and symbolism in the Maurya and Gupta Periods.	4
04	Major archaeological Sites: Mahasthangarh, Mainamati, Paharpur.	4
05	Art in the Sultanate and Mughal periods.	4
06	Colonial influence on art, architecture, and urbanism in Bangladesh.	2
07	The Bengal school of art and cultural nationalism.	2
08	Folk art traditions.	2
09	Post-independence art movements and national identity.	2

10	Art institutions and great artists of Bangladesh: Zainul Abedin, Quamrul Hassan, SM Sultan and others	6
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Develop and describe the art of the ancient period of Bangladesh.	PLO1 PLO2	GS12 GS22 GS44	PS2 PS5 PS8	SDG4	AR1 AR2 AR6
	CLO2	Describe the sculpture, the architecture of Bangladesh.	PLO1 PLO2 PLO5	GS11 GS12 GS22	PS5 PS8	SDG4	AR1 AR2 AR7
	CLO3	Describe the folk and modern art of Bangladesh.	PLO1 PLO2 PLO3	GS21 GS22 GS33	PS3 PS4 PS5 PS8	SDG4	AR2 AR3 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	- বিশ্ব সভ্যতা ও শিল্পকলা, ড. রফিকুল আলম। - বাংলাদেশের সাংস্কৃতিক ঐতিহ্য- এ কে এম শাহনাওয়াজ। - বাংলাদেশের ইতিহাস- ড. মুহম্মদ আবদুর রহিম, ড. আবদুল মমিন চৌধুরী, ড. এ বি এম মাহমুদ, ড. সিরাজুল ইসলাম। - বাংলাদেশ এবং বাঙালির ইতিহাস ও সংস্কৃতি- মোঃ শাহজাহান মিয়া, মোঃ দেলওয়ার হোসেন খান। - পাহাড়পুর, মহাস্থানগড় ও ময়নামতি- মমতাজুর রহমান তরফদার। - বাঙালির ইতিহাস- নীহার রঞ্জর রায় (আদি পর্ব... - বাংলাদেশের বৌদ্ধ প্রত্নতত্ত্ব: প্রাচীন বিহার- শামীমা নাসরিন। - প্রাচীন বাংলার বৌদ্ধ বিহার- আলী ইমাম। - বাংলায় প্রাচীন সভ্যতা ও পুরাকীর্তি- খন্দকার মাহমুদুল হাসান। - লোক শিল্পের ভুবনে- তোফায়েল আহমদ। - বাংলার প্রাচীন শিল্প- তোফায়েল আহমদ। - বাংলার ইতিহাস- মুহাম্মদ ইমাম-উল হক। - লোকশিল্প তোফায়েল আহমদ। - বাংলার লোক-সংস্কৃতি-ওয়াকিল আহমেদ। - বাংলার লোকশিল্প- ড. প্রদ্যোত ঘোষ। - বাংলাদেশের পুরাকীর্তি- সুকুমার বিশ্বাস।
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	17. Bose, Neilesh. (2014). <i>Recasting the Region: Language, Culture, and Islam in Colonial Bengal</i>. Delhi: Oxford University Press. 18. Roy, Tirthankar. (2011). <i>The Economic History of India 1857–1947</i> (3rd ed.). Oxford: Oxford University Press. (Relevant for Bengal economy and trade) 19. Sarker, Subodh Chandra. (2010). <i>Cultural History of Bengal</i>. Dhaka: Mowla Brothers. 20. Van Schendel, Willem. (2009). <i>A History of Bangladesh</i>. Cambridge: Cambridge University Press. 21. Ali, A. Yusuf. (2008). <i>History of the Bengali Language Movement</i>. Dhaka: Agamee Prakashani. 22. Hasan, Perween. (2007). <i>Sultans and Mosques: The Early Muslim Architecture of Bangladesh</i>. London: I.B. Tauris. 23. Ahmed, Wakil. (2004). <i>Bangladesher Lokosanskriti</i> [Folk Culture of Bangladesh]. Dhaka: Bangla Academy. 24. Islam, Sirajul, ed. (2003). <i>Banglapedia: National Encyclopedia of Bangladesh</i>. Dhaka: Asiatic Society of Bangladesh. 25. Ahmed, Rafiuddin. (2001). <i>The Bengal Muslims, 1871–1906: A Quest for Identity</i>. Delhi: Oxford University Press. 26. Eaton, Richard M. (1993). <i>The Rise of Islam and the Bengal Frontier, 1204–1760</i>. Berkeley: University of California Press. 27. Khan, Muazzam Hussain. (1993). <i>Folk Music of Bangladesh</i>. Dhaka: Islamic Foundation Bangladesh. 28. Karim, Abdul. (1985). <i>History of Bengal: Mughal Period</i>. Dhaka: Research Society of Bangladesh. 29. Ahmed, Nazimuddin. (1984). <i>Discover the Monuments of Bangladesh</i>. Dhaka: University Press Limited. 30. Rashid, Harun-or. (1977). <i>The Geography of Bangladesh</i>. Dhaka: University Press Limited. 31. Jahan, Rounaq. (1972). <i>Pakistan: Failure in National Integration</i>. New York: Columbia University Press.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.04 BFA 1st Year Course: 0213AH104

Course Code: 0213AH104		Year: First
Course Title	Prehistoric Art of the World	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	The goal of this course is to increase students' understanding of the socio-cultural behavior and artistic activities of the prehistoric period.	
Course Objectives	This course aims to: 01. develop an understanding of the historical, cultural, and social contexts of prehistoric art across various regions. 02. understand how art influenced early human societies and its connection to their beliefs, rituals, and everyday activities. 03. examine different types of prehistoric art, such as cave paintings, rock carvings, sculptures, and portable art from various regions including Africa, Europe, Asia, Australia, and the Americas. 04. analyze the materials, methods, and meanings in prehistoric art. 05. examine the progression of prehistoric art from the Upper Paleolithic through the Mesolithic and into the Neolithic periods. 06. examine the impact of technological advancements, environmental factors, and human migration on artistic expression. 07. highlight the significance of prehistoric art in grasping human development and cultural evolution.	

Course Contents/Tasks		CLOs
01	Introduction to prehistoric art: definition, periods, geography.	1, 2
02	Types of prehistoric art: cave paintings, sculpture, rock art, monumental structures.	1, 2
03	Techniques and materials.	2
04	Cultural context: Hunter-gatherer societies, spiritual and religious significance, social function.	3, 4
05	Themes in prehistoric art: Animals, human figures, abstract symbolism, environmental connection.	1, 3
06	Interpretations and theories: Functional theories, aesthetic theories, evolution of symbolism, controversial interpretations.	3, 4
07	Prehistoric art and modern perceptions.	4

Course Topic		Number of Classes
01	Human evolution.	1
02	Cave paintings: Exploration of the famous cave art found in places like Lascaux (France) and Altamira (Spain), featuring depictions of animals, human figures, and abstract symbols.	4
03	Petroglyphs and rock art: Engraved or carved images on rocks or surfaces, found across the world, such as in Australia, Africa, and North America;	4
04	Sculpture and figurines: Early figurative art, such as Venus figurines (e.g., the Venus of Willendorf), often interpreted as fertility symbols or representations of early human beliefs.	4
05	Tools and symbolism: The role of tool-making as a form of artistic expression, including the use of materials like bone, ivory, and stone to create symbolic objects or ceremonial items.	4
06	Megalithic art: The art and symbolism associated with stone monuments, such as those at Stonehenge or the Carnac Stones, reflecting early human rituals or astronomical knowledge.	4
07	Materials and techniques: Study of the materials (charcoal, ochre, stone) and techniques (blowing, hand stencils, engraving) used by prehistoric humans in creating their artwork.	4
08	Cultural significance: Theories about the meaning of prehistoric art, including religious, social, and ritualistic functions, and its connection to the daily lives and beliefs of early human communities.	4
09	Global prehistoric art: Comparison of prehistoric art from different regions such as Africa, Australia, the Americas, and Europe, exploring regional styles, themes, and materials.	1
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Identify key examples of prehistoric art from different regions of the world.	PLO1 PLO5	GS 11 GS 21	PS7 PS5	SDG4	AR7 AR8
	CLO2	Analyze the evolution of artistic practices from the Paleolithic to later periods.	PLO1 PLO6 PLO9	GS 12 GS 22	PS6 PS8	SDG4	AR1 AR2 AR7
	CLO3	Interpret the symbolic meanings of specific artworks.	PLO5 PLO6 PLO8	GS 11 GS 12 GS 21	PS5 PS7	SDG4	AR7 AR9
	CLO4	Explain the significance of prehistoric art in its cultural and historical context.	PLO1 PLO3 PLO9	GS 21 GS 12	PS5 PS8	SDG4	AR7 AR8 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. অমল দাশ গুপ্ত, মানুষের ঠিকানা, কলকাতা: রাখাল সেন প্রকাশনী, ১৯৩০। 02. Bahn, P. G. (2012). Images of the Ice Age (Revised ed.). Oxford University Press. 03. Clottes, J. (2008). Cave Art. Phaidon Press. 04. White, R. (2007). Systems of personal ornamentation in the early Upper Paleolithic: Methodological challenges and new observations. In P. Mellars, K. Boyle, O. Bar-Yosef, & C. Stringer (Eds.), Rethinking the Human Revolution (pp. 287–302). McDonald Institute for Archaeological Research. 05. Zilhão, J. (2007). The emergence of ornaments and art: An archaeological perspective on the origins of “behavioral modernity.” Journal of Archaeological Research, 15(1), 1–54. 06. Guthrie, R. D. (2006). The Nature of Paleolithic Art. University of Chicago Press. 07. Scarre, C. (Ed.). (2005). The Human Past: World Prehistory and the Development of Human Societies. Thames & Hudson. 08. Lewis-Williams, D. (2002). The Mind in the Cave: Consciousness and the Origins of Art. Thames & Hudson. 09. Bahn, P. G., & Vertut, J. (1997). Journey Through the Ice Age. University of California Press. 10. McCoid, C. H., & McDermott, L. (1996). Toward decolonizing gender: Female vision in the Upper Paleolithic. American Anthropologist, 98(2), 319–326. https://doi.org/10.1525/aa.1996.98.2.02a00080 11. Bednarik, R. G. (1994). A taphonomy of palaeoart. Antiquity, 68(258), 68–74. 12. Conkey, M. W., & Hastorf, C. A. (1990). The Uses of Style in Archaeology. Cambridge University Press. 13. Marshack, A. (1972). The Roots of Civilization: The Cognitive Beginnings of Man’s First Art, Symbol and Notation. McGraw-Hill. 14. Leroi-Gourhan, A. (1967). Prehistoric Man. George Allen & Unwin. 15. Breuil, H. (1952). Four Hundred Centuries of Cave Art. Centre d'Etudes et de Documentation Préhistoriques.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.05 BFA 1st Year Course: 0213AH105

Course Code: 0213AH105		Year: First
Course Title	The Fundamental Elements of Visual Art	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course is designed to develop knowledge about the elements of visual art.	
Course Objectives	This course aims to: 01. teach students the essential elements of visual art: line, shape, form, color, texture, space, and value, and how they contribute to artistic expression. 02. teach students to analyze and interpret the use of these elements in historical and contemporary art. 03. enhance students' skills in handling essential visual art elements across various mediums, promoting creativity and craftsmanship in their artistic endeavors. 04. examine how visual elements interact to create meaning, emotional impact, and aesthetic experiences in art, focusing on both form and content. 05. assist students in developing a precise art vocabulary to articulate and analyze visual art elements, improving their critique and appreciation of artworks.	

Course Contents/Tasks		CLOs
01	Introduction to visual art elements: overview of the seven fundamental elements of visual art: line, shape, form, color, texture, space, and value.	1
02	Line and shape: Study of the expressive and structural qualities of line and shape, Practical applications: Drawing exercises focusing on line variation, contour, and geometric vs. organic shapes, analysis of line and shape in famous works of art.	1, 2, 3, 4
03	Form and space: Differentiating between two-dimensional and three-dimensional forms, exploration of positive and negative space, depth, and perspective.	1, 2, 3
04	Color theory and application: Study of color wheels, color harmony, and the psychological impact of color.	1, 2, 3, 4
05	Texture and surface quality: Exploration of visual and tactile textures in art, Techniques for creating texture using different media.	1, 2, 3, 4
06	Value and light: understanding value (light and dark) and its role in creating contrast, depth, and mood. Study of light sources, shadows, and their impact on visual composition.	1, 2, 3, 4
07	Integration of visual elements: How the elements work together in a composition to create balance, rhythm, unity, and harmony.	3, 4

Course Topic		Number of Classes
01	Introduction to visual art & its role.	2
02	Visual language – The elements of art (Part 1): Overview of key elements: Line, Shape, Form, Color, Texture, Space, Value.	4
03	Visual language – The elements of art (Part 2): Advanced application of the elements in composition.	4
04	Principles of design – Organizing visual space: Unity, Balance, Proportion, Rhythm, Emphasis, Movement, Understanding Space, Depth & Perspective.	4
05	Color theory and symbolism: Color wheel, harmony, contrast, Symbolism of color in different cultures (Indian vs European traditions).	4
06	Visual analysis techniques.	4
07	Golden sections, Eastern six points, Western four points.	4
08	Contemporary use of visual elements.	4
Total Class and Time		30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Identify and describe the fundamental elements of visual art with a critical understanding.	PLO1 PLO5 PLO8	GS11 GS21	PS2 PS5 PS7	SDG4	AR1 AR7 AR8
	CLO2	Analyze how these elements are used in the creation of meaningful and impactful artworks.	PLO5 PLO6 PLO9	GS12 GS22	PS6 PS8	SDG4	AR1 AR2 AR7
	CLO3	Create compositions that integrate the elements of visual art to communicate intention, meaning, and emotion.	PLO1 PLO3 PLO8	GS11 GS12 GS21	PS3 PS4 PS7	SDG4	AR2 AR3 AR6 AR9
	CLO4	Critically assess artworks using an informed vocabulary and understanding of visual elements.	PLO3 PLO5 PLO9	GS12 GS21	PS5 PS8 PS12	SDG4	AR4 AR5 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. আব্দুস সাভার, শিল্পের উপকরণ ও ব্যবহার পদ্ধতি, কনটেম্পোরারী কনসেন্ট, ঢাকা ১৯৮৯। 02. Launching The Imagination A Comprehensive Guide To Basic Design, Mary Stewart, 2002. 03. Lauer, D. A., & Pentak, S. (2015). Design Basics (9th ed.). Cengage Learning. 04. Robertson, J., & McDaniel, C. (2013). Themes of Contemporary Art: Visual Art after 1980 (3rd ed.). Oxford University Press. 05. Sayre, H. M. (2012). A World of Art (7th ed.). Pearson. 06. Ocvirk, O. G., Stinson, R. E., Wigg, D. L., Bone, R. O., & Cayton, F. A. (2011). Art Fundamentals: Theory and Practice (12th ed.). McGraw-Hill. 07. Zelanski, P., & Fisher, M. P. (2010). The Art of Seeing (8th ed.). Prentice Hall. 08. Stewart, M. (2008). Launching the Imagination: A Comprehensive Guide to Basic Design (4th ed.). McGraw-Hill. 09. Elkins, J. (1999). The Object Stares Back: On the Nature of Seeing. Harvest Books. 10. Wong, W. (1993). Principles of Form and Design. Wiley. 11. Arnheim, R. (1974). Art and Visual Perception: A Psychology of the Creative Eye (New version). University of California Press.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.06 BFA 1st Year Course: 0031AH106

Course Code: 0031AH106		Year: First
Course Title	Environmental Studies & Life Skill Development	
Course Status	GED	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course integrates environmental sustainability with life skills, equipping students to address real-world challenges, encourage responsible citizenship, and support sustainable practices while enhancing personal growth.	
Course Objectives	This course aims to: 01. explore the connection between environmental sustainability and personal development. 02. provide students with skills to tackle real-world environmental issues. 03. encourage responsible citizenship and care for the environment. 04. cultivate essential life skills for everyday living and self-improvement. 05. promote sustainable habits in daily routines.	

Course Contents/Tasks		CLOs
01	Basic concepts of environmental sustainability and its global importance.	1
02	Key life skills: time management, communication, problem-solving, and emotional intelligence, AI literacy and ethical application of AI.	2
03	Encouraging active participation in environmental initiatives and community-based projects.	3, 4

Course Topic		Number of Classes
01	Introduction to environmental studies, ecology and ecosystems.	4
02	Climate change and environmental pollution.	2
03	Sustainable development and conservation of natural resources.	2
04	Environmental laws & policies and environmental impact assessment.	4
05	Environmental movements.	2
06	Communication skills: Improving verbal and non-verbal communication, listening skills, and effective expression.	2
07	Critical thinking and problem solving: Developing the ability to analyze situations, make decisions, and find practical solutions.	4
08	Time management: techniques for managing time effectively to enhance productivity and reduce stress, & stress management.	4
09	Interpersonal skills, leadership and teamwork, emotional intelligence.	4

10	Financial literacy, goal setting and motivation.	2
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine and understand environmental and sustainability issues within global and local contexts.	PLO5 PLO8	GS11 GS45	PS6 PS8	SDG4	AR1 AR3 AR7
	CLO2	Show knowledge of essential life skills and how they apply in personal, social, and environmental situations.	PLO3 PLO8	GS21 GS34	PS5 PS7	SDG4	AR5 AR9
	CLO3	Deliver research on environmental topics and sustainable practices, structured, and engagingly.	PLO3 PLO9	GS12 GS23 GS31 GS34	PS8 PS9	SDG4	AR2 AR4 AR8 AR9
	CLO4	Use sustainability knowledge and life skills to encourage responsible citizenship and adopt sustainable practices daily.	PLO6 PLO9	GS33 GS41 GS44	PS5 PS8	SDG4	AR4 AR6 AR7

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. William P. Cunningham, Environmental Science, McGraw-Hill. 02. William P. Cunningham, Principles of environmental science: inquiry and applications, McGraw Hill. 03. Eldon D. Enger, Environmental science: a study of interrelationships, McGraw Hill. 04. Cunningham, W. P., & Cunningham, M. A. (2017). Environmental Science: A Global Concern (13th ed.). McGraw-Hill Education. 05. Yadav, P. (2012). Life Skills Education: A Strategy for Handling Adolescents' Problems. International Journal of Social Sciences & Interdisciplinary Research, 1(7), 1–10. 06. UNICEF. (2012). Global Evaluation of Life Skills Education Programmes. United Nations Children's Fund. 07. Mishra, B. K. (2008). Psychology: The Study of Human Behaviour. Prentice Hall of India. (Includes chapters on decision making, communication, and coping skills relevant to life skills education). 08. Odum, E. P., & Barrett, G. W. (2004). Fundamentals of Ecology (5th ed.). Brooks Cole. 09. Mangrulkar, L., Vince Whitman, C., & Posner, M. (2001). Life Skills Approach to Child and Adolescent Healthy Human Development. Pan American Health Organization.
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	10. Carson, R. (2002). Silent Spring. Mariner Books. (Original work published 1962) 11. Agarwal, K. C. (2001). Environmental Biology. Nidhi Publishers. 12. Nath, B., Hens, L., Compton, P., & Devuyst, D. (1999). Environmental Management in Practice: Instruments for Environmental Management. Routledge. 13. WHO. (1999). Partners in Life Skills Education: Conclusions from a United Nations Inter-Agency Meeting. World Health Organization.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.07 BFA 1st Year Course: 0111AH107

Course Code: 0111AH107		Year: First
Course Title	Methods of Writing Assignment & Research Methodology	
Course Status	GED	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course is designed to equip students with essential skills for academic writing and research, vital for success in higher education and professional settings.	
Course Objectives	The aim of this course is to: 01. understand and apply research methodologies. 02. develop critical thinking and analytical skills. 03. enhance academic writing skills. 04. design and conduct research projects.	

Course Contents/Tasks		CLOs
01	Introduction to research methodology.	1, 4
02	Research design and approaches.	1, 4
03	Data collection techniques.	1
04	Data analysis and interpretation.	3
05	Academic writing skills.	2
06	Research proposal and project development.	4
07	Presentation of research findings.	4
08	Research ethics and professional conduct, AI literacy and ethical application of AI.	3

Course Topic		Number of Classes
01	Types of academic writing: Understand various academic formats such as essays, reports, research papers, and reviews.	2
02	Structure and organization: Learn to organize assignments with clear introductions, coherent body sections, and strong conclusions.	2
03	Argumentation and analysis: Develop critical thinking, form strong arguments, and support them with appropriate evidence.	2
04	Citations and referencing: Use proper citation styles (APA, MLA, Chicago, etc.) to credit sources and avoid plagiarism.	4
05	Drafting and editing: Refine writing through drafting, revising, and editing for clarity, accuracy, and coherence.	2

06	Academic integrity and plagiarism: Understand and avoid plagiarism while upholding ethical standards in writing and research.	2
07	Language and style in writing: Improve formal academic tone, grammar, vocabulary, and clarity in communication.	4
08	Introduction to research: Explore types and purposes of research (qualitative, quantitative, and mixed methods).	4
09	Research process: Learn how to formulate research questions, conduct literature reviews, choose methods, collect, and analyze data.	4
10	Writing and presenting research: Structure research papers and reports effectively, and understand ethical considerations in conducting and reporting research, AI literacy and ethical application of AI.	4
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Understand various research methodologies and select the most appropriate one for their research.	PLO2 PLO5 PLO6	GS11 GS12 GS21	PS5 PS6 PS8	SDG4	AR1 AR2 AR3
	CLO2	Write academic papers and assignments with a clear, structured, and coherent argument.	PLO2 PLO3	GS22 GS23	PS9 PS10	SDG4	AR4 AR5
	CLO3	Critically evaluate the work of others and contribute original insights to academic discussions.	PLO5 PLO6 PLO7	GS31 GS32 GS33	PS7 PS10 PS11	SDG4	AR6 AR7 AR8
	CLO4	Produce and present high-quality research, including well-constructed research proposals and final reports.	PLO6 PLO9	GS34 GS35 GS41	PS8 PS9 PS12 PS10	SDG4	AR7 AR8 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. জগমোহন মুখোপাধ্যায়, গবেষণাপত্র অনুসন্ধান ও রচনা, কলকাতা: আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, ১৯৯২। 02. Babbie, E. R. (2020). The Practice of Social Research (15th ed.). Cengage Learning. 03. Cottrell, S. (2019). The Study Skills Handbook (5th ed.). Red Globe Press 04. Kumar, R. (2019). Research Methodology: A Step-by-Step Guide for Beginners (5th ed.). SAGE Publications. 05. Creswell, J. W., & Creswell, J. D. (2018). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches (5th ed.). SAGE Publications. 06. Bailey, S. (2018). Academic Writing: A Handbook for International Students (5th ed.). Routledge. 07. Neuman, W. L. (2014). Social Research Methods: Qualitative and Quantitative Approaches (7th ed.). Pearson. 08. Greetham, B. (2013). How to Write Better Essays (3rd ed.). Palgrave Macmillan. 09. Godfrey, J. (2013). How to Use Your Reading in Your Essays (2nd ed.). Palgrave Study Skills 10. Fairbairn, G., & Winch, C. (2011). Reading, Writing and Reasoning: A Guide for Students (3rd ed.). McGraw-Hill Education. 11. Kothari, C. R. (2004). Research Methodology: Methods and Techniques (2nd ed.). New Age International. 12. C. R. Kothari, Research Methodology: Methods and Techniques, 1985.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.08 BFA 1st Year Course: 0231AH108

Course Code: 0231AH108		Year: First
Course Title	Communicative English	
Course Status	GED	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course is designed to advance students' proficiency in language, communication, and writing skills.	
Course Objectives	The aim of this course is to: 01. develop advanced writing skills. 02. enhance reading and comprehension. 03. refine communication skills.	

Course Contents/Tasks		CLOs
01	Advanced writing techniques.	1,2
02	Reading comprehension and analysis.	1
03	Oral communication and presentation skills.	1,2
04	Grammar and style for academic writing.	1
05	Critical thinking and argumentation.	2
06	Digital literacy and communication.	1
07	Professional writing and correspondence.	2

Course Topic		Number of Classes
01	Speaking skills focus on pronunciation, conversational english, public speaking, and engaging in role-plays or dialogues to build fluency and confidence.	3
02	Listening skills involve active listening techniques, understanding various accents and dialects, and practicing with podcasts, interviews, and speeches, along with note-taking.	3
03	Writing skills include mastering both formal and informal styles, composing emails, letters, essays, and reports, and refining grammar and sentence structure.	2
04	Reading skills are developed through reading comprehension strategies, analyzing different types of texts, expanding vocabulary, and practicing critical reading.	2
05	Grammar and vocabulary training covers tenses, prepositions, conjunctions, idioms, phrasal verbs, synonyms, antonyms, word formation, and common grammatical errors.	7

06	Communication strategies emphasize the use of non-verbal cues like body language, understanding formal and informal contexts, and mastering negotiation and persuasion techniques.	2
07	Practical applications of language include using English in business, social, academic, and travel contexts, tailored to specific situations and needs.	3
08	Technology in communication highlights the use of emails, video calls, and chats, along with understanding social media language and using digital tools for language learning.	3
09	Soft skills such as confidence, empathy, conflict resolution, and teamwork are essential for effective and respectful communication.	3
10	Cultural context plays a vital role in language learning, requiring an understanding of cultural nuances, multicultural communication, and avoiding misunderstandings.	2
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Enhance their proficiency in all aspects of English communication—writing, reading, speaking, and listening.	PLO3 PLO5	GS21 GS22 GS23	PS7 PS9 PS10	SDG4	AR2 AR4 AR9
	CLO2	Handle complex communication tasks and excel in their future careers.	PLO3 PLO9	GS31 GS33 GS34	PS8 PS5	SDG4	AR5 AR6

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Assignment and Class test
CLO2	Lecture and Team Teaching	Final Exam

Learning Materials

Recommended Readings	01. Quirk, Randolph & Greenbaum University of Grammar of English, London Longman, 1995. 02. Honby A. S: Oxford Learner's Dictionary of Current English, United Kingdom, Oxford University Press, 2011. 03. Swan, Michael A Practical English Grammar, United Kingdom, Oxford University Press, 2005. 04. Sharma, RC et al. Business Correspondence and Report Writing, India, McGraw Hill Education, 2010. 05. Norman Lewis, How to Read Better and Faster, New York, Goyal Publishers & Distributors Pvt. Ltd. 2006.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.09 BFA 1st Year Course: 0213AH109

Course Code: 0213AH109		Year: First
Course Title	Material & Technique of 2D Medium-Part I	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course offers students an in-depth exploration of the materials and techniques for creating two-dimensional art.	
Course Objectives	This course aims to: 01. showcase a deep grasp of the diverse materials and techniques involved in crafting 2D art forms. 02. explore and express the distinct characteristics and applications of various materials, including graphite, charcoal, ink, watercolor, oil paints, and mixed media.	

Course Contents/Tasks		CLOs
01	Introduction to 2D mediums.	1, 2
02	Drawing materials & techniques.	1, 2
03	Painting media and techniques.	1, 2
04	Printmaking techniques in 2D art.	1, 2
05	Digital media and contemporary techniques.	1, 2
06	Conceptual use of material and technique: Case studies of influential artists and their use of materials.	3

Course Topic		Number of Classes
01	Introduction to 2D media and techniques.	4
02	Graphite and charcoal techniques.	2
03	Ink and pen techniques.	2
04	Colored media: crayons and colored pencils.	2
05	Acrylic and oil-based drawing.	2
06	Water-based media: watercolor and gouache.	2
07	Mixed media approaches.	2
08	Introduction to printmaking.	4
09	Relief printing techniques: woodcut.	2

10	Intaglio techniques: Etching, aquatint.	2
11	Planographic techniques: Lithography.	2
12	Drypoint, monotype, embossing, offset printing.	2
13	Experimental and non-traditional techniques.	2
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Demonstrate mastery of 2D materials and techniques.	PLO2 PLO5	GS11 GS12 GS21	PS5 PS7 PS10	SDG4	AR1 AR2 AR4
	CLO2	Apply technical skills with confidence.	PLO2 PLO5	GS22 GS23	PS6 PS12	SDG4	AR3 AR5
	CLO3	Choose materials based on their properties, functionality, and the intended conceptual and aesthetic outcome of their work.	PLO7 PLO8	GS31 GS32 GS33	PS5 PS7 PS8 PS11	SDG4	AR6 AR7 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. The Artist's Handbook - Ralph Mayer. 02. শিল্পের উপকরণ ও ব্যবহার পদ্ধতি, আব্দুস সাভার। 03. পালযুগের চিত্রকলা, এস. কে. স্বরস্বতি। 04. The Oxford Dictionary of Art.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.10 BFA 1st Year Course: 0213AH110

Course Code: 0213AH110		Year: First
Course Title	Material & Technique of 2D Medium-Part II	
Course Status	Core	Sessional
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course offers students an in-depth exploration of 2D art techniques and materials, emphasizing creative experimentation and the cultivation of personal artistic expression.	
Course Objectives	This course aims to: 01. inspire creative exploration across various mediums in 2D art. 02. enhance technical abilities in drawing, painting, printmaking, and mixed media. 03. cultivate unique artistic voices by blending diverse materials. 04. investigate the interplay of technique, material, and creative vision. 05. to thoughtfully examine and contemplate the creative journey, emphasizing originality and individual expression.	

Course Contents/Tasks		CLOs
01	2D art techniques using traditional and non-traditional materials, tools, and methods for creative expression.	1
02	Experiment with mixed media by combining paper, fabric, metal, and digital elements to create layered, textured compositions.	3
03	Finish independent art projects using advanced techniques, then present and critique the final works.	4
04	Engage in group critiques and reflect individually to evaluate the technical and conceptual elements of artworks, using feedback for improvement.	4

Course Topic		Number of Classes
01	Overview of 2D materials; studio tools, storage, and safety protocols; preparing surfaces (paper, canvas, boards): (hot press, cold press, newsprint),	2
02	Value scales, blending, hatching, and subtractive drawing; studies of still-life and form using graphite and charcoal.	4
03	Dip pen and brush techniques; cross-hatching, stippling, and ink wash; drawing from nature and urban scenes.	4
04	Color mixing, texture creation, and burnishing; botanical or landscape compositions.	4
05	Wet-on-wet, dry brush, layering, and lifting; studies in transparency and opacity using floral or figurative subjects	2
06	Using oil painting techniques like underpainting, glazing, and blending to create expressive human portraits from life or photographs.	3

07	Exploring form, perspective, and color using acrylic paint to depict architectural subjects such as buildings, streets, or interiors.	4
08	Collage, textural layering, found materials, and hybrid compositions; experimentation on personal themes.	4
09	Basic printmaking setup; printing press demonstration; monoprints and stencil prints, carving techniques, registration, and multi-color reduction prints; compositions. Exploring tonal lithographs, drypoint on acetate, painterly monotypes; introduction to offset-like layering.	3
	Total Class and Time	30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Showcase mastery in advanced 2D art techniques, tools, and approaches, focusing on innovation and artistic flair.	PLO2 PLO5	GS11 GS22 GS34	PS8 PS9	SDG4	AR1 AR2
	CLO2	Demonstrate a profound grasp of diverse 2D art styles and movements, highlighting their impact on modern artistic practices.	PLO7	GS12 GS23	PS5 PS7	SDG4	AR3 AR6
	CLO3	Master the integration of varied materials and techniques to craft groundbreaking 2D artworks, linking technical prowess with imaginative concepts.	PLO5	GS31 GS32 GS41	PS8 PS10	SDG4	AR2 AR4 AR7
	CLO4	Utilize 2D art techniques in real-world scenarios, like crafting personal projects, showcasing in exhibitions, or partaking in insightful discussions and critiques.	PLO3 PLO9	GS33 GS35 GS41	PS5 PS8 PS12	SDG4	AR5 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. The Artist's Handbook - Ralph Mayer. 02. শিল্পের উপকরণ ও ব্যবহার পদ্ধতি, আব্দুস সাভার। 03. পালয়ুগের চিত্রকলা, এস. কে. স্বরস্বতি। 04. The Oxford Dictionary of Art.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.11 BFA 1st Year Course: 0213AH111

Course Code: 0213AH111		Year: First
Course Title	Art History Visual Study-Part I	
Course Status	Core	Sessional
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course introduces students to the core concepts, movements, and historical contexts of visual art, emphasizing the interplay between form, style, and culture across various periods.	
Course Objectives	This course aims to: 01. equip students with a thorough grasp of visual arts evolution from prehistory to the present day.	

Course Contents/Tasks		CLOs
01	Introduction to art history and visual analysis.	1, 2
02	Art of prehistoric to early medieval.	1
03	Developing critical & visual thinking skills and creating replica works.	1, 2
04	Research and presentation skills in art history, AI literacy and ethical application of AI.	2

Course Topic (Teacher's Choice)		Number of Classes
01	Sketches or modelling of prehistoric cave, sculpture, and tool-based art from Africa, Europe, and Asia: Altamira cave, Lascaux caves (France), Venus figurine from Willendorf, Bhimbetka rock shelter motifs, Gobekli Tepe reliefs, symbols- patterns, sketch of prehistoric bow and arrow.	4
02	Drawing or modelling early human dwellings and surroundings based on archaeological evidence/sketch studies of utilitarian and ritual items from early societies.: Mesolithic hut (Scotland), ritual masks from the Neolithic Yangshao culture (China), Egyptian reed boat and household tools, Stonehenge.	4
03	Sketch, map, or collage local sites of cultural history: architectural elevation of Lalbagh Fort, Sonargaon heritage sites, Mahasthangarh ruins with archaeological fragments, Paharpur Vihara's layout, terracotta detail from Kantaji Temple, Curzon Hall, Charukola, Ahsan Manzil architecture.	2
04	Drawing and analyzing traditional motifs (Nakshi kantha, alpana, jamdani, etc.). or making any folk art: Nakshikantha borders and floral units, tradalpana floor designs, creating Jamdani motifs, traditional hand Pakha, Shokher Handi, etc., or students will make any folk art of their own locality.	2
05	Taking traditional Bangladeshi motifs and reinterpret them in a modern context—fashion, logo, street art, etc: Logo design using Hand Pankha/Shoker Handi,	4

	Nakshikantha, contemporary fashion board using any folk art pattern, and design on a Hand Pakha/Shokher Handi bag using any folk motif.	
06	Hands-on drawing exercises exploring basic visual elements from nature/students visually document everyday observations on sustainability, heritage, and social practices, leaf study with pencil shading, plant form observation with watercolor, study of local flora and fauna.	2
07	Students select 3 theoretical concepts and create one final composition integrating drawing, painting, and visual symbolism.	4
08	Recycled materials to create an illustrated diary that captures your life and environmental choices: collage, assemblage, make something from old clothes, any artwork using waste materials.	4
09	A contemporary social ritual (e.g. wedding, protest, festival) into a symbolic narrative artwork: Symbolic wedding painting, protest scene in own style, Eid, national day, Puja scene, 21st feb, tea stall gathering, any social or developmental issues, any local festival.	4
	Total Class and Time	30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Acquire a comprehensive understanding of how art both reflects and influences culture throughout history.	PLO1 PLO5	GS11 GS12 GS21	PS5 PS8	SDG4	AR1 AR2 AR6
	CLO2	Prepare thoroughly for advanced studies in art history.	PLO3 PLO6	GS23 GS31	PS8 PS10	SDG4	AR3 AR7

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and One-to-One Instructions	Performance Assessment
CLO2	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. আব্দুস সাত্তার, শিল্পের উপকরণ ও ব্যবহার পদ্ধতি, কনটেম্পোরারী কনসেন্ট, ঢাকা ১৯৮৯। 02. Max Doerner, The Materials of the Artist and their use in painting with notes on the Technique of old Masters, Rev. Edn. Harcourt. Brace and Co., New York, 1949. 03. Hillairre Hiller, Notes On the Technique of Painting. Faber and Faber Ltd. London. 04. William Zorach, The Methods and Material of Sculpture. 05. A Dictionary of Art Terms and Techniques Ralph Mayer, New York, Thomas Y. Crowell Company, 1969, London, 1970. 06. A Dictionary of Art Terms - Reginald Hagger, London, George Rainbird, Ltd., 1962. 07. William Zorach, wood carving. 08. Robinson R., Poetry, Paintings and Ideas 1885-1914.London: Macmillan, 1985.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.12 BFA 1st Year Course: 0213AH112

Course Code: 0213AH112		Year: First
Course Title	Viva: Art History Question & Quiz	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course aims to enrich students' grasp and admiration of art history.	
Course Objectives	This course aims to: 01. engage students in critical inquiry and analysis of art movements, significant works, and their broader contextual frameworks.	

Course Contents/Tasks		CLOs
01	Understand key art movements.	1
02	Analyze significant works of art.	1, 2
03	Engage in critical discussion.	3
04	Test and challenge knowledge.	1, 4
05	Improve communication.	1, 3

Course Topic		Number of Classes
01	Introduction to History, Archaeology & Anthropology (0222AH101)	4
02	Introduction to Art History & Sociology (0314AH102)	2
03	History & Culture of Bangladesh (0213AH103)	2
04	Prehistoric Art of the World (0213AH104)	4
05	The Fundamental Elements of Visual Art (0213AH105)	4
06	Environmental Studies & Life Skill Development (0031AH106)	2
07	Methods of Writing Assignment & Research Methodology (0111AH107)	2
08	Communicative English (0231AH108)	2
09	Material & Technique of 2D Medium-Part I, II (0213AH109, 0213AH110)	4
10	Art History Visual Study-Part I (0213AH111)	4
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Explore global art history and sharpen your critical thinking and communication skills for academic excellence and cultural insight.	PLO1 PLO3 PLO5	GS11 GS21 GS22	PS5 PS7 PS9	SDG4	AR1 AR2 AR7
	CLO2	Recognizing iconic artists and their masterpieces.	PLO1 PLO7	GS12 GS31	PS8 PS6	SDG4	AR3 AR5
	CLO3	Articulate strong arguments, uphold interpretations, and participate in insightful discussions about art.	PLO3 PLO5	GS11 GS23 GS33	PS8 PS9 PS10	SDG4	AR4 AR6
	CLO4	Evaluate art pieces with insight and care, focusing on their visual aspects and historical context.	PLO1	GS21	PS7	SDG4	AR5

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Question Bank
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.13 BFA 2nd Year Course: 0232AH201

Course Code: 0232AH201		Year: Second
Course Title	Introduction to Bengali Literature	
Course Status	GED	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course encourages students to explore diverse literary genres and themes, sharpening their skills in critical evaluation of literary works.	
Course Objectives	This course aims to: 01. cultivate a deep understanding of Bengali literature. 02. grasp the historical and cultural background. 03. boost language skills. 04. inspire imagination.	

Course Contents/Tasks		CLOs
01	Introduction to Bengali literature.	1, 2
02	Classical Bengali literature.	1, 2
03	Modern Bengali literature (Late 19th to Early 20th Century).	1
04	Bangla fiction and short stories.	1, 3
05	Poetry.	1, 3
06	Post-independence Bengali literature.	1
07	Creative writing and performance.	2, 3

Course Topic		Number of Classes
01	বাঙালির ইতিহাস ও বাংলাদেশের মুক্তিযুদ্ধের ইতিহাস।	2
02	বাংলা সাহিত্যের ইতিহাস : প্রাচীন ও মধ্যযুগ [৬৫০-১৮০০]	4
03	বাংলা সাহিত্যের ইতিহাস : আধুনিক যুগ [১৮০১-১৯৪৭]	4
04	কবিতা- জীবনানন্দ দাশ : বনলতা সেন, কাজী নজরুল ইসলাম : অগ্নি-বীণা।	4
05	ছোট গল্প- রবীন্দ্রনাথ ঠাকুর : পোস্টমাস্টার, আখতারুজ্জামান ইলিয়াস : জাল স্বপ্ন স্বপ্নের জাল।	4
06	উপন্যাস - শরৎচন্দ্র চট্টোপাধ্যায় : পল্লীসমাজ।	4
07	নাটক- মাইকেল মধুসূদন দত্ত : একেই কি বলে সভ্যতা?	4

08	জাহানারা ইমাম : একাত্তরের দিনগুলি।	4
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
CLO1	Exhibit a thorough comprehension of the historical evolution, genres, and significant literary figures within Bengali literature.		PLO1 PLO5 PLO8	GS11 GS21 GS34	PS5 PS7 PS8	SDG4	AR1 AR3 AR9
CLO2	Improve proficiency in reading, writing, and speaking Bangla, while gaining an understanding of literary vocabulary and structures.		PLO3 PLO9	GS22 GS23	PS6 PS9	SDG4	AR2 AR4
CLO3	Demonstrate creativity and innovation in writing and the interpretation of literary works.		PLO6 PLO8	GS12 GS32	PS7 PS8	SDG4	AR5 AR7

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. অজয় রায় : আদি বাঙালি : নৃতাত্ত্বিক ও সমাজতাত্ত্বিক বিশ্লেষণ। 02. অতুল সুর : বাঙলা ও বাঙালীর বিবর্তন; বাঙলার নৃতাত্ত্বিক পরিচয়; বাঙলার সামাজিক ইতিহাস। 03. আনিসুজ্জামান (সম্পাদক) : বাংলা সাহিত্যের ইতিহাস (প্রথম খণ্ড)। 04. আবুল কাসেম ফজলুল হক : মুক্তিসংগ্রাম। 05. আবুল মনসুর আহমদ : আমার দেখা রাজনীতির পঞ্চাশ বছর। 06. আহমদ শরীফ : বাঙালী ও বাঙলা সাহিত্য (১ম ও ২য় খণ্ড)।
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.14 BFA 2nd Year Course: 0232AH202

Course Code: 0232AH202		Year: Second
Course Title	Introduction to English Literature	
Course Status	GED	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course aims to foster understanding of literature as a representation of human experience and a tool for examining universal themes, cultural diversity, and individual viewpoints.	
Course Objectives	The aim of this course is to: 01. provide students with a foundational understanding of English literature, emphasizing literary texts across various genres, periods, and cultural contexts. 02. enhance skills in literary criticism.	

Course Contents/Tasks		CLOs
01	Introduction to literary studies: the basic concepts of literature and literary analysis.	1, 2
02	Early English literature (Ancient to 15th century).	1
03	The English Renaissance and the Metaphysical poets (16th to 17th century).	1
04	The Enlightenment and Romanticism (18th to Early 19th century).	1
05	Victorian literature and the rise of Realism (19th century).	1
06	Modernism and Postmodernism (20th century).	1
07	Contemporary literature and critical perspectives.	1, 2, 3

Course Topic		Number of Classes
01	Introduction to literary forms and genres: Understanding poetry, prose, and drama.	2
02	Early English literature - Beowulf: themes of heroism and fate, The Canterbury Tales: Social commentary and narrative techniques.	2
03	The Elizabethan Era- Shakespeare's sonnets and early plays. The development of English drama.	2
04	The Romantic period: Themes of nature, emotion, and individualism.	2
05	Victorian literature.	2
06	Modernism and contemporary literature.	2
07	Ancient epics in translation- Homer : The Iliad.	4

08	Jonathan Swift : Guilliver's Travels.	4
09	Drama- William Shakespeare : Macbeth.	4
10	Poetry- William Shakespeare : 'Sonnet 18', William Blake : 'Nurse's Song' from Songs of Innocence and of Experience, John Keats : 'Ode to a Nightingale, William Wordsworth : 'Lines Written a Few Miles above Tintern Abbey'.	6
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Analyze literary texts across genres (poetry, prose, drama) and historical periods, examining key themes, symbols, narrative techniques, and contexts.	PLO5 PLO6	GS11 GS12 GS21	PS5 PS7 PS8	SDG4	AR1 AR3 AR6
	CLO2	Comprehension of literary genres.	PLO1 PLO8	GS22 GS34	PS6 PS10	SDG4	AR2 AR4
	CLO3	Improve writing and communication abilities.	PLO3 PLO9	GS23 GS31 GS33	PS9 PS10 PS12	SDG4	AR5 AR7 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Beowulf, translated by Seamus Heaney. 02. The Canterbury Tales, Geoffrey Chaucer. 03. Selected Sonnets and Plays by William Shakespeare. 04. Selected Poems by John Donne. 05. Frankenstein by Mary Shelley. 06. Great Expectations by Charles Dickens. 07. Homer (2003). The Iliad. (E. V. Rieu, Trans. & P. Jones, Ed.). Penguin Books. 08. The Waste Land by T.S. Eliot. 09. Things Fall Apart by Chinua Achebe. 10. Quirk, Randolph Greenbaum A University of Grammar of English, London Longman, 1995. 11. Hornby A. S. Oxford Learner's Dictionary of Current English United Kingdom, Oxford University Press, 2011. 12. Michael Swan. A Practical English Grammar, United Kingdom, Oxford University Press, 2005.
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	13. Sharma R.C. Mohan K: Business Correspondence and Report Writing, India, Mcgraw Hill Education, 2010. 14. Norman, Lewis: How to Read Better and Faster, New York, Goyal Publishers & Distributors Pvt. Ltd 2006.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.15 BFA 2nd Year Course: 0213AH203

Course Code: 0213AH203		Year: Second
Course Title	Architecture & Terracotta Art of Bangladesh	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course helps to equip students with a thorough understanding of the architectural heritage of Bangladesh, emphasizing its historical development, cultural importance, and distinctive regional traits.	
Course Objectives	The aim of this course is to: 01. analyze the evolution of Bengal's architecture. 02. identification of principal architectural styles and influences. 03. cultural contextualization. 04. analysis of fundamental structures.	

Course Contents/Tasks		CLOs
01	Introduction to the architecture & terracotta art of Bangladesh.	1, 2
02	Early and Medieval architecture.	1, 2
03	Colonial architecture in Bangladesh.	2
04	Vernacular and traditional architecture.	2
05	Modern architecture in Bangladesh.	2
06	Architecture and urbanism in Bangladesh.	3

Course Topic		Number of Classes
01	Historical overview of architecture in Bengal.	3
02	Ancient and Medieval architecture.	3
03	Terracotta art: Origins and significance, terracotta craftsmanship and techniques, architectural terracotta motifs.	3
04	Religious architecture: Temples and mosques.	4
05	Bengal Sultanate and Mughal architectural influence.	3
06	Construction materials and techniques.	3
07	Symbolism and cultural context.	2
08	Somapura Mahavihara, Kantaji Temple, Sixty Dome Mosque and Shat Gombuj Masjid, Lalbagh Fort and others.	7

09	Conservation and preservation efforts.	2
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine the historical and cultural context of Bangladesh's architecture.	PLO1 PLO8	GS11 GS21 GS34	PS5 PS7	SDG4	AR1 AR3 AR7
	CLO2	Examine significant architectural styles and movements.	PLO5 PLO6	GS12 GS22 GS32	PS6 PS8 PS10	SDG4	AR2 AR4 AR6
	CLO3	Conduct research and present findings regarding the architecture of Bangladesh.	PLO3 PLO9	GS23 GS33 GS41	PS8 PS9 PS12	SDG4	AR5 AR8 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3,	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	- পাহাড়পুর, মহাস্থানগড় ও ময়নামতি- মমতাজুর রহমান তরফদার। - বাংলাদেশের বৌদ্ধ প্রত্নতত্ত্ব: প্রাচীন বিহার- শামীমা নাসরিন। - প্রাচীন বাংলার বৌদ্ধ বিহার- আলী ইমাম। - বাংলায় প্রাচীন সভ্যতা ও পুরাকীর্তি- খন্দকার মাহমুদুল হাস। - বাংলায় মুসলিম স্থাপত্য - বুলবন ওসমান। - Jain, S. (2011). Temple Architecture and Art of the Early Chalukyas: Badami, Mahakuta, Aihole, Pattadakal. Aryan Books International. - Bhattacharya, B. (2003). Terracotta Temples of Bengal: An Analytical Study. Firma KLM. - Guha-Thakurta, T. (2004). Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India. Columbia University Press. - Alam, M. K. (1991). Architecture in Bangladesh. University Grants Commission of Bangladesh. - Michell, G. (1988). The Hindu Temple: An Introduction to Its Meaning and Forms. University of Chicago Press. - Hasan, S. M. (1983). Terracotta Art in Bangladesh. Asiatic Society of Bangladesh. - Nath, R. (1976). History of Mughal Architecture: Vol. I-IV. Abhinav Publications. - Fergusson, J. (1910). History of Indian and Eastern Architecture (2 Vols.). John Murray.
Supplementary Readings	- According to the instructions. - Relevant websites.

19.16 BFA 2nd Year Course: 0213AH204

Course Code: 0213AH204		Year: Second
Course Title	Art of Egypt, Mesopotamia & Harappa	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course is designed to enhance understanding of the ancient art of Egypt, Mesopotamia, and Harappa.	
Course Objectives	The aim of this course is to: 01. comprehend the concept of art in Egypt, Mesopotamia, and Harappa. 02. cultivate an understanding of the historical and cultural contexts of Egypt, Mesopotamia, and Harappa. 03. compare and contrast the ancient art of Egypt, Mesopotamia & Harappa. 04. analyze the artistic and cultural expressions of Egypt, Mesopotamia, and Harappa	

Course Contents/Tasks		CLOs
01	Social, political & geographical background of ancient Egypt.	1, 2
02	Art of ancient Egypt: Painting, sculpture, architecture.	1, 2
03	Introduction of ancient Near East civilization: Akkadian, Sumerian, Babylonian.	1
04	Art of Mesopotamia: Sculpture, architecture, painting.	1, 2
05	Social, political & geographical(city plan) background of Harappa.	1, 2
06	Art of Harappa: Sculpture, architecture , painting, seal, pottery.	1, 2, 3

Course Topic		Number of Classes
01	Introduction to Ancient Egyptian civilization.	3
02	Egyptian painting: Hieroglyphics and wall paintings.	3
03	Egyptian sculpture: Sculpture and statuary.	3
04	Egyptian Architecture: Pyramids and tombs.	3
05	Introduction to ancient Mesopotamia civilization.	3
06	Mesopotamian sculpture: Statues and reliefs, cylinder seals and Cuneiform writing.	3
07	Mesopotamian architecture: Ziggurats and temples.	3
08	Introduction to ancient Harappan civilization.	3
09	Harappan sculpture: Seals and figurines, sculpture and pottery.	3

10	Harappan architecture: Urban planning.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine and analyze the artistic expressions of Egypt, Mesopotamia, and Harappa.	PLO1 PLO5 PLO9	GS11 GS21 GS34	PS5 PS7 PS8	SDG4	AR1 AR3 AR6
	CLO2	Examine specific stylistic characteristics within the artistic traditions of Egypt, Mesopotamia, and Harappa.	PLO5 PLO6	GS12 GS22	PS6 PS10	SDG4	AR2 AR4
	CLO3	Distinguish the artistic expressions of Egypt, Mesopotamia, and Harappa.	PLO5 PLO7	GS23 GS31 GS33	PS5 PS7 PS9 PS11	SDG4	AR5 AR7 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. বিশ্ব সভ্যতা ও শিল্পকলা, ড. রফিকুল আলম। 02. সিন্ধু সভ্যতা- ইরফান হাবিব। 03. Ray, H. P. (2012). The Archaeology of Seafaring in Ancient South Asia. Cambridge University Press. 04. Robins, G. (2008). The Art of Ancient Egypt. Harvard University Press. 05. Aruz, J. (Ed.). (2003). Art of the First Cities: The Third Millennium B.C. from the Mediterranean to the Indus. Metropolitan Museum of Art & Yale University Press. 06. Rice, M. (1998). The Power of the Bull: The Art of Mesopotamia. Routledge. 07. Collon, D. (1995). Ancient Near Eastern Art. University of California Press. 08. Sir Lawrence Gowing (ed) A History of Art, Burns & Nobles Books, New York, 1989. 09. Janson, H. W. The History of Art, Harry N. Abrams, New York, 1986. 10. Gardners, Art Through the Ages, 7th Edition, Hacourt Brace Jovanovich Publishers, New York, 1976. 11. Frankfort, H. (1970). The Art and Architecture of the Ancient Orient (Pelican History of Art). Yale University Press.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.17 BFA 2nd Year Course: 0213AH205

Course Code: 0213AH205		Year: Second
Course Title	Art of Greek, Roman & Mayan	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course is designed to enhance students' critical thinking and analytical abilities while cultivating an understanding of the relationship between ancient art and cultural identity, politics, religion, and technological advancements.	
Course Objectives	The aim of this course is to: 01. identify and analyze the key features and characteristics of Greek, Roman, and Mayan art, encompassing architecture, sculpture, ceramics, and painting. 02. examine the cultural and historical context that shaped the artistic traditions of these civilizations, acknowledging the impact of political, religious, and social structures.	

Course Contents/Tasks		CLOs
01	Introduction to ancient art of Greek, Roman & Mayan.	1, 2, 3, 4
02	Greek art (c. 800 BCE – 146 BCE).	1, 2, 3, 4
03	Roman art (c. 509 BCE – 476 CE).	1, 2, 3, 4
04	Mayan art (c. 2000 BCE – 1500 CE).	1, 2, 3, 4
05	Comparative analysis of Greek, Roman, and Mayan art.	2, 3
06	Legacy and influence of ancient art.	4

Course Topic		Number of Classes
01	Early Greek art: Geometric period (circa 900 to 700 BCE), orientalizing period (circa 700 to 600 BCE).	2
02	Classical Greek art: Sculpture.	3
03	Classical Greek art: Greek architecture.	4
04	Classical Greek art: Greek pottery and painting.	3
05	Roman sculpture and portraiture.	4
06	Roman architecture.	4
06	Roman mosaics and frescoes.	4
07	Mayan architecture.	2

08	Mayan sculpture and stelae.	2
09	Mayan painting and iconography.	2
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Develop a thorough comprehension of the principal artistic accomplishments of Greek, Roman, and Mayan civilizations.	PLO1 PLO7	GS11 GS21 GS32	PS5 PS6	SDG4	AR1 AR3
	CLO2	Conduct a critical analysis and interpretation of ancient art forms, considering their historical, social, and cultural contexts.	PLO5 PLO6	GS12 GS22 GS42	PS7 PS8	SDG4	AR2 AR4 AR6
	CLO3	Articulate intricate concepts pertaining to ancient art.	PLO3 PLO9	GS23 GS31 GS33	PS9 PS10 PS12	SDG4	AR5 AR9
	CLO4	Foster an understanding of the global importance of ancient art and its lasting influence on modern visual culture.	PLO1 PLO8	GS34 GS35	PS7 PS11	SDG4	AR7 AR8 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. বিশ্ব সভ্যতা ও শিল্পকলা, ড. রফিকুল আলম। 02. Ramage, N. H., & Ramage, A. (2015). Roman Art: Romulus to Constantine (6th ed.). Pearson. 03. Neer, R. (2012). Greek Art and Archaeology: A New History, c. 2500–c. 150 BCE. Thames & Hudson. 04. Sharer, R. J., & Traxler, L. P. (2005). The Ancient Maya (6th ed.). Stanford University Press. 05. Miller, M. E., & Taube, K. (2003). The Gods and Symbols of Ancient Mexico and the Maya. Thames & Hudson. 06. Schele, L., & Mathews, P. (1998). The Code of Kings: The Language of Seven Sacred Maya Temples and Tombs. Scribner. 07. Ridgway, B. S. (1997). Fourth-Century Styles in Greek Sculpture. University of Wisconsin Press. 08. Boardman, J. (1996). Greek Art (4th ed.). Thames & Hudson.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.18 BFA 2nd Year Course: 0213AH206

Course Code: 0213AH206		Year: Second
Course Title	Art of China, Japan & Korea	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course is designed to offer a comprehensive and analytical examination of East Asian art, encompassing diverse periods, styles, and techniques.	
Course Objectives	The aim of this course is to: 01. understand and analyze significant art movements from ancient to modern times in China, Japan, and Korea, with an emphasis on their historical, cultural, and social contexts. 02. examine and analyze prominent art forms, including painting, sculpture, ceramics, calligraphy, architecture, and textiles, within the cultural contexts of each nation.	

Course Contents/Tasks		CLOs
01	Overview of the historical, cultural, and geographical contexts of China, Japan, and Korea.	1
02	Ancient Chinese art (Neolithic to Tang Dynasty).	2
03	Chinese painting and calligraphy (Song to Qing Dynasties).	2
04	Korean Art (Three kingdoms to Joseon dynasty).	2
05	Japanese art (Jomon to Heian Periods) Japanese aesthetics and artistic movements (Kamakura to Edo Periods)	2, 3
06	Comparative analysis of Chinese, Japanese, and Korean Art.	4

Course Topic		Number of Classes
01	Introduction to art of China, Japan & Korea.	3
02	Chinese art: Traditional painting and calligraphy.	3
03	Chinese art: Sculpture and ceramics.	3
04	Chinese art: Architecture.	3
05	Japanese art: Ukiyo-e, calligraphy.	3
06	Japanese art: Sculpture and ceramics.	3
07	Japanese art: Architecture.	3
08	Korean art: Traditional painting.	3

09	Korean art: Sculpture and ceramics.	3
10	Korean art: Architecture.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Presenting a comprehensive comprehension of the historical, cultural, and philosophical influences that have shaped the artistic traditions of China, Japan, and Korea.	PLO1	GS11 GS21	PS5 PS6	SDG4	AR1 AR7
	CLO2	Identify and analyze key artistic mediums such as painting, sculpture, ceramics, architecture, and calligraphy prevalent in China, Japan, and Korea.	PLO1 PLO2	GS12 GS22 GS35	PS8 PS10 PS12	SDG4	AR2 AR4 AR6
	CLO3	Analyze the impact of Confucianism, Taoism, Buddhism, Shintoism, and other philosophical and religious movements on the evolution of East Asian art.	PLO5	GS23 GS33	PS7 PS9	SDG4	AR3 AR5
	CLO4	Analyze and evaluate the artistic traditions of China, Japan, and Korea, highlighting their similarities and differences.	PLO5 PLO6	GS31 GS32 GS42	PS7 PS8 PS10	SDG4	AR6 AR8 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. সৈয়দ আনোয়ার হোসেন, প্রাচীন চীন সভ্যতা, ঢাকা : বাংলা একাডেমী, ১৯৮৫। 02. Lee, S. (2013). A History of Korean Art. Ewha Womans University Press. 03. Sullivan, M. (2008). The Arts of China (6th ed.). University of California Press. 04. Portal, J. (2007). Art Under Control in North Korea. Reaktion Books. 05. Sickman, L., & Soper, A. (2006). The Art and Architecture of China (6th ed.). Yale University Press. 06. Kim, Y. Y. (2005). 20th Century Korean Art. Laurence King Publishing. 07. Mason, P. (2005). History of Japanese Art (2nd ed.). Pearson Prentice Hall. 08. Watson, W. (2000). The Arts of China to AD 900. Yale University Press. 09. Fong, W. C. (1998). The Great Age of Chinese Art: From the Shang to the Tang Dynasty. Metropolitan Museum of Art.
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	10. Guth, C. M. E. (1996). <i>Art of Edo Japan: The Artist and the City 1615–1868</i>. Yale University Press. 11. Paine, R. T., & Soper, A. (1981). <i>The Art and Architecture of Japan</i> (3rd ed.). Yale University Press. 12. S.K. Saraswati, <i>Indian Art at the Cross-Roads</i>, Calcutta, 1973. 13. Seiroku Norma, <i>The Arts of Japan</i> (Late medieval to modern). 14. John Clark, <i>Modern Asian Art</i>. 15. Gardner's, <i>Art Through the Ages</i>, 7th Edition, Harcourt Brace Jovanovich Publishers, New York, 1976. 16. William Cohn, <i>Chinese paintings</i>, Phaidon Press, 1948.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.19 BFA 2nd Year Course: 0213AH207

Course Code: 0213AH207		Year: Second
Course Title	Islamic Art	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course is designed to equip students with a comprehensive understanding of the aesthetic, symbolic, and technical components of Islamic Art, tracing its evolution from the early Islamic period to the contemporary era.	
Course Objectives	The aim of this course is to: 01. analyze and interpret the principal styles, techniques, and materials employed in Islamic art. 02. examine the impact of Islamic art on various global artistic traditions.	

Course Contents/Tasks		CLOs
01	Introduction to Islamic art.	1, 2
02	The Early Islamic period (7th–11th century).	1
03	The Classical and Golden Age (12th–16th century).	1
04	Geometric patterns and arabesques.	1, 3
05	Islamic calligraphy.	1, 3
06	The influence of Islamic art on the West.	2

Course Topic		Number of Classes
01	Introduction to Islamic art.	2
02	Calligraphy and manuscript arts.	4
03	Geometric and arabesque patterns.	4
04	Islamic architecture.	4
05	Ceramics and metalwork.	4
06	Textile arts and carpets.	4
07	Miniature painting and decorative arts.	4
08	Contemporary Islamic art.	4
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine the fundamental artistic features of Islamic art and architecture throughout various historical periods and geographical regions.	PLO1 PLO5	GS11 GS21 GS34	PS5 PS7	SDG4	AR1 AR3 AR7
	CLO2	Analyze the interplay among Islamic art, religion, and culture in influencing visual aesthetics and artistic practices.	PLO2 PLO3	GS12 GS22 GS32	PS6 PS8	SDG4	AR2 AR4
	CLO3	Utilize visual analysis principles to interpret and assess Islamic art objects, architectural forms, and manuscripts.	PLO4 PLO6	GS23 GS31 GS42	PS7 PS10 PS11	SDG4	AR5 AR6 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. মুসলিম স্থাপত্য - ড সৈয়দ মাহমুদুল হাসান, ঢাকা, বাংলাদেশ। 02. মুসলিম শিল্পকলা ও স্থাপত্য - ড সৈয়দ মাহমুদুল হাসান, ঢাকা, বাংলাদেশ। 03. Rabbat, N. (2012). Mamluk History through Architecture: Monuments, Culture and Politics in Medieval Egypt and Syria. London: I.B. Tauris. 04. Behrens-Abouseif, D. (2007). Cairo of the Mamluks: A History of Architecture and Its Culture. London: I.B. Tauris. 05. Blair, S. S., & Bloom, J. M. (Eds.). (2009). Grove Encyclopedia of Islamic Art and Architecture (3 vols). Oxford: Oxford University Press. 06. Hattstein, M., & Delius, P. (Eds.). (2000). Islam: Art and Architecture. Cologne: Könemann. 07. Hillenbrand, R. (1999). Islamic Art and Architecture. London: Thames & Hudson. 08. Stanley, T. (1999). Treasures of Islam. London: The British Museum Press. 09. Necipoğlu, G. (1995). The Topkapi Scroll: Geometry and Ornament in Islamic Architecture. Santa Monica, CA: Getty Center for the History of Art and the Humanities. 10. Schimmel, A. (1992). Islamic Calligraphy. Leiden: Brill. 11. Nasr, S. H. (1987). Islamic Art and Spirituality. Albany, NY: State University of New York Press. 12. Gardner's, Art Through the Ages, 7th Edition, Harcourt Brace Jovanovich Publishers, New York, 1976.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.20 BFA 2nd Year Course: 0211AH208

Course Code: 0211AH208		Year: Second
Course Title	Multimedia & Content Creation	
Course Status	Core	Sessional
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course equips art history students with essential multimedia and content creation skills to transform historical knowledge and visual culture into engaging, socially relevant content. Using digital tools, they will learn to communicate with wider audiences through blogs, videos, podcasts, presentations, and social media becoming creative educators, cultural narrators, and visual storytellers who bridge academic insight with public engagement.	
Course Objectives	The aim of this course is to: 01. teach students to use essential multimedia tools for content creation and presentation. 02. master communication tools: train students to create impactful blogs, videos, podcasts, presentations, and social media content. 03. empower students to share research and cultural narratives beyond academia. 04. prepare students for roles in museums, media, education, and the creative industry. 05. learn contemporary platforms and formats.	

Course Contents/Tasks		CLOs
01	Introduction to multimedia, visual storytelling & digital tools & visual content creation (Canva, Adobe Express, etc.).	1
02	Photography and videography for art documentation.	2
03	Podcasting, audio editing & scriptwriting for cultural narratives.	1, 2
04	Presentation design: PowerPoint, Prezi, Google Slides.	3
05	Social media & digital content strategy for art communication/digital storytelling for exhibitions, archives & art projects.	1
06	Digital marketing and content strategy: accessibility, sensitivity & copyright.	2
07	Ethics, AI literacy and ethical application of AI, professional practices in content creation.	2
08	Personal branding & portfolio development for art historians.	2

Course Topic (Teacher's Choice)		Number of Classes
01	Basic discussion: Learn to use basics of Canva, CapCut, PowerPoint presentation, Instagram, page, blogs / ethics and professional practices in content creation.	2
02	Photography basics: Understanding camera settings, lighting, composition, and techniques like exposure, focus, and framing.	2
03	Videography: Basics of video production, including camera work, lighting, sound, and editing.	2
04	Multimedia design: Combining images, videos, and audio to create compelling multimedia content.	2
05	Create a visual timeline: History of Bangladeshi art in Canva or PowerPoint.	2
06	Content strategy & marketing: Planning and executing content for targeted audiences, including SEO and analytics.	2
07	Create a one-minute reel/video: Explaining a monument or folk art motif.	2
08	Make a digital poster: Upcoming heritage walk or exhibition (real or imagined).	4
09	Present your research: Slide-based presentation of any art historical topic.	2
10	Content creation for social media: Strategies for creating engaging content for platforms like Instagram, Youtube, and TikTok.	2
11	Create a visual essay: "Why art history matters today".	2
12	Digital exhibition mock-up: Curate 5 artworks and present with context.	4
13	Final project presentation: A complete multimedia content piece based on an art historical theme (student's choice).	2
Total Class and Time		30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Showcase skill in handling top-tier multimedia tools.	PLO1	GS11 GS21 GS34	PS12	SDG4	AR4 AR6
	CLO2	Create a dynamic multimedia content plan for online platforms like blogs, videos, and presentations.	PLO2	GS12 GS22 GS42	PS5 PS7 PS9	SDG4	AR3 AR5 AR8
	CLO3	Showcase integrity and professionalism in creating and producing content.	PLO3	GS31 GS35 GS36	PS6 PS10	SDG4	AR2 AR7

	CLO4	Create a dynamic portfolio that highlights your talents in photography, multimedia, and content creation.	PLO4	GS23 GS32 GS33	PS8 PS11	SDG4	AR5 AR8 AR9
	CLO5	Develop a personal portfolio for academic and public engagement.	PLO2	GS12 GS23	PS9 PS12	SDG4	AR6 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2, CLO3	Lecture and One-to-One Instructions	Performance Assessment
CLO4, CLO5	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. Basics Advertising 02: Art Direction-Nik Mahon. 02. Advertising: Concept and Copy-George Felton. 03. Advertising Photography-Tillmanns and Rolf Fricke. 04. The Art Directors Annual 89: Advertising Design Illustration Interactive Photography-Art Directors Club. 05. Advertising Art & Ideas- Dr. G. M. Rege.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.21 BFA 2nd Year Course: 0213AH209

Course Code: 0213AH209		Year: Second
Course Title	Material & Technique of 3D Medium-Part I	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	The course is designed to provide students with a thorough understanding of the materials and techniques used in creating three-dimensional artworks.	
Course Objectives	The aim of this course is to: 01. demonstrate a comprehensive understanding of the range of materials and techniques used in the creation of 3D art forms. 02. explore and experiment with different mediums (such as clay, wire, wood, plaster, etc.) to create three-dimensional works.	

Course Contents/Tasks		CLOs
01	Introduction to 3D mediums.	1
02	Traditional 3D materials.	1, 2
03	Contemporary 3D media.	3
04	Techniques of 3D creation.	1, 2, 3
05	Conceptualizing and critiquing 3D works.	1, 2, 3
06	Health, safety, and studio practices.	2

Course Topic		Number of Classes
01	Introduction to sculpture.	2
02	Traditional materials and techniques.	4
03	Metalworking in sculpture.	4
04	Plaster and mold-making.	2
05	Contemporary materials and techniques.	4
06	Installation and site-specific sculpture.	2
07	Sustainability and ethics in sculpture; health, safety, and studio practices.	2
08	Terracotta.	4
09	Notable sculptors in Bangladesh.	2
10	Notable sculptures in Bangladesh.	4

	Total Class and Time	30 classes 30 hours
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Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Showcase expertise in 3D materials and methods.	PLO1 PLO3	GS11 GS23 GS34	PS5 PS6	SDG4	AR1 AR3 AR7
	CLO2	Apply technical skills with confidence.	PLO2 PLO4	GS12 GS22 GS35	PS7 PS10	SDG4	AR4 AR5
	CLO3	Select materials according to their characteristics, purpose, and the desired conceptual and visual impact of the project.	PLO5 PLO6	GS31 GS32 GS42	PS8 PS11 PS12	SDG4	AR6 AR8 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	- Speight, Charlotte F., and John Toki. Hands in Clay: An Introduction to Ceramics. 5th ed. Boston: McGraw-Hill, 2010. - Heller, Nancy G., and Julia Williams. 3D Art Essentials: The Fundamentals of 3D Art for Animation, Games, and Visualization. Burlington: Focal Press, 2010. - Chilvers, Ian, ed. The Oxford Dictionary of Art and Artists. Oxford: Oxford University Press, 2009. - Peterson, Susan, and Jan Peterson. The Craft and Art of Clay: A Complete Potter's Handbook. 5th ed. London: Laurence King, 2009. - Noble, Richard. Sculpture: Processes and Principles. London: Laurence King Publishing, 2005. - Cox, LeeAnn. Molding and Casting: A Technical Handbook for Artists. New York: Watson-Guptill Publications, 2004. - Becerra, Ernest. Sculpture Techniques: Studio Handbook for Three-Dimensional Art. New York: Davis Publications, 2002. - Dormer, Peter. The Culture of Craft: Status and Future. Manchester: Manchester University Press, 1997. - Griffiths, Antony. Prints and Printmaking: An Introduction to the History and Techniques. London: British Museum Press, 1996. - Krauss, Rosalind E. Passages in Modern Sculpture. Cambridge, MA: MIT Press, 1981.
Supplementary Readings	- According to the instructions. - Relevant websites.

19.22 BFA 2nd Year Course: 0213AH210

Course Code: 0213AH210		Year: Second
Course Title	Material & Techniques of 3D Medium-Part II	
Course Status	Core	Sessional
Course Status	Core compulsory	
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course offers students an in-depth exploration of advanced 3D art techniques and materials, emphasizing creative experimentation and the cultivation of personal artistic expression.	
Course Objectives	The aim of this course is to: 01. promote creative experimentation with various mediums and techniques in the creation of 3D art. 02. promote the advancement of personal artistic expression by incorporating diverse materials. 03. explore the conceptual connections between technique, material, and artistic intent.	

Course Contents/Tasks		CLOs
01	Overview of 3D art forms: Sculpture, installations, and functional objects.	2
02	Introduction to traditional and contemporary materials: clay, wood, metal, plaster, and synthetic media.	1, 3
03	Basic 3D design principles: Balance, Texture, Form, and Space.	1, 4
04	Working with traditional materials.	1, 3
05	Working with contemporary 3D materials.	1, 3

Course Topic (Teacher's Choice)		Number of Classes
01	Traditional 3D materials, clay, types of clay, modeling techniques. Firing techniques: Coil pot using terracotta clay, Hand-built bust using earthenware, fired decorative mask, Venus figure, any jewelry etc.	4
02	Wood, wood carving, shaping wood, sculpture tools, woodworking techniques: Bas-relief carving, wood sculpture of abstract form, Assembled wood sculpture etc.	4
03	Stone, stone carving, stone properties, plaster, molding, casting, plaster textures: Soapstone carving, chiseling marble into a minimalist form, bas-relief face, mold-making with silicone and plaster shell etc.	5
04	Metals, welding, metal casting, forging, synthetic materials, foam, resin, plastic. 3D creation: Small welded metal sculpture, aluminum foil sculpted figure, resin and glitter jewelry casting.	4

05	Contemporary 3D media, mixed media, integrating materials, cohesive sculptures, techniques of 3D creation, modeling, adding material, subtracting material: Wire and cloth figure, wire, metal, textile, sand, clay, wood, waste material etc.	5
06	Assemblage, combining materials, combining objects, new art pieces, constructivism, prefabricated elements, found objects, conceptualizing 3D works,	4
07	Critiquing 3D works, artistic intent, 3D sculpture, conceptual framework, project development, peer reviews, group critiques, gallery presentations, studio presentations: Write artist's statement, class critique of mixed-media installations, present 3D artwork and concept to group, analyze form vs. function.	4
	Total Class and Time	30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Exhibit expertise in advanced 3D art techniques, materials, and methods, focusing on experimentation and creative expression.	PLO1 PLO3 PLO5	GS11 GS23 GS34	PS5 PS7	SDG4	AR1 AR3 AR7
	CLO2	Demonstrate a comprehensive understanding of diverse 3D art styles and movements, as well as their impact on current artistic practices.	PLO2 PLO4	GS12 GS22 GS35	PS6 PS9	SDG4	AR4 AR5
	CLO3	Enhance the capacity to amalgamate various materials and methods in the production of innovative 3D artworks, while linking technical competencies with conceptual frameworks.	PLO6 PLO7	GS31 GS32 GS42	PS8 PS10 PS12	SDG4	AR5 AR6 AR8
	CLO4	Utilize 3D art techniques in practical applications, including the development of personal art projects, involvement in exhibitions, and participation in critical discussions and critiques.	PLO8 PLO9	GS23 GS33 GS41 GS45	PS9 PS11	SDG4	AR2 AR8 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. Zorach Explain Sculpture- Zorach. 02. The Language of Sculpture-William Tucker. 03. Sculpture in Wood-Jack C. Rich. 04. The Materials of Sculpture-Nicholas Penny.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.23 BFA 2nd Year Course: 0213AH211

Course Code: 0213AH211		Year: Second
Course Title	Art History Visual Study-Part II	
Course Status	Core	Sessional
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course is intended to educate students with the essential concepts, movements, and historical contexts of visual art, emphasizing the interplay between form, style, and culture across various periods.	
Course Objectives	The aim of this course is to: 01. equip students with a thorough understanding of the evolution of visual arts from prehistory to the present day.	

Course Contents/Tasks		CLOs
01	Introduction to art history and visual analysis.	1, 2
02	Art of Prehistoric to Present.	1, 2
03	Developing critical and visual thinking skills, AI literacy and ethical application of AI.	1, 2
04	Research and presentation skills in Art History.	2

Course Topic		Number of Classes
01	Architectural study: Draw and annotate a historic mosque or temple of Bangladesh; focus on proportion, ornamentation, and terracotta motifs.	3
02	Create a terracotta-inspired relief panel: Use clay or textured medium to replicate traditional patterns.	4
03	Visual timeline of Egyptian to Harappan civilizations: Present key artworks, motifs, and architectural forms in visual sequence.	3
04	Sketch and compare: Greek vs. Roman sculpture forms; observe and render differences in anatomy, posture, and drapery.	4
05	Study of Islamic geometric design: Draw and color a pattern reflecting Islamic art principles.	4
06	Clay sculpture: Form inspired by Buddhist or Hindu iconography; hands-on modeling with attention to proportion and symbolism.	4
07	Book cover redesign for an art history text: Use mixed media or digital design to reimagine a cover (e.g., <i>The Story of Art</i> by Gombrich).	3
08	VR/museum exploration and reflection sketch: Visit a virtual museum (e.g., Google Arts & Culture) and sketch a favorite artwork.	3

09	Mini documentary storyboard on an art movement (e.g., Impressionism or Surrealism): Plan visuals, voiceover, and key points.	2
	Total Class and Time	30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Acquire a comprehensive understanding of how art both reflects and influences culture throughout history.	PLO3 PLO6	GS12 GS21 GS42	PS4 PS6 PS7	SDG4	AR2 AR6 AR7
	CLO2	Prepare thoroughly for advanced studies in art history.	PLO1 PLO4	GS11 GS23 GS34	PS5 PS8	SDG4	AR5 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and One-to-One Instructions	Performance Assessment
CLO2	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. আব্দুস সাভার, শিল্পের উপকরণ ও ব্যবহার পদ্ধতি, কনটেম্পোরারী কনসেন্ট, ঢাকা ১৯৮৯। 02. Max Doerner, The Materials of the Artist and their use in painting with notes on the technique of old Masters, Rev. Edn. Harcourt. Brace and Co., New York, 1949. 03. Hillairre Hiller, Notes On the Technique of Painting. Faber and Faber Ltd. London. 04. William Zorach, The Methods and Material of Sculpture. 05. A Dictionary of Art Terms and Techniques Ralph Mayer, New York, Thomas Y. Crowell Company, 1969, London, 1970. 06. A Dictionary of Art Terms --- Reginald Hagger, London, George Rainbird, Ltd., 1962. 07. William Zorach, Wood Carving. 08. Robinson R., Poetry, Paintings and Ideas 1885-1914. London: Macmillan, 1985.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.24 BFA 2nd Year Course: 0213AH212

Course Code: 0213AH212		Year: Second
Course Title	Viva: Art History Question & Quiz	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course is designed to enhance students' comprehension and appreciation of art history.	
Course Objectives	The aim of this course is to: 01. engage students in critical inquiry and analysis of art movements, significant works, and the broader contexts of their creation.	

Course Contents/Tasks		CLOs
01	Understand key art movements.	1
02	Analyze significant works of art.	1, 2
03	Engage in critical discussion.	3
04	Test and challenge knowledge.	1, 4
05	Improve communication.	1, 3

Course Topic		Number of Classes
01	Introduction to Bengali Literature (0232AH201)	2
02	Introduction to English Literature (0232AH202)	2
03	Architecture & Terracotta Art of Bangladesh (0213AH203)	2
04	Art of Egypt, Mesopotamia & Harappa (0213AH204)	4
05	Art of Greek, Roman & Mayan (0213AH205)	4
06	Art of China, Japan & Korea (0213AH206)	4
07	Islamic Art (0213AH207)	4
08	Multimedia & Content Creation (0211AH208)	2
09	Material and Technique of 3D Medium-Part I,II (0213AH209, 0213AH210)	4
10	Art History Visual Study-Part II (0213AH211)	2
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Explore global art history and sharpen your critical thinking and communication skills for academic excellence and cultural insight.	PLO1 PLO3 PLO5	GS11 GS21 GS22	PS5 PS7 PS9	SDG4	AR1 AR2 AR7
	CLO2	Recognizing iconic artists and their masterpieces.	PLO1 PLO7	GS12 GS31	PS8 PS6	SDG4	AR3 AR5
	CLO3	Articulate strong arguments, uphold interpretations, and participate in insightful discussions about art.	PLO3 PLO5	GS11 GS23 GS33	PS8 PS9 PS10	SDG4	AR4 AR6
	CLO4	Evaluate art pieces with insight and care, focusing on their visual aspects and historical context.	PLO1	GS21	PS7	SDG4	AR5

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Question Bank.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.25 BFA 3rd Year Course: 0213AH301

Course Code: 0213AH301		Year: Third
Course Title	Art of Bangladesh: Prehistoric to Mughal	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	The course helps students understand how Bangladesh's art traditions have changed over time, focusing on their culture and historical backgrounds from prehistoric times to the Mughal era.	
Course Objectives	The aim of this course is to: 01. explore essential ideas and techniques in South Asian art, with an emphasis on the artistic development of Bangladesh. 02. examine how art interacts with cultural, historical, and societal contexts in Bangladesh. 03. explore how regional and external cultural exchanges have shaped the artistic traditions of Bangladesh. 04. evaluate artistic evidence to grasp historical and cultural narratives in Bangladesh's visual heritage.	

Course Contents/Tasks		CLOs
01	Summary of Bangladesh's artistic heritage from ancient times to the Mughal era.	2
02	Study of key art forms, including sculpture, painting, and architecture, within historical and cultural contexts.	1
03	Analysis of how religious, political, and social frameworks impact art in Bangladesh.	4
04	Analysis of significant art movements and regional interactions shaping Bangladeshi art.	3
05	Submissions/Presentation.	1, 2, 3, 4

Course Topic		Number of Classes
01	Ancient kingdoms & early political history.	4
02	Medieval empires & dynasties.	4
03	Buddhist art & architecture.	4
04	Hindu art & temple architecture.	4
05	Islamic art & Sultanate architecture.	4
06	Mughal art & architecture.	4

07	Cultural & societal context.	3
08	Archaeological preservation & themes in art.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Identify and analyze major artistic styles and forms from prehistoric to Mughal Bangladesh.	PLO1 PLO5 PLO9	GS11 GS22 GS44	PS3 PS5	SDG4	AR1 AR6 AR7
	CLO2	Understand the historical, cultural, and religious contexts that shaped Bangladeshi art.	PLO1 PLO7 PLO8 PLO9	GS12 GS21 GS35 GS42	PS4 PS6 PS7	SDG4	AR2 AR5 AR7
	CLO3	Examine the local and worldwide factors shaping Bangladeshi art.	PLO1 PLO3 PLO5 PLO9	GS23 GS31 GS33	PS4 PS7 PS8	SDG4	AR3 AR6 AR9
	CLO4	Interpret artworks within their social, political, and economic frameworks.	PLO3 PLO4 PLO6 PLO9	GS32 GS34 GS41 GS46	PS6 PS8 PS10	SDG4	AR2 AR5 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	- বাঙালির ইতিহাস- নীহার রঞ্জর রায় (আদি পর্ব)। - পাহাড়পুর, মহাস্থানগড় ও ময়নামতি- মমতাজুর রহমান তরফদার। - সরসী কুমার সরস্বতী, পাল যুগের চিত্রকলা, আনন্দ পাবলিশার্স, ১৯৭৮। - Islam, Sirajul, ed. Banglapedia: National Encyclopedia of Bangladesh. 2nd ed. Dhaka: Asiatic Society of Bangladesh, 2012. - Cultural Survey Of Bangladesh: Art And Crafts (Volume 8) Hardcover-2007, By Lala Rukh Selim (Editor). - Hasan, Perween. Sultans and Mosques: The Early Muslim Architecture of Bangladesh. London: I.B. Tauris, 2007. - Alam, M. Shamsul, and Enamul Haque. Discover the Monuments of Bangladesh. Dhaka: Asiatic Society of Bangladesh, 2001. - Haque, Enamul. Art and Architecture of Bengal: The Sultanate Period. Dhaka: Asiatic Society of Bangladesh, 2001.
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	09. Haque, Enamul. Terracotta Art in Bangladesh. Dhaka: Bangladesh National Museum, 1997. 10. Jahan, Hashem Zakaria. Ancient Terracotta Art of Bengal. Dhaka: University of Dhaka, 1991. 11. Ahmed, Nazimuddin. Islamic Architecture in Bangladesh. Dhaka: University Press Limited, 1981. 12. Dani, Ahmad Hasan. Prehistory and Protohistory of Eastern India. Calcutta: University of Calcutta, 1960.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.26 BFA 3rd Year Course: 0213AH302

Course Code: 0213AH302		Year: Third
Course Title	Art of Subcontinent: Vedic to British Colonial Period	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	The course looks at the development of South Asian art from its early Vedic origins through the Hindu, Buddhist, Islamic, and Mughal eras, focusing on how cultural, religious, and political factors influenced artistic practices in the area.	
Course Objectives	The aim of this course is to: 01. focus on major forms, techniques, and mediums to teach pupils about art development from the Vedic to the British colonial period. 02. examine how Hinduism, Buddhism, Islam, and indigenous practices shaped South Asian art. 03. examine how Persian and Central Asian influences shaped the subcontinent's art. 04. explore how art creates cultural identity and social, political, and religious power. 05. develop critical thinking abilities to evaluate artworks in their historical and cultural settings, promoting Bangladeshi and South Asian art appreciation.	

Course Contents/Tasks		CLOs
01	Summary of South Asian art history from the Vedic to British colonial period, highlighting important styles and developments.	4
02	Examination of the impact of religion and culture on South Asian art, focusing on Hinduism, Buddhism, Islam, and local traditions.	2
03	Examination of local and international exchanges, focusing on Persian and Central Asian influences on South Asian art.	3
04	Study of art forms across South Asia, showcasing regional differences and cultural exchanges.	1
05	Submissions/Presentation.	1, 2, 3, 4

Course Topic		Number of Classes
01	Prehistoric & Indus valley civilization.	3
02	Vedic & ancient Indian Art : Mauryan to Gupta.	4
03	Classical Indian art & iconography.	3
04	Medieval temple architecture & regional styles.	3
05	Islamic & Sultanate influence on Indian art.	3

06	Mughal art & architecture.	4
07	Regional & folk art traditions : Rajput, Pahari painting.	2
08	Colonial period & European influences: Company paintings (British colonial era), Bengal school of art (revival of traditional styles), European impact on Indian art education.	3
09	Art of ancient Sri-Lanka.	3
10	Art of Nepal.	2
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine and evaluate major artistic styles from the Vedic period to the British colonial era in South Asia.	PLO1 PLO5 PLO7 PLO8	GS11 GS21 GS42	PS3 PS5 PS7	SDG4	AR1 AR3 AR7
	CLO2	Explore the influences of culture, religion, and history on South Asian art.	PLO3 PLO5 PLO7 PLO8	GS12 GS33 GS44	PS4 PS6	SDG4	AR2 AR5 AR7
	CLO3	Analyze artworks about their social, political, and economic backgrounds.	PLO3 PLO4 PLO5 PLO9	GS23 GS32 GS35	PS6 PS8 PS10	SDG4	AR6 AR8 AR9
	CLO4	Evaluate South Asian artworks to enhance your understanding of the region's visual heritage.	PLO1 PLO2 PLO6 PLO9	GS22 GS31 GS41	PS5 PS7 PS9	SDG4	AR4 AR7 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. অশোক মিত্র, ভারতের চিত্রকলা, ১ম খন্ড, আনন্দ পাবলিশার্স, ২০০০। 02. অশোক মিত্র. ভারতের চিত্রকলা, ২য় খন্ড, আনন্দ পাবলিশার্স, ১৯৯৬। 03. সরষী কুমার সরস্বতী, পাল যুগের চিত্রকলা, আনন্দ পাবলিশার্স, ১৯৭৮। 04. Dehejia, Vidya. Indian Art. London: Phaidon Press, 1997.
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	05. Goswamy, B. N. Indian Painting: Essays in Honour of Karl J. Khandalavala. New Delhi: Lalit Kala Akademi, 1995. 06. Archer, Mildred. Company Paintings: Indian Paintings of the British Period. London: Victoria and Albert Museum, 1992. 07. Michell, George. The Hindu Temple: An Introduction to Its Meaning and Forms. Chicago: University of Chicago Press, 1988. 08. Huntington, Susan L. The Art of Ancient India: Buddhist, Hindu, Jain. New York: Weatherhill, 1985. 09. Mitter, Partha. Much Maligned Monsters: A History of European Reactions to Indian Art. Oxford: Clarendon Press, 1977. 10. Rowland, Benjamin. The Art and Architecture of India: Buddhist, Hindu, Jain. 3rd ed. Harmondsworth: Penguin Books, 1970. 11. Coomaraswamy, Ananda K. History of Indian and Indonesian Art. New York: Dover Publications, 1965. 12. Brown, Percy. Indian Architecture (Buddhist and Hindu Period). Bombay: D. B. Taraporevala Sons, 1959.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.27 BFA 3rd Year Course: 0213AH303

Course Code: 0213AH303		Year: Third
Course Title	Western Art: Early Christian to Neoclassical	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	The course covers Western art's development from Early Christian to pre-modern times, focusing on religious and political influences on style, technique, and culture.	
Course Objectives	The aim of this course is to: 01. study Western art from the Early Christian period to the pre-modern era, focusing on stylistic and thematic changes. 02. examine how religious, political, and philosophical factors shaped medieval and Renaissance Western art. 03. study the development of architecture, painting, sculpture, and manuscript illumination. 04. critically analyze great works of art in their historical and social contexts.	

Course Contents/Tasks		CLOs
01	Christian architecture, iconography, and Roman-to-Christian imagery.	1, 2
02	Byzantine, Romanesque, and Gothic ecclesiastical and architectural art.	2, 4
03	Classical themes, humanism, and Renaissance painters like Leonardo da Vinci and Michelangelo are examined.	1, 3, 4
04	Baroque, Rococo, and Neoclassicism.	3, 4
05	Submissions/Presentation	1, 2, 3, 4

Course Topic		Number of Classes
01	Early Christian art (2nd to 5th century)	3
02	Byzantine art (5th to 15th century)	3
03	Medieval art: Romanesque (11th to 12th century)	3
04	Medieval art: Gothic (12th to 16th century)	3
05	Early Renaissance (14th to 15th century)	3
06	High Renaissance (Late 15th to 16th century)	3
07	Mannerism (16th century)	3
08	Baroque art (17th century)	3

09	Rococo (18th century)	3
10	Neoclassicism (Late 18th–Early 19th century)	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine Early Christian to pre-modern Western art forms.	PLO1 PLO5	GS11 GS42	PS3 PS5	SDG4	AR1 AR7
	CLO2	Learn how religious, political, and intellectual movements shaped Western art.	PLO7 PLO8	GS21 GS36	PS4 PS6	SDG4	AR2 AR5
	CLO3	Assess how art influences cultural, social, and political beliefs.	PLO3 PLO5 PLO8	GS12 GS33 GS44	PS6 PS7 PS10	SDG4	AR3 AR6 AR8
	CLO4	Critically evaluate great art in its historical and cultural context.	PLO1 PLO6 PLO9	GS22 GS31 GS41	PS5 PS8 PS9	SDG4	AR4 AR7 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. অশোক মিত্র, পশ্চিম ইউরোপের চিত্রকলা, কলকাতা: আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, ১৯৯১। 02. অশোক মিত্র, ইউরোপের ভাস্কর্য, কলকাতা: আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, ১৯৯২। 03. ড. রফিকুল আলম, পাশ্চাত্য শিল্পের ইতিহাস, বাংলা একাডেমী, ঢাকা, ১৯৯৪। 04. Stokstad, Marilyn, and Michael W. Cothren. <i>Art History</i> . 6th ed. Boston: Pearson, 2018. 05. Kleiner, Fred S. <i>Gardner's Art through the Ages: The Western Perspective</i> . 15th ed. Boston: Cengage Learning, 2016. 06. Honour, Hugh, and John Fleming. <i>A World History of Art</i> . 7th ed. London: Laurence King Publishing, 2009. 07. Blunt, Anthony. <i>Art and Architecture in France, 1500–1700</i> . 5th ed. New Haven: Yale University Press, 1999. 08. Minor, Vernon Hyde. <i>Baroque and Rococo: Art and Culture</i> . 2nd ed. Upper Saddle River: Pearson, 1999. 09. Murray, Peter, and Linda Murray. <i>The Art of the Renaissance</i> . London: Thames & Hudson, 1963.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.28 BFA 3rd Year Course: 0213AH304

Course Code: 0213AH304		Year: Third
Course Title	Folk, Popular, Ethnic & Primitive Art	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	The course examines local, mass, and indigenous art forms and their impact on cultural identity, societal values, and human experience.	
Course Objectives	The aim of this course is to: 01. examine folk, popular, ethnic, and primitive art themes and features across civilizations. 02. understand the social, cultural, and historical backgrounds of these varied art forms. 03. examine how art conveys group identity, tradition, and values. 04. study how globalization and industrialization affect folk and ethnic art. 05. learn to understand and appreciate non-Western and non-mainstream art in their cultural surroundings.	

Course Contents/Tasks		CLOs
01	Key concepts, traits, and differences between folk, popular, ethnic, and primitive art.	1, 2
02	Examining regional and cultural folk art materials, techniques, and symbolism.	2
03	Discussion of mass culture art, including street art, advertising, and digital media.	1, 3
04	Exploring spiritual, ritual, and cultural expressions in indigenous and non-industrialized art.	2, 4
05	Submissions/Presentation.	1, 2, 3, 4

Course Topic		Number of Classes
01	Introduction to folk, popular, ethnic & primitive art.	3
02	Folk and popular art.	3
03	Ethnic and primitive art.	3
04	Folk and primitive art in contemporary context.	3
05	Folk art of Bangladesh.	3
06	Ethnic art of Bangladesh.	3
07	Folk art of China.	3
08	Folk art of Russia.	3

09	African art.	3
10	Native American art.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine folk, popular, ethnic, and primitive art themes and traits across cultures.	PLO1 PLO5 PLO7	GS11 GS21 GS43	PS3 PS4 PS7	SDG4	AR1 AR3 AR7
	CLO2	Understand the social, cultural, and historical influences on these arts.	PLO1 PLO4 PLO8	GS23 GS34 GS42	PS4 PS6	SDG4	AR2 AR5 AR9
	CLO3	Assess how art conveys culture, tradition, and values.	PLO3 PLO5 PLO9	GS12 GS31 GS41	PS6 PS8 PS9	SDG4	AR3 AR6 AR8
	CLO4	Interpreting non-Western and non-mainstream art in cultural and historical contexts.	PLO1 PLO6 PLO8	GS22 GS33 GS45	PS5 PS7 PS10	SDG4	AR4 AR7 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. তোফায়েল আহমদ, লোকশিল্পের ভুবনে, ঢাকা: বাংলা একাডেমী, ১৯৯৪। 02. ফরিদা জামান, আধুনিক চিত্রকলায় লোকশিল্পের প্রভাব, ঢাকা : বাংলা একাডেমী, ১৯৯৮। 03. সিগমুন্ড ফ্রয়েড, টোটম ও টাবু, কলিকাতা: সুবর্ণরেখা, ১৯৯৩। 04. Rafiqul Alam, Folk-Painting In Bangladesh, Bangla Academy, Dhaka, 2001 05. Dissanayake, Ellen. <i>Homo Aestheticus: Where Art Comes From and Why</i> . Seattle: University of Washington Press, 1995. 06. Morphy, Howard. <i>Aboriginal Art</i> . London: Phaidon Press, 1998. Glassie, Henry. <i>Folk Art</i> . Bloomington: Indiana University Press, 1989. 07. Campbell, Joseph. <i>The Power of Myth</i> . New York: Doubleday, 1988. Rubin, William, ed. "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern. 2 vols. New York: Museum of Modern Art, 1984.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.29 BFA 3rd Year Course: 0111AH305

Course Code: 0111AH305		Year: Third
Course Title	Thesis Proposal Development	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course helps students to create a clear research proposal, refine their questions, review literature, and design a practical plan for their thesis.	
Course Objectives	The aim of this course is to: 01. assist students in formulating a precise and targeted research question for their thesis. 02. instruct students in performing a comprehensive literature review and pinpointing research gaps. 03. encourage students in creating a workable and realistic research approach. 04. improve students' abilities in crafting and delivering a clear thesis proposal. 05. equip students for independent research.	

Course Contents/Tasks		CLOs
01	Summary of the research process and collaborating with academic advisors to create a thesis proposal.	1
02	Creating a research topic, purpose statement, and specific research objectives.	1, 2
03	Doing a literature review, choosing a theoretical foundation, and developing a conceptual model.	2, 3
04	Drafting the proposal, setting a research timeline, submitting an IRB application, and tackling obstacles in proposal development.	4, 5
05	Submissions/Presentation	1, 2, 3, 4, 5

Course Topic		Number of Classes
01	Research foundations.	2
02	Methodology overview.	4
03	Literature review & source management.	4
04	Structuring the proposal.	4
05	Data collection techniques and data analysis & interpretation.	4
06	Ethics in research, AI literacy and ethical application of AI.	4
07	Planning and time management.	4

08	Writing and revising.	4
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Formulate a precise and targeted research question for your thesis or dissertation.	PLO1 PLO5 PLO6	GS11 GS21 GS44	PS5 PS7	SDG4	AR3 AR6 AR7
	CLO2	Perform a detailed literature review and pinpoint gaps in current research.	PLO1 PLO2 PLO6	GS22 GS23 GS42 GS46	PS6 PS8 PS10	SDG4	AR5 AR6
	CLO3	Develop a workable and realistic research approach for their thesis project.	PLO2 PLO5 PLO6	GS34 GS41 GS43	PS7 PS8	SDG4	AR2 AR3 AR7
	CLO4	Make a clear and structured thesis proposal that adheres to academic standards.	PLO1 PLO3 PLO4	GS12 GS31 GS36	PS9 PS10	SDG4	AR4 AR5 AR9
	CLO5	Prepare an IRB submission and create a timeline for finishing the thesis.	PLO2 PLO8 PLO9	GS32 GS35 GS45	PS6 PS8 PS11	SDG4	AR5 AR6 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2, CLO3	Lecture and Team Teaching	Assignment and Class Test
CLO4, CLO5	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. জগমোহন মুখোপাধ্যায়, গবেষণাপত্র অনুসন্ধান ও রচনা, কলকাতা: আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, ১৯৯২। 02. আব্দুদ্বাইয়ান মুহাম্মদ ইউনুছ, ক্যারিয়ার গঠন ও দক্ষতা উন্নয়ন, সবুজপত্র পাবলিকেশন, ২০০৫। 03. Thomas, Gary. <i>How to Do Your Research Project: A Guide for Students</i>. 4th ed. London: Sage Publications, 2021. 04. Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i>. 9th ed. Chicago: University of Chicago Press, 2018. 05. Creswell, John W., and J. David Creswell. <i>Research Design: Qualitative, Quantitative, and Mixed Methods Approaches</i>. 5th ed. Thousand Oaks, CA: Sage Publications, 2018. 06. O'Leary, Zina. <i>The Essential Guide to Doing Your Research Project</i>. 3rd ed. London: Sage Publications, 2017. 07. Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. <i>The Craft of Research</i>. 4th ed. Chicago: University of Chicago Press, 2016.
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	08. Punch, Keith F. <i>Developing Effective Research Proposals</i>. 3rd ed. London: Sage Publications, 2016. 09. Bryman, Alan. <i>Social Research Methods</i>. 5th ed. Oxford: Oxford University Press, 2016. 10. Locke, Lawrence F., Waneen W. Spirduso, and Stephen J. Silverman. <i>Proposals That Work: A Guide for Planning Dissertations and Grant Proposals</i>. 6th ed. Thousand Oaks, CA: Sage Publications, 2014. 11. Walliman, Nicholas. <i>Your Research Project: Designing and Planning Your Work</i>. 3rd ed. London: Sage Publications, 2011. 12. Blaxter, Loraine, Christina Hughes, and Malcolm Tight. <i>How to Research</i>. 5th ed. Maidenhead: Open University Press, 2010. 13. C. R. Kothari, <i>Research Methodology: Methods and Techniques</i>, 1985.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.30 BFA 3rd Year Course: 0213AH306

Course Code: 0213AH306		Year: Third
Course Title	Traditional & Contemporary Festivals	
Course Status	GED	Sessional
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course explores the cultural, social, and historical relevance of artistic traditions, focusing on folk festivals, seasonal festivals like Ananda Shobhajatra and similar activities and their role in maintaining intangible heritage and developing intercultural interaction.	
Course Objectives	The aim of this course is to: 01. study Ananda Shobhajatra and related traditions' cultural and historical relevance. 02. explore how cultural art promotes identity, solidarity, and intercultural understanding. 03. evaluate intangible cultural heritage preservation and promotion measures. 04. assess cultural art forms' aesthetic and symbolic implications. 05. grasp cultural art's tradition-modern balance.	

Course Contents/Tasks		CLOs
01	Study of Ananda Shobhajatra: history, symbolism, and cultural significance.	1, 4
02	Comparative analysis of similar cultural festivals and art traditions globally.	2, 3
03	Exploration of methods for preserving intangible cultural heritage.	2, 4
04	Discussions on the role of art in fostering community and social cohesion.	3, 4
05	Submissions/Presentation.	1, 4

Course Topic		Number of Classes
01	Introduction to festival studies: Rituals, celebrations and cultural memory. Exploring the roles of Holi, Eid, and thanksgiving in shaping collective identity.	4
02	Folk festivals of Bengal: Music, performance and community identity; Focus on Nabanna, Poush Mela, Charak, and Gajan.	4
03	Masks, costumes and symbolic objects in global festivities: From Tibetan Cham dances to Japanese Oni masks in Setsubun.	4
04	Seasonal and agrarian celebrations in South Asia: Including Bihu (Assam), Pongal (Tamil Nadu), and Pahela Baishakh (Ananda Shovajatra) (Bangladesh).	4
05	Ratha Yatra (India, Nepal), Carnaval do Brasil (Brazil), Sinulog Festival (Philippines), Jatra Processions (Nepal), Yam Festival (Nigeria, Ghana)	3

06	Ritual, belief & performance in indigenous festivals worldwide: Such as day of the Dead (Mexico), Inti Raymi (Peru), and Shalako (Zuni).	4
07	Cross-cultural influences and hybrid festival forms: Chuseok in Korean diaspora, Lunar New Year in Western cities, fusion in world music festivals.	3
08	Case study presentations: Global festivals from local lenses: Students research and present one traditional and one contemporary festival.	4
	Total Class and Time	30 classes 90 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Understand about Ananda Shobhajatra and related art forms' historical, social, and cultural contexts.	PLO1 PLO3 PLO5 PLO8	GS11 GS22 GS33	PS3 PS4 PS5	SDG4	AR7 AR6
	CLO2	Compare how regional and global customs shaped cultural art.	PLO1 PLO6 PLO9	GS12 GS21 GS42	PS4 PS7	SDG4	AR3 AR7 AR9
	CLO3	Interpret cultural art and events within social, political, and symbolic contexts.	PLO2 PLO5 PLO7 PLO8	GS23 GS31 GS34 GS45	PS3 PS6 PS8	SDG4	AR2 AR5 AR6
	CLO4	Design traditional art-inspired projects using cultural heritage knowledge.	PLO1 PLO2 PLO4 PLO9	GS32 GS35 GS37 GS44	PS5 PS7 PS8 PS10	SDG4	AR4 AR8 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. তোফায়েল আহমদ, লোকশিল্পের ভূবনে, ঢাকা : বাংলা একাডেমী, ১৯৯৪। 02. ফরিদা জামান, আধুনিক চিত্রকলায় লোকশিল্পের প্রভাব, ঢাকা: বাংলা একাডেমী, ১৯৯৮। 03. লোকসংস্কৃতির বিশ্বকোষ, পল্লব সেনগুপ্ত, ২০১৪। 04. Rafiqul Alam, Folk-Painting In Bangladesh, Bangla Academy, Dhaka, 2001. 05. Cultural Survey Of Bangladesh: Art And Crafts (Volume 8) Hardcover-2007, By Lala Rukh Selim (Editor).
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.31 BFA 3rd Year Course: 0212AH307

Course Code: 0212AH307		Year: Third
Course Title	Illustration	
Course Status	Core	Sessional
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course teaches students how to use illustration and product design to produce visually appealing, user-centered products with functionality.	
Course Objectives	The aim of this course is to: 01. become proficient in applying illustration approaches to improve product design concepts. 02. investigate the relationship between aesthetic appeal and functional design when building user-centered products. 03. design concepts to build visually appealing and functional product prototypes. 04. understand market trends, users must inform effective product design methods.	

Course Contents/Tasks		CLOs
01	Illustration techniques, digital tools, and their application in product design.	1
02	Exploration of design principles: form, function, and user experience.	2, 3
03	Analysis of market trends, user needs, and the role of branding in product design, AI literacy and ethical application of AI.	3, 4
04	Submissions/Presentation	1, 4

Course Topic (Teacher's Choice)		Number of Classes
01	Introduction to digital design: Moodboard, grid layout, digital monogram, color wheel, shape-based artwork, layer practice, product sketch etc.	2
02	Vector illustration techniques (Illustrator): Geometric animal, icon set, flat portrait, pattern design, shape builder art, infographic, sketch tracing etc.	4
03	Raster image editing (Photoshop): Portrait retouch, photo manipulation, color correction, image blending, subject cutout, photo restoration etc.	4
04	Typography and text effects: 3D text, quote design, neon effect etc.	4
05	Advanced techniques and effects.	4
06	File management and exporting: Web/print export, layer naming, save in AI/PDF/SVG, add bleed/crop marks, Social media export, file packaging, PDF portfolio etc	4
07	Designing logos, posters, and digital illustrations.	4
08	Portfolio development.	4

	Total Class and Time	30 classes 90 hours
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Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Show proficiency in product design illustration.	PLO2 PLO5 PLO7 PLO8	GS11 GS22 GS34 GS41	PS5 PS7 PS8	SDG4	AR4 AR6 AR8
	CLO2	Create practical and attractive goods using design principles.	PLO1 PLO4 PLO5 PLO9	GS12 GS21 GS35 GS42	PS5 PS6 PS10	SDG4	AR3 AR5 AR7
	CLO3	Market trends and user needs should guide product design.	PLO6 PLO7 PLO9	GS23 GS31 GS44	PS4 PS7 PS9	SDG4	AR2 AR6 AR9
	CLO4	Detail product prototypes with graphics and realistic design solutions.	PLO4 PLO6 PLO7 PLO9	GS32 GS33 GS37 GS43	PS8 PS9 PS10 PS12	SDG4	AR4 AR8 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. History of Illustration, Editor(s): Susan Doyle, Jaleen Grove, Whitney Sherman. 02. The Complete Guide to Illustration and Design Techniques and Materials, Edited by Terence Dalley. 03. Exploring Package Design, Chuck Groth. 04. Packaging Design: Successful Product Branding from Concept to Shelf, Marianne R. Klimchuk and Sandra A. Krasovec.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.32 BFA 3rd Year Course: 0213AH308

Course Code: 0213AH308		Year: Third
Course Title	Museology	
Course Status	GED	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course covers museology principles, teaching students how to manage, curate, and maintain museum collections while addressing modern cultural representation and museum practices.	
Course Objectives	The aim of this course is to: 01. learn museum administration and museology basics. 02. practice curation, exhibition design, and collection care. 03. explore museums' impact on education, culture, and society. 04. examine museum issues including digital change and inclusion.	

Course Contents/Tasks		CLOs
01	History, types, and roles of museums in cultural preservation.	1
02	Cataloging, conserving, and maintaining artifacts and artworks.	3
03	Design exhibitions focusing on storytelling and engagement.	4
04	Ethical issues, inclusivity, and community roles in museums.	2
05	Submissions/Presentation.	2, 4

Course Topic		Number of Classes
01	Definition & scope of museology.	4
02	History & evolution of museums.	4
03	Roles & functions of museums.	4
04	Types of museums.	2
05	Museum collections & management.	4
06	Conservation & preservation.	2
07	Exhibition design & storytelling.	2
08	Museum education & outreach.	2
09	Museum management & operations.	4
10	Digital museology & technology.	2

	Total Class and Time	30 classes 30 hours
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Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Use museological theories to examine museums' social role.	PLO1 PLO4 PLO7 PLO9	GS11 GS22 GS35 GS41	PS4 PS5 PS6	SDG4	AR6 AR7 AR9
	CLO2	Assess and implement museum curation and public engagement ethics.	PLO3 PLO4 PLO8	GS21 GS33 GS36	PS6 PS7 PS10	SDG4	AR2 AR5 AR7
	CLO3	Conserve artifacts through cataloging, digitalization, and conservation.	PLO1 PLO2 PLO9	GS12 GS23 GS44	PS8 PS11 PS12	SDG4	AR4 AR6 AR8
	CLO4	Create engaging museum exhibits with educational goals.	PLO2 PLO5 PLO6 PLO7	GS13 GS31 GS34 GS42	PS5 PS7 PS8 PS9	SDG4	AR3 AR4 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Ambrose, Timothy, and Crispin Paine. Museum Basics. 4th ed. London: Routledge, 2018. 02. Lord, Barry, and Gail Dexter Lord, eds. Manual of Museum Planning: Sustainable Space, Facilities, and Operations. 3rd ed. Lanham, MD: Rowman & Littlefield, 2012. 03. Genoways, Hugh H., and Lynne M. Ireland. Museum Administration: An Introduction. Walnut Creek, CA: AltaMira Press, 2003. 04. Weil, Stephen E. Making Museums Matter. Washington, DC: Smithsonian Institution Press, 2002. 05. Hooper-Greenhill, Eilean. Museums and the Interpretation of Visual Culture. London: Routledge, 2000. 06. Dean, David. Museum Exhibition: Theory and Practice. London: Routledge, 1996. 07. Hudson, Kenneth. Museums of Influence. Cambridge: Cambridge University Press, 1987.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.33 BFA 3rd Year Course: 0322AH309

Course Code: 0322AH309		Year: Third
Course Title	Archival Studies: Conservation & Preservation	
Course Status	GED	Sessional
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course provides students the knowledge and skills to maintain and manage physical and digital archive assets for long-term accessibility.	
Course Objectives	The aim of this course is to: 01. understand the principles of conservation and preservation. 02. identify and assess the condition of archival materials. 03. apply conservation techniques to physical and digital materials. 04. design preservation plans for archival collections. 05. evaluate ethical and legal issues in archival preservation.	

Course Contents/Tasks		CLOs
01	Overview of principles, history, and ethics of archival conservation.	1
02	Techniques for assessing and documenting the condition of archival materials.	2
03	Conservation techniques for physical materials, digital materials, legal and ethical issues.	1, 2, 4
04	Preservation plans, environmental control and storage, and preventive conservation.	3, 4
05	Submissions/Presentation.	3, 4

Course Topic		Number of Classes
01	Introduction to archival science: Scope, history & cultural role: Explore definitions, evolution, and importance of archives in preserving cultural heritage.	2
02	Professional standards, organizations & ethics: Study ICA, SAA, UNESCO guidelines, and continuous professional development.	2
03	Types and characteristics of archival materials: Study paper, photographs, textiles, audiovisual and digital formats, and their vulnerabilities.	2
04	Ethics in archival practice: Discuss issues of privacy, copyright, repatriation, and representation of marginalized communities.	2
05	Handling and storage of archival materials: Learn safe handling practices and environmental conditions for storage.	2
06	Preventive conservation and environmental controls: Understand light, temperature, humidity management, and pest prevention.	2

07	Basic restoration techniques for damaged archival materials: Hands-on introduction to repairing paper tears, removing tape, or surface cleaning.	2
08	Digital archives: Preservation, standards & formats, study digital archiving methods, file formats, metadata, and access tools.	2
09	Digitization: Tools and workflow, practice digitizing fragile or rare materials and creating proper digital metadata.	2
10	Cataloging and metadata: Systems and standards.	2
11	Archival arrangement and classification: Organize records using provenance, original order, and classification systems.	2
12	Legal and institutional frameworks in archival work: Understand laws regarding copyright, privacy, ownership, and access.	2
13	Archival practices in South Asia and Bangladesh: Study national institutions, challenges, and historical context of regional archives.	2
14	Globalization, sustainability & future of archival conservation engage with contemporary debates: Green archiving, cloud storage, digital decay.	2
15	Case studies: Global and local conservation projects: Analyze successful archival preservation projects and failures for lessons learned.	2
	Total Class and Time	30 classes 90 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Understand archival preservation demands using conservation principles.	PLO1 PLO4 PLO9	GS11 GS22 GS41	PS4 PS5 PS6	SDG4	AR1 AR7 AR8
	CLO2	Evaluate physical and digital archive assets and suggest preservation solutions.	PLO5 PLO6 PLO8	GS12 GS31 GS44	PS6 PS7 PS10	SDG4	AR2 AR5 AR6
	CLO3	Use cataloging, digitization, and environmental control to create preservation plans.	PLO2 PLO4 PLO7	GS13 GS31 GS42	PS5 PS8 PS9	SDG4	AR3 AR6 AR9
	CLO4	Reformat and digitize archive items to extend their lifespan and accessibility.	PLO2 PLO6 PLO9	GS21 GS32 GS34	PS8 PS10 PS12	SDG4	AR4 AR7 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. Managing Conservation in Museums, By Suzanne Keene. 02. Care of Collections, edited by Simon Knell. 03. New Museum Theory and Practice: An Introduction, edited by Janet Marstine. 04. New Museum Theory and Practice: An Introduction, by Janet Marstine. 05. Ritzenhaler, M. L. (2010). Preserving Archives and Manuscripts (2nd ed.). SAA. 06. Ogden, S. (Ed.). (2004). Caring for American Indian Objects. Minnesota Historical Society Press. 07. Sturges, P. (2016). Conservation and Preservation in Small Libraries. Routledge. 08. Muñoz Viñas, S. (2005). Contemporary Theory of Conservation. Routledge. 09. Lavédrine, B. (2009). Photographs of the Past: Process and Preservation. Getty Conservation Institute.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.34 BFA 3rd Year Course: 0213AH310

Course Code: 0213AH310		Year: Third
Course Title	Project Paper: Monograph (Artist)	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course teaches students to observe an artist's life, work, and impact within a historical and cultural context while developing critical research and writing abilities.	
Course Objectives	The aim of this course is to: 01. comprehensively research an artist utilizing primary and secondary sources. 02. critically evaluate the artist's work, influences, and cultural impact. 03. prepare a monograph to improve academic writing. 04. apply interdisciplinary methods to evaluate the artist.	

Course Contents/Tasks		CLOs
01	Introduction to research techniques using primary and secondary sources.	1
02	Study of the artist's life, background, and historical context.	1, 2
03	Critical analysis of key works applying art historical theories and critical perspectives	2
04	Instruction on proper citation, guidance on structuring and writing a scholarly monograph.	3
05	Submissions/Presentation.	4

Course Topic		Number of Classes
01	Artist biography.	4
02	Artistic development and influences.	4
03	Artistic style and techniques.	4
04	Major works and thematic series.	4
05	Critical reception and impact.	4
06	Art historical context.	4
07	Legacy, ethical considerations, AI literacy and ethical application of AI.	4
08	Publication and presentation.	2
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Research an artist utilizing primary and secondary materials.	PLO1 PLO2 PLO5 PLO6	GS11 GS22 GS33	PS7 PS8	SDG4	AR1 AR7 AR9
	CLO2	Study the artist's influence and creations within critical and theoretical frameworks.	PLO1 PLO5 PLO6 PLO7	GS12 GS23 GS34 GS41	PS5 PS6 PS10	SDG4	AR2 AR5 AR8
	CLO3	Write an innovative, well-structured multidisciplinary monograph.	PLO2 PLO5 PLO6 PLO8	GS21 GS31 GS35	PS8 PS9	SDG4	AR4 AR6 AR9
	CLO4	Do scholarly presentation and defense of monograph results.	PLO3 PLO4 PLO6 PLO9	GS33 GS36 GS45	PS7 PS10	SDG4	AR5 AR6 AR7

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. জগমোহন মুখোপাধ্যায়, গবেষণাপত্র অনুসন্ধান ও রচনা, কলকাতা: আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, ১৯৯২। 02. আব্দুদাইয়ান মুহাম্মদ ইউনুছ, ক্যারিয়ার গঠন ও দক্ষতা উন্নয়ন, সবুজপত্র পাবলিকেশন, ২০০৫। 03. Sullivan, Graeme. <i>Art Practice as Research: Inquiry in the Visual Arts</i>. 3rd ed. Thousand Oaks, CA: Sage Publications, 2020. 04. Elkins, James. <i>How to Write About Contemporary Art</i>. London: Thames & Hudson, 2014. 05. Biggs, Michael, and Henrik Karlsson, eds. <i>The Routledge Companion to Research in the Arts</i>. London: Routledge, 2010. 06. Barrett, Estelle, and Barbara Bolt, eds. <i>Practice as Research: Approaches to Creative Arts Enquiry</i>. London: I.B. Tauris, 2007. 07. Gude, Olivia. "Postmodern Principles: In Search of a 21st Century Art Education." <i>Art Education</i> 57, no. 1 (2004): 6–14. 08. Gray, Carole, and Julian Malins. <i>Visualizing Research: A Guide to the Research Process in Art and Design</i>. 2nd ed. Farnham: Ashgate, 2004.. 09. McNiff, Shaun. <i>Art-Based Research</i>. London: Jessica Kingsley Publishers, 1998.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.35 BFA 3rd Year Course: 0213AH311

Course Code: 0213AH311		Year: Third
Course Title	Art History Visual Study-Part III	
Course Status	Core	Sessional
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course teaches art history, analytical skills, and visual literacy by emphasizing formal elements, iconography, and historical context.	
Course Objectives	The aim of this course is to: 01. develop sophisticated art composition and formal analysis skills. 02. interpret art using contextual methods. 03. explore art's historical, social, and cultural contexts. 04. critique art historical analysis methods.	

Course Contents/Tasks		CLOs
01	Study of formal elements, composition, and style in artworks and in-depth study of significant artworks.	1
02	Art historical approaches and analysis of art within its historical, cultural, and social context.	2, 3
03	Introduction to scholarly research methods in art history, critical art analysis and writing skills, AI literacy and ethical application of AI.	3
04	Submissions/Presentation.	4

Course Topic (Teacher's Choice)		Number of Classes
01	Reconstruction of a prehistoric terracotta motif using clay or drawing based on archaeological findings/ illustrate a Pala-Sena style bronze sculpture through sketch or 3D material imitation: Clay replica from Altamira, Lascaux cave, african culture motif, venus figure etc.	2
02	Recreation of a Mughal miniature painting scene reflecting court life and decorative aesthetics: Garden leisure scene, court scene, flora and fauna, birds and animals, portraits etc.	2
03	Illustration of a Romanesque or Gothic stained-glass panel narrating a biblical story.	2
04	Reproduction of a Neoclassical composition using academic drawing style and anatomical study: Pencil drawing of seated nude figure/study of heroic male bust etc.	2
05	Visualization of a Renaissance-inspired fresco fragment with allegorical or religious themes: Madonna and Child, The Last Supper.	2
06	Reconstruction of a piece of popular print art (like rickshaw painting) using traditional techniques: Acrylic tiger head on tin / rickshaw back scene of film hero, daily life, landscape etc.	2

07	Making a mask or totemic sculpture drawing on motifs from world primitive art: African tribal mask with symbolic patterns, clay totem pole with Native American animal spirits, Papua New Guinea ancestor figure, aboriginal-style wooden mask with dot motifs etc.	2
08	Designing an academic poster summarizing your thesis question, hypothesis, and visual direction/collect visual references and annotate them in a research sketchbook related to the thesis theme: Poster on folk symbols in urban branding, healing motifs in art therapy etc.	2
09	Illustration of a scene from a traditional festival such as Ananda Shobhajatra or Chinese New Year.: Festive boat race in rural Bengal, puppet show scene during Poush Mela, Lathi khela.	3
10	Creating a comparative visual essay of two ritualistic festivals from different cultures/ Design a festival banner or procession element reflecting folk motifs and community symbolism.	2
11	Creating a children's book illustration using narrative structure and stylized character design/develop a graphic storytelling panel combining text and image to narrate a historical theme.	2
12	Design of a mock museum display layout for a themed exhibition on Bengal folk art/ propose a curatorial concept through sketches and display mockups.	3
13	Project/Assignment Submission.	4
	Total Class and Time	30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Acquire a comprehensive understanding of how art both reflects and influences culture throughout history.	PLO1 PLO5	GS11 GS22	PS6 PS8	SDG4	AR7 AR9
	CLO2	Prepare thoroughly for advanced studies in art history.	PLO3 PLO6	GS21 GS33	PS7 PS9	SDG4	AR5 AR6

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. আব্দুস সাভার, শিল্পের উপকরণ ও ব্যবহার পদ্ধতি, কনটেম্পোরারী কনসেন্ট, ঢাকা ১৯৮৯। 02. Herbert Read, The Meaning of Art, 1931. 03. Max Doerner, The Materials of the Artist and their use in painting with notes on the technique of old Masters, Rev. Edn. Harcourt. Brace and Co., New York, 1949. 04. Hillairre Hiller, Notes On the Technique of Painting. Faber and Faber Ltd. London. 05. William Zorach, The Methods and Material of Sculpture. 06. A Dictionary of Art Terms and Techniques Ralph Mayer, New York, Thomas Y. Crowell Company, 1969, London, 1970. 07. A Dictionary of Art Terms - Reginald Hagger, London, George Rainbird, Ltd., 1962. 08. William Zorach, wood carving. 09. Robinson R., Poetry, Paintings and Ideas 1885-1914. London: Macmillan, 1985.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.36 BFA 3rd Year Course: 0213AH312

Course Code: 0213AH312		Year: Third
Course Title	Viva: Art History Question & Quiz	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course acts as a complete assessment tool for students' comprehension of topics covered during the academic year.	
Course Objectives	The aim of this course is to: 01. assess knowledge of the course. 02. evaluate understanding of specialized topics. 03. test the ability to synthesize concepts from various courses. 04. improve oral communication of art historical concepts.	

Course Contents/Tasks		CLOs
01	Understand key art movements.	1
02	Analyze significant works of art.	1, 2
03	Engage in critical discussion.	3
04	Test and challenge knowledge.	1, 4
05	Improve communication.	1, 3

Course Topic		Number of Classes
01	Art of Bangladesh: Prehistoric to Mughal (0213AH301)	4
02	Art of Subcontinent: Vedic to British Colonial Period (0213AH302)	4
03	Western Art: Early Christian to Neoclassical (0213AH303)	4
04	Folk, Popular, Ethnic & Primitive Art (0213AH304)	4
05	Thesis Proposal Development (0111AH305)	2
06	Traditional & Contemporary Festivals (0213AH306)	2
07	Illustration (0212AH307)	2
08	Museology (0213AH308)	2
09	Archival Studies: Conservation & Preservation (0322AH309)	2
10	Project Paper: Monograph (Artist) (0213AH310)	2

11	Art History Visual Study-Part III (0213AH311)	2
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Explore global art history and sharpen your critical thinking and communication skills for academic excellence and cultural insight.	PLO1 PLO3 PLO5	GS11 GS21 GS22	PS5 PS7 PS9	SDG4	AR1 AR2 AR7
	CLO2	Recognizing iconic artists and their masterpieces	PLO1 PLO7	GS12 GS31	PS8 PS6	SDG4	AR3 AR5
	CLO3	Articulate strong arguments, uphold interpretations, and participate in insightful discussions about art.	PLO3 PLO5	GS11 GS23 GS33	PS8 PS9 PS10	SDG4	AR4 AR6
	CLO4	Evaluate art pieces with insight and care, focusing on their visual aspects and historical context.	PLO1	GS21	PS7	SDG4	AR5

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Question Bank.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.37 BFA 4th Year Course: 0213AH401

Course Code: 0213AH401		Year: Fourth
Course Title	Art of Bangladesh: Post-Mughal to Modern	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course provides a knowledge of the evolution of Bangladesh art from colonial times to the present, with a focus on the artistic schools during Post-Mughal to colonial period, and the birth of modern artistic movements in the region.	
Course Objectives	The aim of this course is to: 01. discover how British colonialism and local art shaped Bengali art. 02. learn about Bangladeshi modern art and culture. 03. identify important Bangladeshi artists and their works. 04. encourage critical thinking about Bengali art's socio-political and cultural effects.	

Course Contents/Tasks		CLOs
01	Analyzing the artistic schools during Post-Mughal to colonial period in Bangladesh.	1, 3
02	Explore modern art movements and Bengal school growth.	1, 2
03	Analysis of important Bangladeshi artists and their works, and their socio-political background.	1, 3, 4
04	Submissions/Presentation.	4

Course Topic		Number of Classes
01	Post-Mughal & Colonial art foundations.	3
02	Nawabs of Bengal: patrons of art.	3
03	Colonial influences on art.	3
04	Bengal School of art: revival of tradition.	3
05	Modernism and abstraction.	3
06	Key artists and their contributions.	3
07	Folk art and traditional crafts.	3
08	Art and national identity.	3
09	Contemporary art practices.	3
10	Global influences and regional exchanges.	3

	Total Class and Time	30 classes 60 hours.
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Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine and evaluate significant art movements and artists in Bengal from the Company school to the contemporary era.	PLO1 PLO5 PLO7	GS11 GS34 GS41	PS5 PS6	SDG4	AR7 AR9
	CLO2	Analyze the influence of traditional and folk art forms on contemporary artistic practices in Bangladesh.	PLO1 PLO7	GS12 GS23	PS8 PS10	SDG4	AR5 AR6
	CLO3	Examine the impact of British colonization and socio-political dynamics on the art of Bangladesh.	PLO5 PLO8	GS33 GS35	PS6 PS7	SDG4	AR2 AR4
	CLO4	Analyze the function of art in mirroring cultural identity and societal transformations in Bangladesh.	PLO5 PLO8 PLO9	GS31 GS36	PS4 PS9	SDG4	AR3 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Haque, Enamul. Bangladesh: Splendours of the Past. Dhaka: UNESCO & National Museum of Bangladesh, 1985. 02. Zaman, Nisar Hossain. Art of Bangladesh: Modern and Contemporary. Dhaka: Charulata Publications, 2012. 03. Alam, Rafique. Contemporary Art in Bangladesh. Dhaka: Shilpakala Academy, 1990. 04. Kabir, Altaf Mahmud. The Evolution of Modern Art in Bangladesh. Dhaka: Bangla Academy, 2003. 05. Mookherjee, Ajit. Folk Art of Bengal: The Temple, the Village, the Home. New Delhi: South Asia Books, 1990. 06. Siddiqui, Kalim. Painting in Bangladesh: A Historical Overview. Dhaka: Shilpangan Publications, 2005. 07. Haider, Zainul Abedin. Zainul Abedin: His Life and Art. Dhaka: Bangladesh Shilpakala Academy, 1980. 08. Imam, Abu Hena Mustafa Kamal. Modern Art Movement in Bangladesh. Dhaka: University Press Limited, 2001. 09. Karim, Faizul Latif. Art and Nationalism in Bangladesh. Dhaka: Shuddhashar Publications, 2007.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.38 BFA 4th Year Course: 0213AH402

Course Code: 0213AH402		Year: Fourth
Course Title	Western Art: Romanticism to Abstract Expressionism	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	The course explores Western art from the 19th century to contemporary movements such as Impressionism, Post-Impressionism, Modernism, and Post-modernism and how social, political, and cultural changes shaped them.	
Course Objectives	The aim of this course is to: 01. learn about Western art from Impressionism to Contemporary Art. 02. examine how social, political, and cultural developments affect art. 03. discover major modern and contemporary artists' works. 04. explore the relationship between art and technology throughout the 19th and 20th centuries. 05. learn critical analysis and interpretation of historical art.	

Course Contents/Tasks		CLOs
01	Study of major Western art movements from Impressionism to Contemporary Art.	1
02	Exploration of key artists like Monet, Van Gogh, Picasso, and Warhol, focusing on their techniques and contributions.	3
03	Analysis of how social, political, and cultural changes shaped art, including industrialization, war, and global shifts.	2
04	Study of contemporary trends, digital and installation art, and key artworks and movements.	4
05	Submissions/Presentation.	1, 2, 3, 4

Course Topic		Number of Classes
01	Romanticism (Late 18th to Mid 19th century).	3
02	Realism (Mid 19th century).	3
03	Impressionism (Late 19th century).	3
04	Post-Impressionism (Late 19th century).	3
05	Fauvism (Early 20th century).	3
06	Expressionism (Early 20th century).	3
07	Cubism (Early 20th century).	3
08	Dada (Early 20th century).	3

09	Surrealism (Mid 20th century).	3
10	Abstract Expressionism (Mid 20th century) and Pop art.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Analyze Impressionism to Contemporary art critically.	PLO1 PLO5 PLO6 PLO9	GS11 GS22 GS41	PS7 PS8	SDG4	AR3 AR7
	CLO2	Assess how socio-political, cultural, and historical factors shaped Western art.	PLO3 PLO4 PLO5 PLO7	GS12 GS23 GS34	PS6 PS9	SDG4	AR2 AR5 AR9
	CLO3	Evaluate prominent artists' approaches and theoretical contributions.	PLO2 PLO5 PLO6 PLO9	GS21 GS32 GS35	PS6 PS8	SDG4	AR1 AR4 AR6
	CLO4	Interpret contemporary art practices, including digital and installation art, within their historical and cultural frameworks.	PLO5 PLO6 PLO7 PLO8	GS33 GS35 GS36	PS7 PS10	SDG4	AR3 AR5 AR7 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Laurie Adams, A History of Western Art, 1994. 02. Janson, H.W. The History of Art, Harry Abrams, New York, 1986. 03. E. H. Gombrich, The Story Of Art, Phaidon, London, 1968. 04. Gardner's, Art Through the Ages, 7th Edition, New York, 1976. 05. Honour, Hugh. Romanticism. London: Penguin Books, 1979. 06. Rosenblum, Robert. Transformations in Late Eighteenth Century Art. Princeton: Princeton University Press, 1967. 07. Vaughan, William. German Romantic Painting. New Haven: Yale University Press, 1994. 08. Harrison, Charles, and Paul Wood, eds. Art in Theory 1815–1900: An Anthology of Changing Ideas. Oxford: Blackwell Publishing, 1998. 09. Eisenman, Stephen F. Nineteenth Century Art: A Critical History. 4th ed. London: Thames & Hudson, 2011.
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	10. Chipp, Herschel B., ed. Theories of Modern Art: A Source Book by Artists and Critics. Berkeley: University of California Press, 1968. 11. Lucie-Smith, Edward. Movements in Art Since 1945. London: Thames & Hudson, 2001. 12. Sandler, Irving. The Triumph of American Painting: A History of Abstract Expressionism. New York: Harper & Row, 1970. 13. Harrison, Charles, and Paul Wood, eds. Art in Theory 1900–2000: An Anthology of Changing Ideas. Oxford: Blackwell Publishing, 2002. 14. Arnason, H. Harvard, and Elizabeth C. Mansfield. History of Modern Art: Painting, Sculpture, Architecture, Photography. 7th ed. Boston: Pearson, 2012. 15. অশোক মিত্র, পশ্চিম ইউরোপের চিত্রকলা, কলকাতা: আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, ১৯৯১। 16. ড. রফিকুল আলম, পাশ্চাত্য শিল্পের ইতিহাস, বাংলা একাডেমী, ঢাকা, ১৯৯৪।
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.39 BFA 4th Year Course: 0213AH403

Course Code: 0213AH403		Year: Fourth
Course Title	Aesthetic & Art Appreciation	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	The course helps students think critically and understand art better by exploring different artistic forms, showing how art reflects cultural, historical, and social contexts.	
Course Objectives	The aim of this course is to: 01. develop critical analysis skills through the interpretation of various artistic forms with aesthetic principles. 02. boost cultural understanding through the examination of the historical and social backgrounds of various art movements. 03. encourage students to connect with art by reflecting on their feelings and thoughts. 04. promote interdisciplinary thinking by exploring the links between art and fields such as history and philosophy. 05. enhance skills to analyze and appreciate visual imagery for better visual literacy.	

Course Contents/Tasks		CLOs
01	Overview of aesthetic principles and methods for analyzing art, along with key art movements.	1
02	Study of how art reflects cultural, social, and political changes, and connects to historical events and philosophies.	3, 4
03	Art's relationships with philosophy, history, and literature, and its influence on intellectual and cultural movements.	3
04	Personal engagement with art through reflective journaling and class discussions to explore emotional and intellectual responses.	1, 2
05	Submissions/Presentation.	1, 2, 4

Course Topic		Number of Classes
01	Definition of aesthetics and historical development.	3
02	Philosophy of art.	3
03	Elements of art.	3
04	Principles of design.	3
05	Art movements and styles.	3
06	Art interpretation and analysis.	3

07	Aesthetic theories.	3
08	Art criticism and discourse.	3
09	Aesthetic experience.	3
10	Art and society.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine and understand art through aesthetic principles, identifying symbolism and cultural importance.	PLO1 PLO5 PLO7 PLO8	GS11 GS22 GS35	PS6 PS8	SDG4	AR2 AR4 AR6
	CLO2	Explore your feelings and thoughts about art.	PLO4 PLO6 PLO8 PLO9	GS13 GS23 GS36	PS5 PS7	SDG4	AR3 AR7 AR9 AR10
	CLO3	Link art to philosophy, history, and literature, grasping its influence on larger movements.	PLO3 PLO5 PLO7	GS14 GS25 GS33	PS7 PS9	SDG4	AR1 AR5
	CLO4	Assess the influence of art on social, political, and historical settings.	PLO5 PLO6 PLO8 PLO9	GS15 GS34 GS41	PS8 PS10	SDG4	AR4 AR6 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	০১. অরুণ ভট্টাচার্য, নন্দনতত্ত্বের সূত্র, শিল্পশাস্ত্র: সৌন্দর্যদর্শন: সংগীতে সুন্দরের ধারণা, কলিকাতা: বলাকা পুস্তক বিপণি, ১৯৯৬। ০২. অবনীন্দ্রনাথ ঠাকুর, বাগেশ্বরী শিল্প প্রবন্ধাবলী, কলকাতা: রূপা অ্যান্ড কোম্পানী, ১৯৮৮। ০৩. অজয়কুমার ঘোষ, লিও টলষ্টয়, নন্দনতত্ত্ব-জিজ্ঞাসা, তরুণ মুখোপাধ্যায় (সম্পাদিত), কলকাতা: পুস্তক বিপণী, নভেম্বর ১৯৯৪। ০৪. অলোক মুখোপাধ্যায়, চিত্রদর্শন, কলকাতা: রঞ্জনসেন গুপ্ত, ১৩৯৪। ০৫. ড. সুধীর কুমার নন্দী, নন্দনতত্ত্ব, কলকাতা: পশ্চিমবঙ্গ রাজ্য পুস্তক পর্ষদ, ১৯৮৪। ০৬. Beardsley, Monroe C. Aesthetics: Problems in the Philosophy of Criticism. 2nd ed. New York: Harcourt Brace Jovanovich, 1981.
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	07. Dewey, John. Art as Experience. New York: Minton, Balch & Company, 1934. 08. Stolnitz, Jerome. Aesthetics and Philosophy of Art Criticism: A Critical Introduction. Boston: Houghton Mifflin, 1960. 09. Dickie, George. Art and the Aesthetic: An Institutional Analysis. Ithaca, NY: Cornell University Press, 1974. 10. Danto, Arthur C. The Transfiguration of the Commonplace: A Philosophy of Art. Cambridge, MA: Harvard University Press, 1981. 11. Gadamer, Hans-Georg. The Relevance of the Beautiful and Other Essays. Edited by Robert Bernasconi. Cambridge: Cambridge University Press, 1986. 12. Kant, Immanuel. Critique of Judgment. Translated by Werner S. Pluhar. Indianapolis: Hackett Publishing, 1987. 13. Scruton, Roger. Beauty: A Very Short Introduction. Oxford: Oxford University Press, 2011. 14. Sontag, Susan. Against Interpretation and Other Essays. New York: Farrar, Straus and Giroux, 1966. 15. Freeland, Cynthia. But Is It Art? An Introduction to Art Theory. Oxford: Oxford University Press, 2001. 16. Lionello Ventury, History of Art Criticism, trns. Charles Mariott (New York. 1939) 17. Ananda K Coomaraswami, Chritian and Oriental Philosophy of Art, Dover Publication, Inc., New York.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.40 BFA 4th Year Course: 0213AH404

Course Code: 0213AH404		Year: Fourth
Course Title	Art Historiography	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	The course examines the development of art history and its methods, highlighting how cultural, social, and theoretical contexts have influenced art interpretations. It builds essential skills for participating in and contributing to academic discussions in the area.	
Course Objectives	The aim of this course is to: 01. examine the evolution and techniques of art historiography, highlighting changes in art interpretation. 02. grasp the impact of cultural, social, and theoretical frameworks on art history. 03. examine important discussions and movements that have influenced contemporary art history. 04. explore how art history aids in grasping cultural and historical contexts. 05. build research skills for participating in and adding to art historical scholarship.	

Course Contents/Tasks		CLOs
01	Overview of key historiographical methods and the evolution of art history.	1
02	Study of influential art historians and their contributions, focusing on classical, modern, and contemporary theories.	3
03	Cultural, social, and political contexts in art history, examining how these factors shape the writing and interpretation of art.	2
04	Major historiographical debates, including postmodern and decolonial approaches in art history.	4
05	Submissions/Presentation.	1, 2, 3, 4

Course Topic		Number of Classes
01	Introduction to art historiography.	4
02	Historical evolution.	4
03	Methodologies and approaches.	4
04	Key figures and contributions.	6
05	Contemporary debates and revisions.	4
06	Interdisciplinary approaches.	4
07	Future directions, AI literacy and ethical application of AI.	4

	Total Class and Time	30 classes 30 hours
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Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine how art historiography has changed over time and the main methods applied in various historical contexts.	PLO1 PLO5 PLO8	GS11 GS22	PS5 PS6	SDG4	AR1 AR3 AR6
	CLO2	Recognize how cultural, social, and political contexts shape art history.	PLO5 PLO6 PLO7 PLO8	GS14 GS23 GS36	PS4 PS8 PS9	SDG4	AR2 AR4
	CLO3	Assess the roles of prominent art historians and how their significant writings have influenced the .	PLO1 PLO3 PLO6 PLO9	GS13 GS24 GS33	PS6 PS7 PS10	SDG4	AR3 AR5 AR9
	CLO4	Analyze current topics in art history, focusing on postmodern and decolonial viewpoints.	PLO6 PLO7 PLO8 PLO9	GS15 GS26 GS33	PS8 PS9	SDG4	AR4 AR7 AR10

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Lionello Ventury, History of Art Criticism, trans. Charles Mariott (New York, 1939). 02. Art Historiography and Iconologies Between West and East- 1st Edition, Edited By Wojciech Bałus, Magdalena Kunińska. 03. Preziosi, Donald, ed. The Art of Art History: A Critical Anthology. Oxford: Oxford University Press, 1998. 04. Holly, Michael Ann. Past Looking: Historical Imagination and the Rhetoric of the Image. Ithaca, NY: Cornell University Press, 1996. 05. D'Alleva, Anne. Methods and Theories of Art History. 2nd ed. London: Laurence King Publishing, 2012. 06. Carrier, David. Principles of Art History Writing. University Park, PA: Pennsylvania State University Press, 1991. 07. Baxandall, Michael. Patterns of Intention: On the Historical Explanation of Pictures. New Haven: Yale University Press, 1985. 08. Belting, Hans. The End of the History of Art? Translated by Christopher S. Wood. Chicago: University of Chicago Press, 1987.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.41 BFA 4th Year Course: 0111AH405

Course Code: 0111AH405		Year: Fourth
Course Title	Introduction to Pedagogy & Art Therapy	
Course Status	Core	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course enables students to explore how art connects with education and therapy, showing how it can promote learning, self-expression, and emotional healing.	
Course Objectives	The aim of this course is to: 01. introduce key principles of pedagogy and art therapy. 02. teach students how to integrate art therapy into educational settings. 03. help students create inclusive, supportive learning environments. 04. develop skills in assessing and reflecting on pedagogical practices. 05. prepare students to use art for emotional healing and personal growth.	

Course Contents/Tasks		CLOs
01	Overview of foundational art education theories and pedagogical approaches.	1
02	Exploration of various art therapy techniques and their application in different settings.	2
03	Relevance of art pedagogy to art therapy and practical exercises on creating inclusive, trauma-informed learning environments.	3
04	Case studies and discussions on the use of art for emotional expression and healing and evaluations of pedagogical practices in art therapy.	4
05	Submissions/Presentation.	1, 2

Course Topic		Number of Classes
01	Foundations of pedagogy and art therapy.	3
02	The role of art in education and therapy.	3
03	Art therapy techniques and methods.	3
04	Pedagogical theories and practices.	3
05	Integrating art into pedagogical practices.	3
06	Developmental psychology and art therapy.	3
07	Assessment and evaluation in art therapy.	3
08	Cultural sensitivity in pedagogy and art therapy.	3
09	Ethical and professional standards.	3

10	Practical applications of art therapy in education.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Exhibit a comprehensive comprehension of fundamental art pedagogy theories and their implementation in instructional methodologies.	PLO1 PLO5 PLO7	GS11 GS21 GS33	PS8 PS9	SDG4	AR1 AR3 AR7 AR10
	CLO2	Incorporate art therapy methodologies into school environments to facilitate emotional expression and foster personal development.	PLO3 PLO4 PLO6 PLO9	GS12 GS22 GS45	PS5 PS6 PS7	SDG4	AR2 AR5 AR8
	CLO3	Develop inclusive, trauma-informed settings and implement diverse art-based interventions that promote creativity and emotional recovery.	PLO5 PLO6 PLO8 PLO9	GS13 GS34	PS7 PS8 PS10	SDG4	AR4 AR6 AR9
	CLO4	Conduct a critical evaluation and reflection on pedagogical methodologies in art therapy to improve practice and outcomes.	PLO4 PLO5 PLO6 PLO7	GS22 GS33 GS44	PS8 PS9 PS10	SDG4	AR3 AR7 AR10

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. The Handbook of Educational Theories, Beverly Irby, Genevieve H. Brown, Rafael Lara-Alecio, Dr. Shirley A. Jackson, IAP, 2013. 02. Healing Arts: The History of Art Therapy, Susan Hogan, Jessica Kingsley Publishers, 2001. 03. Eisner, Elliot W. The Arts and the Creation of Mind. New Haven: Yale University Press, 2002. 04. Freire, Paulo. Pedagogy of the Oppressed. Translated by Myra Bergman Ramos. New York: Continuum, 2000. 05. Dewey, John. Experience and Education. New York: Macmillan, 1938. 06. Greene, Maxine. Releasing the Imagination: Essays on Education, the Arts, and Social Change. San Francisco: Jossey-Bass, 1995. 07. Addison, Nicholas, and Lesley Burgess. Understanding Art Education: Engaging Reflexively with Practice. London: Routledge, 2010.
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	08. Malchiodi, Cathy A. <i>The Art Therapy Sourcebook</i>. New York: McGraw-Hill, 2006. 09. Kramer, Edith. <i>Art as Therapy with Children</i>. New York: Schocken Books, 1971. 10. Rubin, Judith A. <i>The Art of Art Therapy: What Every Art Therapist Needs to Know</i>. 2nd ed. New York: Routledge, 2016. 11. Moon, Bruce L. <i>Art-Based Group Therapy: Theory and Practice</i>. Springfield, IL: Charles C. Thomas, 1994. 12. McNiff, Shaun. <i>Art Heals: How Creativity Cures the Soul</i>. Boston: Shambhala Publications, 2004. 13. Freire, P. (1970). <i>Pedagogy of the Oppressed</i>. Continuum. 14. Dewey, J. (1938). <i>Experience and Education</i>. Kappa Delta Pi. 15. Vygotsky, L. (1978). <i>Mind in Society: Development of Higher Psychological Processes</i>. Harvard UP. 16. Eisner, E. (2002). <i>The Arts and the Creation of Mind</i>. Yale UP. 17. Greene, M. (2001). <i>Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education</i>. Teachers College Press. 18. Hetland, L., et al. (2013). <i>Studio Thinking 2: The Real Benefits of Visual Arts Education</i>. Teachers College Press.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.42 BFA 4th Year Course: 0213AH406

Course Code: 0213AH406		Year: Fourth
Course Title	Research Paper (Based on Art History & Cultural Heritage of Bangladesh)	
Course Status	Capstone	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course offers students the opportunity to critically evaluate the historical, cultural, and socio-political settings of Bangladeshi art, while cultivating research and analytical abilities to provide innovative contributions to the area.	
Course Objectives	The aim of this course is to: 01. examine the historical and cultural importance of traditional art forms in Bangladesh. 02. analyze options for the conservation and enhancement of intangible cultural heritage. 03. assess the aesthetic, symbolic, and socio-political significance inherent in essential cultural practices. 04. comprehend the influence of modernity on the development and viability of traditional art forms.	

Course Contents/Tasks		CLOs
01	Study of the historical and cultural context of traditional Bangladeshi art forms.	1
02	Exploration of strategies for preserving intangible cultural heritage.	3
03	Case studies on significant cultural events and their aesthetic and symbolic meanings.	2
04	Discussion on the balance between tradition and modernity in cultural art.	4
05	Submissions/Presentation.	1, 3, 4

Course Topic		Number of Classes
01	Dissertation planning and proposal.	3
02	Literature review.	3
03	Research design and methodology.	3
04	Data collection.	3
05	Data analysis.	3
06	Writing the dissertation.	3
07	Supervision and feedback.	3
08	Ethical considerations, AI literacy and ethical application of AI.	3

09	Presentation and defense.	3
10	Publishing and dissemination.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Examine the importance of traditional art forms in Bangladesh from cultural and historical perspectives.	PLO1 PLO5	GS11 GS21	PS8 PS9	SDG4	AR1 AR3
	CLO2	Assess how cultural art influences national identity and promotes unity.	PLO4 PLO7 PLO8	GS12 GS23 GS33	PS5 PS6 PS7	SDG4	AR2 AR7 AR10
	CLO3	Implement methods to safeguard and enhance intangible cultural heritage.	PLO1 PLO9	GS13 GS24	PS6 PS10	SDG4	AR4 AR8
	CLO4	Analyze the visual and symbolic significance of important cultural practices and evaluate how modernity influences traditional art forms.	PLO5 PLO6 PLO8	GS21 GS31 GS32 GS45	PS7 PS9 PS10	SDG4	AR5 AR6 AR9

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Defense

Learning Materials

Recommended Readings	01. তোফায়েল আহমেদ, লোকশিল্পের ভূবনে, ঢাকা : বাংলা একাডেমী, ১৯৯৪। 02. জগমোহন মুখোপাধ্যায়, গবেষণাপত্র অনুসন্ধান ও রচনা, কলকাতা: আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, ১৯৯২। 03. C. R. Kothari, Research Methodology: Methods and Techniques, 1985. 04. Cultural Survey Of Bangladesh: Art And Crafts (Volume 8) Hardcover-2007, By Lala Rukh Selim (Editor).
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.43 BFA 4th Year Course: 0414AH407

Course Code: 0414AH407		Year: Fourth
Course Title	Marketing & Communication	
Course Status	GED	Theory
Credit	4.0	
Prerequisite(s)	None	
Rationale	This course offers students a clear understanding of marketing strategies and communication practices, focusing on the blend of traditional and digital media to connect with target audiences and its significance in art practice.	
Course Objectives	The aim of this course is to: 01. figure out marketing strategies and communication practices in the context of art. 02. learn the use of traditional and digital media for audience engagement. 03. understand how communication promotes art and cultural practices. 04. assess the impact of marketing on the success of art projects. 05. apply marketing principles to real-world art scenarios.	

Course Contents/Tasks		CLOs
01	Study of key marketing strategies and communication practices, significance in enhancing the visibility and reach of art.	1
02	Exploration of traditional and digital media tools, AI literacy, ethical application of AI	2, 3
03	Case studies on successful art marketing campaigns and their impact.	2, 4
04	Hands-on projects to develop marketing strategies for art-related initiatives.	3, 4
05	Submissions/Presentation.	3, 4

Course Topic		Number of Classes
01	Introduction to business.	3
02	Marketing: Marketing strategy, product, price, distribution and promotion.	3
03	Business communication: Brand management and corporate communication.	3
04	Principles of marketing.	3
05	Financial management.	3
06	Consumer behavior and marketing psychology.	3
07	Public relations and media relations.	3
08	Digital marketing and social media strategies.	3
09	Ethics and legal aspects in marketing communication.	3

10	Marketing research.	3
	Total Class and Time	30 classes 60 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Show a thorough awareness of art marketing and communication tactics.	PLO1 PLO2 PLO7	GS11 GS33	PS6 PS7 PS10	SDG4	AR1 AR3
	CLO2	Critically assess how communication promotes and sustains art endeavors.	PLO3 PLO4 PLO5	GS13 GS25 GS35	PS5 PS8	SDG4	AR2 AR7 AR9
	CLO3	Art initiative strategic marketing plans should meet audience demands and company goals.	PLO2 PLO5 PLO8	GS14 GS26	PS7 PS10	SDG4	AR3 AR6
	CLO4	Examine how marketing and communication affect art practice visibility and success.	PLO6 PLO7 PLO9	GS15 GS27 GS38	PS4 PS9 PS11	SDG4	AR5 AR8

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	- হামিদ, আব্দুল, মার্কেটিংয়ের সহজপাঠ, ঢাকা ২০২৩। - হামিদ, আব্দুল, মার্কেটিং স্ট্রাটেজি, স্বরে অ, ঢাকা ২০২৪। - হামিদ, আব্দুল, মস্তিষ্কের মালিকানা, স্বরে অ, ঢাকা ২০২৩। - হামিদ, আব্দুল, হৃদয়ের মালিকানা, স্বরে অ, ঢাকা ২০২৩। - Dewey, John. Experience and Education. New York: Macmillan, 1938. - Greene, Maxine. Releasing the Imagination: Essays on Education, the Arts, and Social Change. San Francisco: Jossey-Bass, 1995. - Addison, Nicholas, and Lesley Burgess. Understanding Art Education: Engaging Reflexively with Practice. London: Routledge, 2010. - Malchiodi, Cathy A. The Art Therapy Sourcebook. New York: McGraw-Hill, 2006. - Kramer, Edith. Art as Therapy with Children. New York: Schocken Books, 1971. - Principles of Marketing-13th Edition, Philip Kotler - Fundamentals of Marketing, W. J. Stanton - Essentials of Marketing, E. J. McCarthy & W. D. Perrault
Supplementary Readings	- According to the instructions. - Relevant websites.

19.44 BFA 4th Year Course: 0414AH408

Course Code: 0414AH408		Year: Fourth
Course Title	Exhibition & Art Marketing-Part I	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course teaches curatorial approaches, audience interaction, and promotional strategies to increase art market awareness and success.	
Course Objectives	The aim of this course is to: 01. enhance skills in organizing and curating art exhibitions. 02. explore effective audience engagement strategies in art events. 03. develop promotional techniques for enhancing art visibility and market success. 04. utilize marketing principles in the planning and execution of art exhibitions.	

Course Contents/Tasks		CLOs
01	Introduction to exhibition planning, design, and curatorial practices.	1
02	Study of audience engagement strategies for art exhibitions and events.	2
03	Analysis of case studies and exploration of promotional tools and techniques for marketing art.	3
04	Hands-on projects involving the creation and marketing of a mock art exhibition.	4
05	Submissions/Presentation.	1, 4

Course Topic		Number of Classes
01	Introduction to art marketing, fundamentals of art marketing.	4
02	Exhibition planning and management.	4
03	Audience development and engagement.	4
04	Public relations and media outreach.	4
05	Legal and ethical considerations in art marketing.	4
06	Evaluation and impact assessment.	4
07	Taxation & auditing.	4
08	Sponsorship and fundraising in the arts.	2
	Total Class and Time	30 classes 30 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Effectively plan, arrange, and curate art shows.	PLO1 PLO3 PLO9	GS12 GS33	PS6 PS8	SDG4	AR2 AR5
	CLO2	Use audience engagement to boost the art event effect.	PLO3 PLO8	GS15 GS22 GS27	PS7 PS9	SDG4	AR3 AR7
	CLO3	Promote art to boost its marketability.	PLO2 PLO5 PLO6	GS11 GS18 GS30	PS4 PS5 PS10	SDG4	AR1 AR8 AR9
	CLO4	Art show marketing plans should follow curatorial and promotional best practices.	PLO5 PLO7 PLO9	GS13 GS25 GS31	PS6 PS8 PS9	SDG4	AR4 AR6

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces, Adrian George, 2015. 02. Inside the White Cube: The Ideology of the Gallery Space, Brian O'Doherty, 1989. 03. 6.Principles of Marketing, Philip Kotler and Gary Armstrong (14th edition). 04. Automated Client Attraction, Daniel Levis. 05. Advertising and Promotion: An Integrated Marketing Communication, George E. Belch and Michael E. Belch. 06. Integrated Advertising, Promotion and Marketing Communications, Kenneth E. Clow and Donald E. Baack. 07. Dean, David. Museum Exhibition: Theory and Practice. London: Routledge, 1996. 08. Greenberg, Reesa, Bruce W. Ferguson, and Sandy Nairne, eds. Thinking about Exhibitions. London: Routledge, 1996. 09. Klonk, Charlotte. Spaces of Experience: Art Gallery Interiors from 1800 to 2000. New Haven: Yale University Press, 2009. 10. Macdonald, Sharon, ed. A Companion to Museum Studies. Malden, MA: Wiley-Blackwell, 2006. 11. Thompson, Don. The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art. New York: Palgrave Macmillan, 2008. 12. Alexander, Victoria D. Sociology of the Arts: Exploring Fine and Popular Forms. Malden, MA: Wiley-Blackwell, 2003. 13. Rentschler, Ruth, and Anne-Marie Hede. Museum Marketing: Competing in the Global Marketplace. Oxford: Butterworth-Heinemann, 2007. 14. Bhandari, Heather Darcy, and Jonathan Melber. Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career. New York: Free Press, 2009.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.45 BFA 4th Year Course: 0414AH409

Course Code: 0414AH409		Year: Fourth
Course Title	Exhibition & Art Marketing-Part II	
Course Status	Core	Sessional
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course enhances core abilities to investigate advanced strategies for arranging large-scale exhibitions and marketing art using digital resources, worldwide trends, and novel promotional tactics for art market success.	
Course Objectives	The aim of this course is to: 01. specialize in large-scale art exhibition organization and curation. 02. examine art promotion methods and digital marketing strategies. 03. assess the worldwide trends' effects on art exhibitions and marketing. 04. boost art event awareness and success with unique promotion.	

Course Contents/Tasks		CLOs
01	Advanced strategies for organizing and curating, and global art market trends and their influence on exhibitions.	1
02	Exploration of digital marketing tools and social media for art promotion.	2, 3
03	Development of innovative promotional tactics for engaging diverse audiences.	3, 4
04	Case studies and practical projects focused on branding, sponsorships, and exhibition management.	1, 3
05	Submissions/Presentation.	1, 2, 3, 4

Course Topic (Teacher's Choice)		Number of Classes
01	Developing a complete exhibition proposal including theme, artist list, layout plan, and promotional concept: Theme, artist list, layout, promotion.	3
02	Designing and installing a small-scale mock exhibition with curatorial text, wall layout, and object labels.	3
03	Creating a visual branding package for an art exhibition including logo, poster, invitation card, and social media post.	2
04	Writing a press release and media kit for an upcoming student exhibition with targeted outreach strategy: Exhibition, headline, media kit, targeted outreach etc.	2
05	Developing a marketing plan for an art event including budgeting, timelines, and promotional channels.	3
06	Conducting audience research and designing an engagement strategy using surveys or observation methods.	3

07	Producing a short video or digital teaser promoting an exhibition or artist.	4
08	Developing a sponsorship pitch deck for an art exhibition with mock letters and partnership strategy.	3
09	Designing and simulating a sales booth or art fair stall for a selected artist or art product line.	2
10	Creating a digital catalog or zine featuring artists and artworks from a class-organized exhibition/simulate a gallery tour as a docent or exhibition guide with emphasis on audience communication.	3
11	If an exhibition is ongoing during the course, students may be involved in real-time tasks such as photography for archive, documentation, guided tours, marketing support, or post-exhibition review, as decided by the course teacher.	2
	Total Class and Time	30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Expertise in arranging and curating large-scale art exhibits and worldwide art market trends.	PLO1 PLO5 PLO7 PLO9	GS11 GS22 GS33 GS44	PS5 PS7 PS9	SDG4	AR1 AR3 AR5 AR7
	CLO2	Promote art with digital marketing and social media.	PLO2 PLO3 PLO6 PLO9	GS12 GS21 GS34	PS6 PS8	SDG4	AR2 AR4 AR6
	CLO3	Create creative art promotion strategies to reach varied audiences.	PLO3 PLO4 PLO5 PLO8	GS13 GS23	PS4 PS6 PS10 PS11	SDG4	AR3 AR5 AR9 AR10
	CLO4	Develop and implement art exhibition marketing strategies.	PLO3 PLO4 PLO6 PLO9	GS14 GS24 GS31 GS32	PS7 PS8 PS9	SDG4	AR4 AR6

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. The Curator's Handbook: Museums, Commercial Galleries, Independent Spaces, Adrian George, 2015. 02. Inside the White Cube: The Ideology of Gallery Space, Brian O'Doherty, 1986. 03. Principles of Marketing, Philip Kotler and Gary Armstrong (14th edition). 04. Advertising and Promotion: An Integrated Marketing Communication, George E. Belch and Michael E. Belch. 05. Integrated Advertising, Promotion and Marketing Communications, Kenneth E. Clow and Donald E. Baack.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.46 BFA 4th Year Course: 0213AH410

Course Code: 0213AH410		Year: Fourth
Course Title	Study Tour & Presentation Project	
Course Status	GED	Sessional
Credit	2.0	
Prerequisite(s)	None	
Rationale	Students will participate in a guided study tour of cultural institutions and a presenting project to improve their research, critical thinking, and communication abilities in art forms.	
Course Objectives	The aim of this course is to: 01. expose students to artistic activities. 02. explore art institutes, exhibitions, and cultural venues to improve research abilities. 03. improve presenting and communication abilities through project preparation. 04. promote creative and cultural management critique. 05. allow students to integrate field experiences into academic presentations.	

Course Contents/Tasks		CLOs
01	Participation in a guided study tour of art institutions, galleries, and cultural sites.	2
02	Research and exploration of global art practices, exhibitions, and cultural management strategies.	1, 2
03	Comprehensive project based on field observations and research.	1, 3
04	Submissions/Presentation.	3, 4

Course Topic		Number of Classes
01	Pre-tour research on historical, cultural, and artistic context of the selected site.	2
02	On-site observation and documentation of architectural elements, artworks, and spatial aesthetics/visual sketching and photography focusing on iconography, material culture, and setting.	4
03	Field journal development integrating drawings, notes, timelines, and material analysis.	2
04	Oral history collection or interviews with local artisans, heritage workers, or curators.	4
05	Post-tour group presentation connecting site experience with relevant art historical themes.	2
06	Comparative study between the visited site and similar examples from other periods or regions.	2
07	Creation of a site-based visual archive or mock exhibition proposal using field data.	2

08	Mapping the site's spatial, architectural, and cultural layers through drawings and descriptions.	4
09	Critical discussion on conservation status, heritage politics, or museumization of the site and design of educational outreach material (e.g., brochures, learning kits) based on the visit.	6
10	Project Paper: Final project presentation synthesizing all collected material, analysis, and creative interpretation.	2
	Total Class and Time	30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Analyze worldwide art practices and cultural institutions using primary and secondary sources.	PLO1 PLO2 PLO6 PLO7	GS12 GS21 GS33	PS5 PS6 PS8	SDG4	AR1 AR4 AR6
	CLO2	Examine art and culture using critical and theoretical methods.	PLO5 PLO6 PLO7	GS13 GS22	PS4 PS7	SDG4	AR2 AR5
	CLO3	Use field experiences and academic research to create a well-organized, creative presentation.	PLO2 PLO3 PLO9	GS15 GS24 GS32 GS35	PS2 PS6 PS10 PS11	SDG4	AR3 AR7 AR9 AR10
	CLO4	Show academic communication and critical analysis by clearly presenting findings.	PLO3 PLO4 PLO9	GS11 GS14 GS25	PS3 PS6 PS9	SDG4	AR1 AR8 AR10

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Demonstration	Self-assessment
CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. জগমোহন মুখোপাধ্যায়, গবেষণাপত্র অনুসন্ধান ও রচনা, কলকাতা: আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, ১৯৯২। 02. C. R. Kothari, Research Methodology: Methods and Techniques, 1985.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.47 BFA 4th Year Course: 0213AH411

Course Code: 0213AH411		Year: Fourth
Course Title	Art History Visual Study-Part IV	
Course Status	Core	Sessional
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course emphasizes visual components, symbolism, and socio-historical aspects to improve students' art interpretation and understanding of art's significance in culture and history.	
Course Objectives	The aim of this course is to: 01. refine analysis of formal visual elements of art within a theoretical approach. 02. apply constructive methods to decode symbolism and themes in art. 03. examine socio-historical contexts that shape artistic creation and reception. 04. develop critical thinking and advanced visual literacy in art interpretation.	

Course Contents/Tasks		CLOs
01	Study of formal elements, composition, and style in artworks and in-depth study of significant artworks.	1, 2
02	Art historical approaches and analysis of art within its historical, cultural, and social context.	2
03	Introduction to scholarly research methods in art history, critical art analysis and writing skills, AI literacy and ethical application of AI.	3
04	Submissions/Presentation.	4

Course Topic		Number of Classes
01	Visual timeline of Bangladeshi modern art.	4
02	Poster on SM Sultan's philosophy and style/Analysis board: Zainul vs Quamrul — stylistic differences.	4
03	Recreating an art piece from the Calcutta Group.	2
04	Mood board inspired by Romanticism in Western art / Color study based on Monet's Impressionist palette.	4
05	Abstract Expressionism: canvas experiment with Pollock's method.	2
06	Visual diagram of key aesthetic theories/Chart on Western vs Eastern aesthetic values.	4
07	Research-based poster on lost Bangladeshi artworks / Brochure for a mock art marketing campaign.	4
08	Photo essay from study tour site.	2

09	Presentation board: site history + personal reflection.	4
	Total Class and Time	30 classes 45 hours

Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Analyze art's formal features and composition for aesthetic and technical understanding.	PLO1 PLO2 PLO5 PLO7	GS11 GS22 GS35	PS3 PS5 PS7	SDG4	AR1 AR4 AR6
	CLO2	Critically evaluate art and its environment.	PLO4 PLO5 PLO7	GS13 GS24	PS6 PS9	SDG4	AR2 AR5
	CLO3	Critically analyze art historical studies using scholarly research methodologies.	PLO2 PLO5 PLO6 PLO8	GS12 GS23 GS31	PS4 PS6 PS8	SDG4	AR3 AR7 AR9
	CLO4	Art historical arguments should be written and spoken well.	PLO2 PLO3 PLO4 PLO9	GS14 GS21 GS25 GS34	PS2 PS3 PS10 PS11	SDG4	AR1 AR8 AR10

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1, CLO2	Lecture and One-to-One Instructions	Performance Assessment
CLO3, CLO4	Problem-based Learning and Team Teaching	Submission and Final Exam

Learning Materials

Recommended Readings	01. আব্দুস সাভার, শিল্পের উপকরণ ও ব্যবহার পদ্ধতি, কনটেম্পোরারী কনসেন্ট, ঢাকা ১৯৮৯। 02. Max Doerner, The Materials of the Artist and their use in painting with notes on the Technique of old Masters, Rev. Edn. Harcourt. Brace and Co., New York, 1949. 03. Hillairre Hiller, Notes On the Technique of Painting. Faber and Faber Ltd. London. 04. William Zorach, The Methods and Material of Sculpture. 05. A Dictionary of Art Terms and Techniques Ralph Mayer, New York, Thomas Y. Crowell Company, 1969, London, 1970. 06. A Dictionary of Art Terms, Reginald Hagger, London, George Rainbird, Ltd., 1962. 07. Robinson R., Poetry, Paintings and Ideas 1885-1914. London: Macmillan, 1985.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

19.48 BFA 4th Year Course: 0213AH412

Course Code: 0213AH412		Year: Fourth
Course Title	Viva: Art History Question & Quiz	
Course Status	Core	Theory
Credit	2.0	
Prerequisite(s)	None	
Rationale	This course acts as a complete assessment tool for students' comprehension of topics covered during the academic year.	
Course Objectives	The aim of this course is to: 01. assess knowledge of the course. 02. evaluate understanding of specialized topics. 03. test the ability to synthesize concepts from various courses. 04. improve oral communication of art historical concepts.	

Course Contents/Tasks		CLOs
01	Understand key art movements.	1
02	Analyze significant works of art.	1, 2
03	Engage in critical discussion.	3
04	Test and challenge knowledge.	1, 4
05	Improve communication.	1, 3

Course Topic		Number of Classes
01	Art of Bangladesh: Post-Mughal to Modern (0213AH401)	4
02	Western Art: Romanticism to Abstract Expressionism (0213AH402)	4
03	Aesthetic & Art Appreciation (0213AH403)	4
04	Art Historiography (0213AH404)	2
05	Introduction to Pedagogy & Art Therapy (0111AH405)	4
06	Research Paper (Based on Art History & Cultural Heritage of Bangladesh) (0213AH406)	2
07	Marketing & Communication (0414AH407)	2
08	Exhibition & Art Marketing-Part I, II (0414AH408, 0414AH409)	4
09	Study Tour & Presentation Project (0213AH410)	2
10	Art History Visual Study-Part IV (0213AH411)	2

	Total Class and Time	30 classes 30 hours
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Course Learning Outcomes (CLOs)	Upon successful completion of the course, the students will be able to:		Mapping with				
			PLOs	GSs	PSs	SDGs	ARs
	CLO1	Explore global art history and sharpen your critical thinking and communication skills for academic excellence and cultural insight.	PLO1 PLO3 PLO5	GS11 GS21 GS22	PS5 PS7 PS9	SDG4	AR1 AR2 AR7
	CLO2	Recognizing iconic artists and their masterpieces.	PLO1 PLO7	GS12 GS31	PS8 PS6	SDG4	AR3 AR5
	CLO3	Articulate strong arguments, uphold interpretations, and participate in insightful discussions about art.	PLO3 PLO5	GS11 GS23 GS33	PS8 PS9 PS10	SDG4	AR4 AR6
	CLO4	Evaluate art pieces with insight and care, focusing on their visual aspects and historical context.	PLO1	GS21	PS7	SDG4	AR5

Mapping CLOs with the Teaching-Learning and Assessment Strategy

CLOs	Teaching-Learning Strategy	Assessment Strategy
CLO1	Lecture and Presentation	Quiz
CLO2	Lecture and Team Teaching	Assignment and Class Test
CLO3, CLO4	Lecture and Group Discussion	Final Exam

Learning Materials

Recommended Readings	01. Question Bank.
Supplementary Readings	01. According to the instructions. 02. Relevant websites.

20. Grading and Evaluation

20.1: Grading Scale

a) Letter Grades and corresponding Grade Points will be awarded following provisions shown below:

Numerical Grade	Letter Grade	Grade Point
80% or above	A+ (A plus)	4.00
75 to less than 80%	A (A regular)	3.75
70 to less than 75%	A- (A minus)	3.50
65 to less than 70%	B+ (B plus)	3.25
60 to less than 65%	B (B regular)	3.00
55 to less than 60%	B- (B minus)	2.75
50 to less than 55%	C+ (C plus)	2.50
45 to less than 50%	C (regular)	2.25
40 to less than 45%	D	2.00
Less than 40%	F	00
Incomplete	I	
Withdrawn	W	
Continuation (for the project, thesis design, etc. course)	X	

20.1.1: Evaluation of Theory Courses

a) Assessment pattern:

(i) Continuous Internal Evaluation (CIE): (out of 40 marks)

Bloom's Category	Class Participation	Tutorial	Assignment
Remember	☒	☒	
Understand	☒	☒	☒
Apply	☒	☒	☒
Analyze	☒	☒	☒
Evaluate	☒	☒	☒
Create		☒	☒

(ii) Session End Evaluation (SEE): (out of 60 marks)

Bloom's Category	Final Examination
Remember	☒
Understand	☒
Apply	☒
Analyze	☒
Evaluate	☒
Create	☒

b) All theory courses will be evaluated out of 100, the distribution of which is given below:

Sl. No.	Items	Percent (%)
01	Attendance and Class Participation	10
02	Continuous Assessments	30
03	Year Final Examination	60
Total		100

c) The basis for awarding marks for class attendance and participation will be as follows:

Attendance & Participation	Percent (%)
90% or above	10
85 to below 90%	9
80 to below 85%	8
75 to below 80%	7
70 to below 75%	6
65 to below 70%	5
60 to below 65%	4
Below 60%	0

d) The continuous assessments of the theory courses may be conducted in the form of class tests, assignments, homework, presentations, and quizzes, etc. Students have to submit two assignments of maximum 1000 words and attend two class tests for four credit courses. And, students have to submit one assignment of maximum 1000 words and attend one class test for two credit courses. The course teacher(s) will evaluate every continuous assessment and share the result with the students within 2 (two) weeks of conducting that continuous assessment.

e) The duration of a class test may be 45-50 minutes, and it will preferably be given during class hours.

f) If a student does not attend the class test for reasons satisfactory enough to the course teacher, the course teacher may allow the student one more chance for such assessment during the year; however, it must be held before the Year-final examinations. A student who has been absent for a short period, up to a maximum of three weeks due to illness, should approach the course teacher(s) or coordinator(s) for make-up of quizzes/class tests or assignments, etc., immediately on returning to the classes. Such a request should be supported by a medical certificate endorsed by the Chief Medical Officer of the university. The medical certificate issued by a registered medical practitioner (with the registration number shown explicitly on the certificate) and endorsed by the Chief Medical Officer of the university will also be acceptable only when the student has valid reasons for his/her absence from the university.

g) The number of Continuous Assessments (CAs) in each course will be as follows:

No. of credit(s)	Total no. of CA required	CAs to be considered for Grading
4	4 (2 in each section)	The assessments shall be averaged for grading
2	2 (1 in each section)	The assessments shall be counted directly

h) If two teachers teach a course, both the teachers will conduct continuous assessments individually.

i) Answer scripts of the continuous assessment may be shown to the students to identify their strengths and weaknesses, but those would not be returned to them. The concerned teacher would submit the evaluated continuous assessment answer scripts and attendance register to the Head of the Department/Programme Offering Entity (POE). The final score of attendance and class participation (out of 10) and continuous assessment (out of 30) should be displayed on the department's notice board/the department website/course web page before starting the Year-final examination.

j) The course teachers must submit the continuous assessment mark sheets to the Chair of the Examination Committee before the start of the Year-final examination.

k) The Year-final Examination will carry 60 marks.

l) A student will get a chance to repeat a course if he/she previously obtained an F grade or less than B (regular) grade.

m) If a student obtains an 'F' grade in any course in any year, this 'F' grade will not be counted for Grade Point Average (GPA) but will be shown on the grade sheet, and in such case, he/she will have to retake the course for grade improvement.

n) While registering for a retake/re-retake theoretical course, a student must be given an option to decide whether s/he intends to sit for continuous assessment of the course. If s/he opts to sit for continuous assessments, his/her fresh mark will be counted to prepare the result. However, the class attendance and participation marks will be taken from the previous record.

o) A special year may be offered for the final year students who have retake/re-retake course(s). This will be a non-taught year. The continuous assessment marks (40%) will be carried over from previously registered theory course(s), and the special year final examination will carry the remaining (60%) marks. Final Year Thesis/Dissertation/Design or Core Sessional(s) supervisor(s)/course teacher(s) in consultation with the Head may allow the student(s) to re-submit the Thesis/ Dissertation Design or Core Sessional(s) within the special term schedule.

20.1.2: Evaluation of Sessional Courses

a) Assessment pattern:

(i) Continuous Internal Evaluation (CIE): (out of 40 marks)

Bloom's Category	Class Participation	Tutorial	Assignment
Remember			
Understand	☒	☒	☒
Apply	☒	☒	☒
Analyze	☒	☒	☒
Evaluate	☒	☒	☒
Create	☒	☒	☒

(ii) Session End Evaluation (SEE): (out of 60 marks)

Bloom's Category	Final Examination
Remember	☒
Understand	☒
Apply	☒
Analyze	☒
Evaluate	☒
Create	☒

b) All sessional courses will be evaluated out of 100, the distribution of which is given below:

Sl. No.	Items	Percent (%)
01	Attendance, Class Participation, and Contact with teachers	10
02	Sessional Evaluation, Internal criticism, and Observation	30
03	Final Jury and Viva Voce	60
Total		100

c) Sessional evaluation would be done through a studio test, class test, quiz, assignment, assigned project, report, oral test, performance/behavior of the students, etc. Students have to submit two assignments of maximum 1000 words and attend two class work submissions for four credit courses. And, students have to submit one assignment of maximum 1000 words and attend one class work submission for two credit courses. The course teacher(s) will complete every sessional evaluation and share the result with the students within 2(two) weeks of conducting that item. Attendance and sessional evaluation mark sheets (out of 10+30=40) will be displayed on the Department's notice board/website/course web page before starting the Year-final examination.

d) Viva Voce/Final Jury of each sessional course will usually be conducted by the course teacher(s). The senior most among the course teachers (if any) will be the Chair of the viva board. However, such viva voce/final assessment of a sessional course can also be done through jury board in applicable cases. The jury board will be headed by the Head of the Department or any other senior teacher of the Department/POE not below the rank of Assistant Professor. The Chairman of the viva/jury board may appoint another teacher(s) as a board member if necessary. A student must attend a sessional evaluation and viva voce. In case of absence in any component, he/she will get an F grade in that course.

e) The course teachers must submit the continuous assessment mark sheets to the Chair of the Examination Committee before the start of the Year-final examination.

f) A student may register sessional courses as retake/re-retake (if applicable) on the Department Head's written approval. For retake/re-retake sessional courses, no previous records/marks will be counted.

20.1.3: Evaluation of Capstone Courses

a) Assessment pattern:

(i) Continuous Internal Evaluation (CIE): (out of 20 marks)

Bloom's Category	Class Participation	Tutorial	Assignment
Remember	☒		
Understand	☒	☒	☒
Apply		☒	☒
Analyze		☒	☒
Evaluate			☒
Create			☒

(ii) Session End Evaluation (SEE): (out of 80 marks)

Bloom's Category	Final Examination
Remember	☒
Understand	☒
Apply	☒
Analyze	☒
Evaluate	☒
Create	☒

b) The distribution of marks for a Capstone (Thesis/ Monograph/ project paper etc.) course will be as follows:

Sl. No.	Description	Percent (%)
01	Contact, Discussion, Communication with the Supervisor and Synopsis Submission	20

02	Evaluation	60
03	Oral Presentation and Viva Voce	20
Total		100

c) For a capstone course (thesis, project, research study, monograph, portfolio), a teacher of the department will be assigned to students as supervisor at the beginning of an academic year. The process of assigning supervisor will be as per the decision of the academic committee. Students have to select a topic for his/her thesis, project, research study, monograph, portfolio consulting the supervisor. The topic for the student's thesis, project, research study, monograph, portfolio will be finalized by the academic committee. Students have to submit his/her thesis, project, monograph of maximum 2000 words.

d) There will be two examiners (including the Supervisor) to examine the thesis. Each examiner will evaluate the thesis separately, and the average marks will be considered for grading. However, if the marks given by the First and Second Examiners vary 20% or more, a Third Examiner to be appointed by the concerned Examination Committee from outside the University will evaluate the Thesis Monograph/Project paper. Among these numbers, the average of the closest two numbers will be considered for grading. However, if the marks given by the Third Examiner happen to stand at the middle of the marks given by the first two Examiners, the average of the three marks will be considered for grading.

e) For the thesis/dissertation/final project/other projects like the thesis of the final year students, there will be a presentation and defense session before the defense board. If deemed necessary to the concerned defense board, these sessions might be arranged online. A three-member defense board will evaluate the presentation and defense session. The Supervisor of the thesis/project/research study/monograph/portfolio courses will normally be the Chairman of the board, while the second examiner and one member nominated by the Head of the Department/POE will be the members of the defense board. Every member of the defense board will evaluate individually and the final marks will be calculated by averaging all the marks given by the three members. The defense board members will be remunerated individually as per the approved rate of the university. For jury boards or in other special circumstances, the Head of the Department/POE might include additional member(s) in the board for justifiable reasons.

20.1.4: Evaluation of Viva Voce

a) Assessment pattern:

(i) Continuous Internal Evaluation (CIE): (out of 40 marks)

Bloom's Category	Class Participation	Tutorial	Assignment
Remember		☒	
Understand	☒	☒	☒
Apply	☒	☒	☒
Analyze	☒	☒	☒
Evaluate	☒	☒	☒
Create		☒	☒

(ii) Session End Evaluation (SEE): (out of 60 marks)

Bloom's Category	Final Examination
Remember	☒
Understand	☒
Apply	☒
Analyze	☒
Evaluate	☒
Create	☒

b) There might be a grand viva voce in each year. The concerned Examination Committee of that year will conduct the viva and assess the students. The distribution of marks for viva voce will be as follows:

Sl. No.	Description	Percent (%)
01	Continuous Assessment (CA)	40
02	Viva voce	60
Total		100

c) The Continuous Assessment (CA) for Viva courses will be conducted by the Class Teachers. The Class Teacher is the one who will be the Chairman of the Examination Committee and will be selected and approved by the Academic Committee at the beginning of an academic year.

d) Students have to attend every open for all seminars arranged by the department and the exhibitions at the Zainul Gallery of the Faculty. Students have to make a report on the attended seminars and exhibitions describing his/her observations along with at least five critical questions. Students have to submit this report to the respective class teacher for continuous assessment.

e) Besides, students have to make reports on the courses studied in an academic year. Students have to submit this report to the respective class teacher for continuous assessment.

f) The Class Teacher will evaluate students for Continuous Assessment (CA) based on his/her's class participation rate, his/her's class performance, his/her's progression of the performance quality of tutorials and assignments.

20.2: Grades

Grade related issues are reported in section 20.1.

20.3: Grade Point Average (GPA) and Cumulative Grade Point Average (CGPA)

a) Grade Point Average (GPA) is the weighted average of Grade Points obtained in all the courses passed/completed by a student. For example, if a student has passed/completed five courses in a year having credits of C1, C2, C3, C4, and C5 and his/her points in these courses are G1, G2, G3, G4, and G5, respectively, then,

$$\text{GPA} = \frac{\sum C_i G_i}{\sum C_i}$$

b) A Numerical Example: Suppose a student has completed five courses in a year and obtained the following grades:

Course	Credit	Grade	Grade Point
A	3	A+	4.00
B	3	C+	3.00
C	3	A	3.75
D	2	B	3.25
E	1	B-	3.50

Then his/her GPA for the year will be computed as follows:

$$\text{GPA} = \frac{3(4.0) + 3(3.0) + 3(3.75) + 2(3.25) + 1(3.5)}{3 + 3 + 3 + 2 + 1} = 3.52$$

c) A student's performance will be evaluated in terms of two indices: Yearly Grade Point Average (GPA), and Cumulative Grade Point Average (CGPA). The GPA is computed by dividing the total points earned in a year by the number of credits taken in the year. The CGPA is computed by dividing the total grade points accumulated till date by the total completed credits. Thus a student who has earned 275 grade points in attempting 100 credits of courses would have an overall CGPA of 2.75.

20.4: Course Withdrawal

a) 'W' is the corresponding grade for withdrawal of a course, as mentioned in section 20.1.

b) A student may withdraw from a course without penalty. A student will not be allowed to withdraw upon completion of half of the course. However, in the case of unavoidable adverse circumstances, the student may withdraw after completion of half of the course. In such a case, the Dean's permission will be necessary based on a recommendation by the departmental academic committee.

20.5: Incomplete (I) Courses

a) 'I' is the corresponding grade for an incomplete course, as mentioned in section 20.1.

b) If a student's performance is satisfactory but due to non-academic reasons (beyond her/his control) will be unable to complete the full requirements of a course and may be awarded an 'F' grade. In that case, if the course teacher thinks that the student will get a minimum 'D' grade if a second chance is given to the student, the student may apply to the Chairman of the Examination Committee to be awarded an 'I' (Incomplete) grade. The examination committee can then take the opinion of the course teacher and award the student an 'I' grade. If the student is unable to improve the 'I' grade with the next academic session, the Controller of the examination will change the 'I' grade to an 'F' grade.

20.6: Retake

Students obtaining an 'F' grade will be given the opportunity to take an improvement examination for that course with the next batch, for a maximum of two times.

20.7: Grade Improvement

For regular students, those who achieve a GPA below 3.00 will be given the opportunity to take an improvement examination. There will be no upper limit on the maximum result that can be obtained through this examination. This policy ensures that students who may have underperformed in their regular assessments are not permanently penalized for a low GPA. By allowing an improvement examination without capping the highest achievable score, the system promotes fairness and academic recovery.

20.8: Dropout/Cancellation of Studentship

- a) A student's studentship may be cancelled or subject to dropout if they fail to comply with academic rules and regulations. Students must complete the undergraduate program within six academic years; failure to do so will lead to cancellation.
- b) Irregular class attendance, failure to submit assignments, and lack of participation in tutorials may render a student non-collegiate, disqualifying them from the final examination. In such cases, a first-time offense may allow readmission within the same academic year. However, a second occurrence will result in permanent cancellation of studentship.
- c) Involvement in misconduct, disciplinary violations, or unlawful activities may also result in termination of studentship, in accordance with the central policy of University of Dhaka.

Appendix 01: Summary of Major Changes in the OBE Format Curriculum

Programme: Bachelor of Fine Arts (Honours) in Art History

Department: Art History

Faculty: Faculty of Fine Art

Sl. No.	Criteria	Existing Curriculum	OBE Curriculum
01	Duration of the Programme (in Years)	04	04
02	Total Available Credits	136	136
03	Minimum Credit Requirement to Complete the Degree	136	136
04	Available Credits from GED Courses	-	38
05	Credits from GED Courses (% of Total Credits)	-	27.94
06	Credits from GED Courses (% of Required Credits)	-	27.94
07	Available Credits from Core Theory Courses	136	74
08	Available Credits from Core Sessional Courses	-	20
09	Available Credits from Optional Theory Courses	-	-
10	Available Credits from Optional Sessional Courses	-	-
11	Available Credits from Capstone Courses	-	04
12	Duration (in weeks)	30	30
13	Credits from Newly Introduced Courses	-	76
14	Number of Newly Introduced Courses	-	29
15	Number of Omitted Courses	-	-
16	Change in Course Title (Number of Courses)	-	13
17	Change in Course Status (Number of Courses)	-	02
18	Change in Course Contents (Number of Courses)	-	11
19	Name of Majors (if Applicable)	-	-
20	Name of Modes (if applicable)	-	-

** including GED*

Appendix 02: Sustainable Development Goals (SDGs)

SDGs	Description
SDG1	No Poverty
SDG2	Zero Hunger
SDG3	Good Health and Well Being
SDG4	Quality Education
SDG5	Gender Equality
SDG6	Clean Water and Sanitation
SDG7	Affordable and Clean Energy
SDG8	Decent Work and Economic Growth
SDG9	Industry Innovation and Infrastructure
SDG10	Reduced Inequalities
SDG11	Sustainable Cities and Communities
SDG12	Responsible Consumption and Production
SDG13	Climate Action
SDG14	Life Below Water
SDG15	Life on Land
SDG16	Peace, Justice and Strong Institutions
SDG17	Partnerships for the Goals

Appendix 03: Contributors and Attendees in the Dissemination Workshop

Sl. No.	Name	Affiliation
01	Professor Dr. Azharul Islam Sheikh	Dean, Faculty of Fine Art, Professor, Department of Ceramics, & C&D member, Department of Art History, University of Dhaka.
02	Professor Dr. Md. Shah Amran	Additional Director, IQAC, & Professor, Department of Pharmaceutical Chemistry, University of Dhaka.
03	Dr. Shake Manir Uddin	Chairman & Associate Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.
04	Bulbon Osman	Honorary Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.
05	Dr. Masuda Khatun Jui	Associate Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.
06	Sabrina Shahnaz	Associate Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.
07	Sanjoy Chakraborty	Assistant Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.
08	Md. Aktaruzzaman	Assistant Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.
09	Nifat Sultana	Assistant Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.
10	Sanjoy Kumar Day	Assistant Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.
11	Mst. Taslima Begum	Part-Time Teacher, Department of Art History, Faculty of Fine Art, University of Dhaka.
12	Md. Mahafuzur Rahman	Part-Time Teacher, Department of Art History, Faculty of Fine Art, University of Dhaka.
13	Merazi Asha Oyshi	Part-Time Teacher, Department of Art History, Faculty of Fine Art, University of Dhaka.
154	Nahin Mahmud	Part-Time Teacher, Department of Art History, Faculty of Fine Art, University of Dhaka.

Appendix 04: PSAC Committee

Sl. No.	Name	Affiliation	Title
01	Dr. Shake Manir Uddin	Chairman & Associate Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.	Chairman
02	Md. Aktaruzzaman	Assistant Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.	Member
03	Nifat Sultana	Assistant Professor, Department of Art History, Faculty of Fine Art, University of Dhaka.	Member

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Approval Records

Approval Records		
Sl. No.	Approving Authority	Date of Approval
01	Committee of Courses	
02	Academic Committee	
03	Faculty Committee	
04	Academic Council	
05	Syndicate	