

OBE CURRICULUM



DEPARTMENT OF DRAWING & PAINTING
FACULTY OF FINE ART
UNIVERSITY OF DHAKA

Applicable Session: 2024-2025

Part A

1. Title of the Academic Programme: Bachelor of Fine Art (BFA) in Drawing and Painting

Programme Overview	
Degree	Bachelor of Fine Art in Drawing and Painting
Abbreviated form of the Degree	BFA in Drawing and Painting
Programme offering Entity (POE)	Department of Drawing and Painting
Faculty	Faculty of Fine Art
Awarding Institution	University of Dhaka
Location	Dhaka, Bangladesh
Bangladesh National Qualification Framework (BNQF) Level	7
Mode of Study	Full Time
Language of Study	Bengali and English
Applicable Session	2024-2025

2. Name of the University: University of Dhaka

Motto of the University: Education is Light

3. Vision of the University:

To cultivate and empower individuals as dynamic human capital poised to make a lasting national and global impact.

4. Mission of the University:

UM 1 Transformative Education	To provide transformative education by enabling students to embrace lifelong learning and fostering a sustainable knowledge-based society through the continuous pursuit of scholarship and technology.
UM 2 Collaborative Research and Innovation	To build collaborative research and innovation hubs, leveraging partnerships to expand the boundaries of technological advancement.
UM 3 Educational Ecology	To develop an educational ecosystem that fosters excellence, transparency, and accountability.
UM 4 Community Engagement	To engage with relevant stakeholders and communities in building a just, fair, and sustainable world.
UM 5 Ethical Responsibility	To empower students to become ethically responsible global citizens for positive societal impact.
UM 6 National Heritage	To instil a deep sense of national heritage and pride, cultivating a connection to our historical roots and global inheritance.

*UM=University Mission

5. Name of the Programme Offering Entity (POE): Department of Drawing and Painting

6. Vision of the Program Offering Entity:

Educating the students as knowledgeable and innovative professional painters imbued with humanitarian and ethical values, with the capacity to contribute to society.

The purpose of the Department is to train the students as professional painters who can apply their knowledge in building their careers as independent practising painter. They will also be able to contribute their skill and knowledge to different applied fields of visual arts as well as other relevant fields.

7. Mission of the Program Offering Entity:

M 1	To equip students with knowledge, skill and critical thinking abilities on drawing & painting and other areas of visual arts, as future professionals.
M 2	To develop research and innovation, appreciation and articulation of individual ideas and concepts in the field of art.
M 3	To provide an environment of collaborative research and interdisciplinary learning.
M 4	To enable students to work in the contemporary local and global art world, developing environmental and social awareness, necessary to produce responsible art.
M 5	To prepare students with leadership capacity, competent in preparing and presenting their projects, studies and experiments with confidence.
M 6	To encourage students to understand the relationship between art and society and assimilate this in their practice.

* M=Mission of the Department

8. Name of the Degree: Bachelor of Fine Art in Drawing and Painting

9. Description of the Programme:

The Department of Drawing and Painting has been taught at the BFA level through a practice-based curriculum following European academic norms since its inception. Through the BFA Program, students will be introduced to traditional and modern mediums and techniques of painting, as well as the elements of composition, perspective, proportion and the execution process necessary to develop a painting. Moreover, the curriculum is structured from 1st year to 4th year in such a way that students can progress towards experimental creative practice in addition to becoming proficient in academic studies.

The main objective of the theoretical subjects is to create an opportunity for students to gain a clear understanding of the history and aesthetic qualities of world art and to motivate them to advance in their practice with awareness through art criticism-critical analysis etc. By taking courses at the BFA level, students will be equipped with knowledge and information about the art world to become confident and independent enough to play a meaningful role in their careers, as well as be able to communicate and adapt to the experimental practice of the MFA program.

Teaching-learning stresses the basic knowledge of drawing and painting. It focuses on individual development, knowledge of visual language, making skills, and theoretical understanding essential for future careers as painters, academics and professionals in other related fields.

11. Graduate Attributes (based on need assessment):

Code	Graduate Attributes	Domain
GA 1	Depth of knowledge and information about the expanded field of drawing and painting.	Fundamental
GA 2	Proficiency in IT skills and a wide variety of making skills in the visual art.	Fundamental
GA 3	Critical thinking and aesthetic understanding.	Thinking
GA 4	Experimentation and research capability.	Thinking
GA 5	Collaboration, communication, presentation.	Social
GA 6	Professionalism and ethics.	Social
GA 7	Innovation and consciousness of context.	Personal
GA 8	Ability to apply acquired knowledge and skills in real life.	Personal

12. Program Educational Objectives (PEOs):

Students of the Department of Sculpture will be:

Code	Program Educational Objectives	Domain
PEO 1	Informed about art and the art world and capable of contributing meaningfully in their field.	Fundamental
PEO 2	Conversant with the elements and language of painting and the visual arts, traditional and experimental methods, materials and techniques as applied skills.	Fundamental
PEO 3	Equipped with aesthetic understanding and critical thinking necessary for functioning in the real world and contributing to society.	Thinking
PEO 4	Capable of experimentation and research in painting and other visual media with the ability for independent research and preparation for lifelong learning.	Thinking
PEO 5	Equipped with communication skills to make graduates capable of presenting their work critically, analytically and contextually to contribute to society as professionals.	Social
PEO 6	Informed about global concepts and local contexts to make work as professional painters or entrepreneurs that is socially responsible and ethically sound, aimed at the welfare of society and the environment.	Social
PEO 7	Seeking individuality and innovation, engaging in interdisciplinary and multidisciplinary practices to extend and enrich their practice on the path to a successful professional career.	Personal
PEO 8	Capable of applying their education to real life, pursuing a career related to their field and contributing meaningfully to it.	Personal

13. Program Learning Outcomes (PLOs):

After completing the program, the students will be able to:	
A. Fundamental Skills	
PLO1	Use the knowledge of the elements and language of drawing and painting and other visual arts. Apply skills and technical knowledge, use methods and materials appropriately.
PLO2	Relate to the history, theory and philosophy of global and local art from the past to the contemporary period.
PLO3	Engage in research and experimentation, execute individual and group work.
B. Social Skills	
PLO 4	Understand global and local contexts, individual and collective social and moral responsibilities.
PLO 5	Excel in communication and presentation skills, interact with and contribute to society.
C. Thinking Skills	
PLO 6	Analyse, think critically, develop aesthetic understanding, work in interdisciplinary and multidisciplinary fields in preparation for self-learning and practice in the real-world context.
PLO 7	Experiment and research in drawing and painting and other visual arts in preparation for lifelong learning and research.
D. Personal Skills	
PLO 8	Show individuality, innovation and contribute to their field in a meaningful and responsible manner.
PLO 9	Apply their knowledge to real life and pursue a successful and fulfilling professional career related to their field.

14. Mapping mission of the university with PEOs:

[Types of correlation: 1= NC (No correlation), 2= Weak, 3 Moderate, 4= Strong]

PEOs	UM 1	UM 2	UM 3	UM 4	UM 5	UM 6
PEO 1	3	3	2	2	1	3
PEO 2	3	3	2	1	2	2
PEO 3	3	3	1	2	3	2
PEO 4	4	4	2	1	2	3
PEO 5	4	3	2	3	3	3
PEO 6	3	3	3	2	4	3
PEO 7	4	3	2	2	1	3
PEO 8	3	3	1	2	2	2

15. Mapping PLOs with the PEOs:

[Types of correlation: 1= NC (No correlation), 2= Weak, 3= Moderate, 4= Strong]

PLOs	PEO 1	PEO 2	PEO 3	PEO 4	PEO 5	PEO 6	PEO 7	PEO 8
PLO 1	3	4	2	3	2	2	3	2
PLO 2	4	3	3	2	3	2	2	2
PLO 3	4	4	3	4	2	2	2	3
PLO 4	4	3	4	4	3	4	3	3
PLO 5	3	1	3	2	4	3	2	2
PLO 6	3	1	4	3	3	2	4	2
PLO 7	3	3	3	4	2	2	2	4
PLO 8	3	2	3	3	3	3	4	4
PLO 9	4	4	3	3	4	3	4	4

16. Mapping courses with the PLOs:

Course code	Course title	Programme Learning Outcomes								
		Fundamental Domain			Social Domain		Thinking Domain		Personal Domain	
		PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
BFA First Year										
DP101	Drawing-1	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP102	Study and Composition-1	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP103	Perspective	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP104	Sketch-1	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP105	Basic Design	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
T101	History of World Art		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>
TG101	Zainul Studies		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>
TG102	Language Skill (English)					<input type="checkbox"/>				<input type="checkbox"/>
BFA Second Year										
DP201	Drawing-2	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP202	Head Study-1	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP203	Study and Composition-2	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP204	Landscape-1	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP205	Sketch-2	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP206	Still Life	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DPGM1201	Art Material Technique & Conservation	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>					
DPGM1202	Method and Technique: Indigenous Art of Bangladesh	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
T201	History of Western Art		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>
GM1201	Introduction to Computer and Digital Art-1	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Course code	Course title	Programme Learning Outcomes								
		Fundamental Domain			Social Domain		Thinking Domain		Personal Domain	
		PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
BFA Third Year										
DP301	Drawing-3	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP302	Head Study-2	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP303	Figure Painting-1	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP304	Figure Composition-1	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP305	Still Life Based Composition	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP306	Landscape-2	<input type="checkbox"/>	<input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
T301	Philosophy of Art and Art Theories	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>
T302	Art of South Asia and Bengal	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>
GM1301	Introduction to Computer and Digital Art-2	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
PMEM1301/ CEEM1301/ SCEM1301/ CREM1301	Introduction to Printmaking/ Ceramic/ Sculpture/ Craft	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
BFA Fourth Year										
DP401	Drawing-4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP402	Head Study-3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP403	Figure Painting-2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP404	Figure Composition-2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP405	Landscape-3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DP406	Experimental Composition	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DPCM140 1	Portfolio Presentation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
DPEM240 1/ DPEM240 2	Professional Skill Development (Drawing & Painting)/ Professional Skill Development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	(Art Education)									
T401	Folk, Ethnic and the 20 th Century Art		□		□		□	□		□
TG401	Research Methodology		□	□			□	□		□

Part B

17. Structure of the Curriculum:

a	Duration of the program	4 (Four) years	4 (Four) sessions
b	Admission Requirements	<p>Students are admitted to all Departments of the Faculty of Fine Art according to the approved admission policy of the University of Dhaka.</p> <p>Students are admitted once a year to the Department of Drawing and Painting selected through the admission unit entitled the 'Charukala Unit.' The test is coordinated by the University and is administered by the Faculty of Fine Art. Each year ten students are enrolled in the Department through a competitive admission test divided into two sections, a drawing and a written general knowledge section.</p>	
c	Total credit requirements to complete the Program	136	
d	Total class weeks in a year	<p>Each session of one year comprises of 38 weeks of which,</p> <p>28 weeks are for teaching-learning</p> <p>02 weeks for preparation</p> <p>8 weeks for course final examination and publication of results.</p>	
e	Notional Hours	Teaching-learning activities	for 1 credit
		Lecture, Tutorial, Seminar	40 hours
		Studio	60 hours
		Industrial/Workplace Learning	80 hours
f	Minimum CGPA Requirements for Graduation	The minimum necessary CGPA for the BFA Degree is 2.00.	
g	Maximum Academic Years of Completion	For students to obtain a 4-year BFA Degree the student will have to complete all required courses from the 1st academic year in a total of 6 academic years and obtain the required CGPA.	

h. Category of Courses:

h.1) Area, mode and type-wise credit distribution

Area	Mode	Type	Number of Courses	Credits	Total Credits
Core Courses	Drawing and Making (Studio)	Compulsory	19	80	100
	Theory (lecture)	Compulsory	5	20	
General Education (GED) and Minor Courses	Drawing and Making (Studio)	Compulsory	4	10	30
	Theory (lecture)	Compulsory	3	06	
	Mixed 1 (Drawing and making + theory)	Compulsory	4	14	
Elective Courses	Mixed 1 (Drawing and making + theory)	Optional	1 from 4 (students choose from Printmaking/ Ceramic/Sculpture/ Craft)	02	02
Capstone Courses	Mixed 1 (Drawing and making + theory)	Compulsory	1	02	04
	Mixed 2 (Drawing and making + theory + industry)	Optional	1 from 2 (Professional Skill Development (Drawing & Painting) or Professional Skill Development (Art Education))	02	
Total			38	—	136

h.2) Area and mode-wise category of courses:

Area	Course Mode	Course Title	Credit
Core Courses	Drawing and making (studio)	01. Drawing-1 02. Study and Composition-1 03. Drawing-2 04. Head Study-1 05. Study and Composition-2 06. Landscape-1 07. Still Life 08. Drawing-3 09. Head Study-2 10. Figure Painting-1 11. Figure Composition-1 12. Still Life based Composition 13. Landscape-2 14. Drawing-4 15. Head Study-3 16. Figure Painting-2 17. Figure Composition-2 18. Landscape-3 19. Experimental Composition	100
	Theory (lecture)	01. History of World Art 02. History of Western Art 03. Philosophy of Art and Art Theories 04. The Art of South Asia and Bengal 05. Folk, Ethnic and the 20 th Century Art	
General Education (GED) and Minor Courses	Drawing and making (studio)	01. Perspective 02. Sketch-1 03. Basic Design 04. Sketch-2	30
	Theory (lecture)	01. Zainul Studies 02. Language Skill (English) 03. Research Methodology	
	Mixed 1 (Drawing and making + theory)	01. Art Material Technique & Conservation 02. Methods and Technique: Indigenous Art of Bangladesh 03. Introduction to Computer and Digital Art-1 04. Introduction to Computer and Digital Art-2	
Elective/ Optional Courses	Mixed 1 (Drawing and making + theory)	Any one of the following: 01. Introduction to Printmaking 02. Introduction to Ceramic 03. Introduction to Sculpture 04. Introduction to Craft	02
Capstone Courses	Mixed 1 (Drawing and making + theory)	01. Portfolio presentation	04
	Mixed 2 (Drawing and making + theory + industry)	Any one of the following: 01. Professional Skill Development (Drawing and Painting) 02. Professional Skill Development (Art Education)	
Total			136

h.3) Summary of course distribution in all years

Year (Session)	Drawing and making (studio)		Theory (lecture)			Mixed 1 (Drawing and making + theory)			Mixed 2 (Drawing and making + theory + industry)		Total
	Core	Minor	Core	Minor	GED	Core	Minor	GED	Core	Minor	
First	2	3	1	--	2	--	--	--	--	--	08
Second	5	1	1	--	--	-	--	3	--	--	10
Third	6	--	2	--	--	--	1	1	--	--	10
Fourth	6	--	1	--	1	1	--	--	1	--	10
Total	19	4	5	--	3	1	1	3	1	1	38

h.4) Summary of credits in all years

Year (Session)	Drawing and making (studio)		Theory (lecture)			Mixed 1 (Drawing and making + theory)			Mixed 2 (Drawing and making + theory + industry)		Total
	Core	Minor	Core	Minor	GED	Core	Minor	GED	Core	Minor	
First	16	8	4	--	4	--	--	--	--	--	32
Second	18	2	4	--	--	--	--	10	--	--	34
Third	20	--	8	--	--	--	2	4	--	--	34
Fourth	26	--	4	--	2	2	--	--	2	--	36
Total	80	10	20	--	6	2	2	12	2	2	136

18. Year Wise Distribution of Courses:

BFA 1st Year (in-course and course final), total credit 32, total notional hour: 1760

No	Course Code	Course Title	Course Mode and Type	Credits	Notional Hours
1	DP101	Drawing-1	Core, Studio	8	480
2	DP102	Study and Composition-1	Core, Studio	8	480
3	DP103	Perspective	Minor, Studio	2	120
4	DP104	Sketch-1	Minor, Studio	4	240
5	DP105	Basic Design	Minor, Studio	2	120
6	T101	History of World Art	Core, Theory	4	160
7	TG101	Zainul Studies	GED, Theory	2	80
8	TG102	Language Skill (English)	GED, Theory	2	80

BFA 2nd Year (in-course and course final), total credit 34, total notional hour: 1910

No	Course Code	Course Title	Course Mode and Type	Credits	Notional Hours
1	DP201	Drawing-2	Core, Studio	4	240
2	DP202	Head Study-1	Core, Studio	2	120
3	DP203	Study and Composition-2	Core, Studio	4	240
4	DP204	Landscape-1	Core, Studio	4	240
5	DP205	Sketch-2	Minor, Studio	2	120
6	DP206	Still Life	Core, Theory	4	240
7	DPGM1201	Art Material Technique & Conservation	GED, Mixed 1	4 (2:2)	200 (120+80)
8	DPGM1202	Method and Technique: Indigenous Art of Bangladesh	GED, Mixed 1	2 (1+1)	100 (60+40)
9	T201	History of Western Art	Core, Theory	4	160
10	GM1201	Introduction to Computer and Digital Art-1	GED, Mixed 1	4 (3:1)	220 (180+40)

BFA 3rd Year (in-course and course final), total credit 34, total notional hour: 1850

No	Course Code	Course Title	Course Mode and Type	Credits	Notional Hours
1	DP301	Drawing-3	Core, Studio	2	120
2	DP302	Head Study-2	Core, Studio	4	240
3	DP303	Figure Painting-1	Core, Studio	4	240
4	DP304	Figure Composition-1	Core, Studio	4	240
5	DP305	Still Life based Composition	Core, Studio	4	240
6	DP306	Landscape-2	Core, Studio	2	120
7	PMEM1301 / CEEM1301 / SCEM1301/ CREM1301	Introduction to Printmaking/ Ceramic/Sculpture/Craft	Minor, Mixed 1, Optional	2 (1.5+0.5)	110 (90+20)
8	T301	Philosophy of Art and Art Theories	Core, Theory	4	160
9	T302	Art of South Asia and Bengal	Core, Theory	4	160
10	GM1301	Introduction to Computer and Digital Art-2	GED, Mixed 1	4 (3:1)	220 (180+40)

BFA 4th Year (in-course and course final), total credit 34, total notional hour: 1900

No	Course Code	Course Title	Course Mode and Type	Credits	Notional Hours
1	DP401	Drawing-4	Core, Studio	4	240
2	DP402	Head Study-3	Core, Studio	4	240
3	DP403	Figure Painting-2	Core, Studio	4	240
4	DP404	Figure Composition-2	Core, Studio	6	360
5	DP405	Landscape-3	Core, Studio	4	240
6	DP406	Experimental Composition	Core, Studio	4	240
7	T401	Folk, Ethnic and the 20th Century Art	Core, Theory	4	160
8	TG401	Research Methodology	GED, Theory	2	80
9	DPCM1401	Portfolio Presentation	Capstone, Mixed 1	2 (1.5+0.5)	110 (90+20)
10	DPCEM2401/ DPCEM2402	Professional Skill Development (Drawing and Painting)/ Professional Skill Development (Art Education)	Capstone (Optional), Mixed 2	2 (0.5+0.5+1)	120 (30+20+80)

Part C

18. Description of All Courses of the Programme:

Bachelor of Fine Art (BFA) in Drawing and Painting	4 (Four) Session	4 (Four) Years
Total Number of Courses: 38	Total Credit value: 136	Total marks: 3400
<p>The objectives of the BFA programme are to give students a wide knowledge of the language, grammar, elements, methods, techniques and materials of drawing and painting as well as the visual arts. Students will learn to be proficient in making skill, they will gradually be encouraged to seek their individual mode of expression and the innovative use of the language of drawing and painting through experiments and presentation. Interdisciplinary practice and use of media are also encouraged. Theory and drawing & making courses are combined to give students a thorough understanding of the discipline.</p> <p>This program involves broad, comprehensive knowledge, strong intellectual and problem-solving skills, various work competencies and professional practices. They also require graduates to have effective interpersonal, communication and research skills in a specialized or multi/interdisciplinary field of study. Graduates are required to have leadership and managerial skills to lead, manage and take responsibilities in organisations within a multicultural or transnational setting. The Bachelor in recognized field also leads to professional practice.</p> <p>At 4-year Bachelor's level, a learner will demonstrate an understanding of broad-based and coherent body of knowledge and skills for full professional work embedding moderately research skills, innovation and creativity in a focused area. S/he will be able to conduct research under supervision, function in an environment with minimal supervision and be a professional, resilient, ethical worker showing an understanding of culture, sustainability needs and an awareness of global citizenship aligned to national aspirations. S/he will be able to function in an environment of broad degree of autonomy.</p>		

Bachelor of Fine Art (BFA) in Drawing and Painting	First Session	First Year
Number of Course:8	Credit value: 32	Total marks: 800
<p>The objectives of the 1st Year BFA courses are designed to give students a basic understanding of the language and grammar of art.</p> <p>This year is a preparatory one, which acts as a foundation course. It is deemed necessary, as the enrolled students have no prior education at the secondary school level focused on the basic knowledge of visual art. Drawing (basic), composition, perspective, sketch, basic design, etc. are taught at this level and are mostly limited to pencil, pen and ink, monochromic watercolour etc.</p>		

BFA 1st Year (in-course and course final), total credit 32, total notional hour: 1760

No	Course Code	Course Title	Course Mode and Type	Credits	Notional Hours
1	DP101	Drawing-1	Core, Studio	8	480
2	DP102	Study and Composition-1	Core, Studio	8	480
3	DP103	Perspective	Minor, Studio	2	120
4	DP104	Sketch-1	Minor, Studio	4	240
5	DP105	Basic Design	Minor, Studio	2	120
6	T101	History of World Art	Core, Theory	4	160
7	TG101	Zainul Studies	GED, Theory	2	80
8	TG102	Language Skill (English)	GED, Theory	2	80

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DP101	Drawing-1	Core	Drawing and Making (Studio)	3	184	480	8
		Total marks: 200 (in-course 100 + examination 100)					
Rationale of the course		The course will introduce observation of forms and the ability to translate observation to two-dimensional representation. It will focus on developing the ability of students to make a visual record mainly on the observation of objects, life and the environment. The course will gradually introduce students to the language of medium, skill and technical development in drawing. Students will acquire a fundamental knowledge of visual language to enable them to think and express themselves visually through drawing.					
		Course Learning Outcomes (CLOs)					
CLO 1		Acquire basic understanding of drawing from observation.					
CLO 2		Learn primary techniques and methods using different materials.					
CLO 3		Acquire skills in drawing different shapes and forms with proportion and balance.					
CLO 4		Practise the fundamental knowledge of drawing.					
CLO 5		Preparation to apply acquired knowledge and skills in future art practice.					
CLO 6		Apply acquired knowledge and skills in applied fields.					
CLO 7		Be conscious about the environment, society and culture through the observation and practice.					
		Course Contents					
Mediums		Pencil, ink, pen, water colour etc.					
Subject		Objects, human and animal figures, landscape, life and environment. Drawing for the basic understanding of forms, space, shape, proportion and relation. Exercises in perspective and their various uses through the study of different geometric shaped objects, utensils and furniture, buildings, foliage etc. Students will practise regular sketchbook exercises.					
Unit 1		Drawing-Objects				Number of classes	CLOs
		Basic observation of forms, shapes, space, proportion and relation. Basic understanding of the use of drawing materials such as paper, pencil, pen etc.				3 (15 Days)	1,2,3,4,5,6,7
Unit 2		Drawing- Nature				3 (15 Days)	1,2,3,4,5,6,7
		Basic observation of natural forms, focusing on proportion, balance, rhythm, volume and structure.					
Unit 3		Drawing- Life				4 (20 Days)	1,2,3,4,5,6,7
		Basic observation of living forms, focusing on proportion, balance, volume and structure.					

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□	□	□	□	□	□	□	□	□
CLO 2	□	□	□	□	□	□	□	□	□
CLO 3	□	□	□	□	□	□	□	□	□
CLO 4	□	□	□	□	□	□	□	□	□
CLO 5	□	□	□	□	□	□	□	□	□
CLO 6	□	□	□	□	□	□	□	□	□
CLO 7	□	□	□	□	□	□	□	□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire basic understanding of drawing from observation.	1, 2, 4, 6, 8 and 9	1.2, 2.1, 3.7, 4.4	1	4, 9	4
2	Learn primary techniques and methods using different materials.	1, 2, 6, 8 and 9	3.6, 3.7, 4.3, 4.5	1, 2, 6	4, 9	5
3	Acquire skills in drawing different shapes and forms with proportion and balance.	1, 2, 3, 5, 6, 8 and 9	2.1, 3.7, 4.1, 4.3, 4.4	1, 8, 9	4, 9	6,7,8
4	Practise the fundamental knowledge of drawing.	1, 2, 5, 6, 7 and 9	1.2, 2.1, 3.7	1, 2, 6	4, 9	4
5	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 5, 6, 7, 8 and 9	1.2, 2.1, 2.4, 4.1, 4.3	2, 3, 4, 5, 6, 7, 8	4, 9	3, 5, 6
6	Apply acquired knowledge and skills in applied fields.	1, 2, 3, 4, 5, 6, 7,8 and 9	4.2	6, 7, 8, 9	4, 9	6,7,8
7	Be conscious about the environment, society and culture through the observation and practice.	1, 2, 3, 4, 5, 6, 8 and 9	3.3, 3.6, 3.7, 4.6	2, 3, 4, 5, 6, 7	5, 11, 13, 14, 15	3, 5, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand			□	□	
Apply			□	□	
Analyse			□	□	
Evaluate			□	□	
Create			□	□	

Session End Evaluation (SEE)			Course Final Marks: 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. George B. Bridgman (2017). <i>Bridgman's Complete Guide to Drawing from Life</i>. Union Square & Co. 2. Moira Huntly (1994). <i>The Artist's Drawing Book</i>. David & Charles UK. 3. Gene A. Mittler, James Howze (1995). <i>Creating and Understating Drawing</i>. McGraw-Hill School Publication Co. 4. Charles Earl Bradbury (1949). <i>Anatomy and Construction of the Human Figure</i>. McGraw-Hill.
Supplementary Readings	<ol style="list-style-type: none"> 1. Luitpold Dussler (1946). <i>Drawings by Italian Masters</i>. Holbein Publishing. 2. Agnes Mongan (1949). <i>One Hundred Master Drawings</i>. Harvard University Press. 3. Robert Beverly Hale (2000). <i>Drawing Lessons from Great Masters</i>. Watson Gupatil.

Course Code	Course Title	Type	Mode	Unit s	Contact hour	Notional hour	Credits
DP102	Study and Composition 1	Core	Drawing and Making (Studio)	3	184	480	8
	Total marks: 200 (in-course 100 + examination 100)						
Rationale of the course		Composition is the arrangement of visual elements on a range to portray a subject in accordance with the student's goals. The main lesson of study and composition is to rearrange multiple objects, materials and any part of nature and present it in a realistic process through a specific medium with proper light and shade. In this case, according to the subject, acquiring proper knowledge and skills about the expression of form, rhythm, structure and structure, proportion, colour application, tonal gradation, application of light and shade, perspective and the requirements and techniques of creating environment and atmosphere. Through this exercise Student will gain knowledge of the various aspects of composition and its application which will later play an important role in creating his/her own artwork.					
	Course Learning Outcomes (CLOs)						
CLO 1		Acquire basic understanding of study and composition.					
CLO 2		Learn primary techniques and methods using different light and shade.					
CLO 3		Acquire skills through studies in composing different shapes and forms with proportion and balance.					
CLO 4		Practise the fundamental knowledge of study and composition.					
CLO 5		Preparation to apply acquired knowledge and skills in future art practice.					
CLO 6		Apply acquired knowledge and skills in applied fields.					
CLO 7		Be conscious about the environment, society and culture through the observation and practice					
	Course Contents						
Mediums		Pencil, ink, pen, water colour, photography etc.					
Subject		Study of objects, foliage, human and animal figures, life and environment. Composition for the basic understanding of forms, space, shape, proportion and relation. etc. Students will practise regular sketchbook exercises.					
Unit 1	Simple Composition			Number of classes		CLOs	
	Geometric forms, usages of drapery, utensils etc.			2 (10 Days)		1,2,3,4,5,6,7	
Unit 2	Composition with Nature			2 (10 Days)		1,2,3,4,5,6,7	
	Study and composition of tree leaf group, stem, foliage						
Unit 3	Advanced/complex composition			3 (30 Days)		1,2,3,4,5,6,7	
	Study and composition focusing on any one subject in the faculty of fine art premises of students’ choice; using photography or technology focusing on two or more figures within an environment. Practice composition by focusing on any reference.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1									
CLO 2									
CLO 3									
CLO 4									
CLO 5									
CLO 6									
CLO 7									

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy


Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire basic understanding of study and composition.	1, 2, 4, 6, 7 and 9	1.2, 2.1, 3.7, 4.4	1	4, 9	4
2	Learn primary techniques and methods using different light and shade.	1, 2, 6, 8 and 9	3.6, 3.7, 4.3, 4.5	1,2,6	4, 9	5
3	Acquire skills through studies in composing different shapes and forms with proportion and balance.	1, 2, 3, 5, 6, 8 and 9	2.1, 3.7, 4.1, 4.3, 4.4	1,8,9	4, 9	6,7,8
4	Practise the fundamental knowledge of study and composition.	1, 2, 5, 6, 7 and 9	1.2, 2.1, 3.7	1,2,6	4, 9	4
5	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 5, 6, 7,8 and 9	1.2, 2.1, 2.4, 4.1, 4.3	2, 3, 4, 5, 6, 7, 8	4, 9	5
6	Apply acquired knowledge and skills in applied fields.	1, 2, 3, 4, 5, 6, 7, 8 and 9	4.2	6, 7, 8, 9	4, 9	6,7,8
7	Be conscious about the environment, society and culture through the observation and practice	1, 2, 3, 4, 5, 6, 8 and 9	3.3, 3.6, 3.7, 4.6	2, 3, 4, 5, 6, 7	5, 11, 13, 14, 15	3, 5, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand			□	□	
Apply			□	□	
Analyse			□	□	□
Evaluate			□	□	□
Create			□	□	

Session End Evaluation (SEE)			Course Final Marks: 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. Stan Smith (1984). <i>Anatomy Perspective and Composition for the Artists</i>. Macdonald. 2. Ian Roberts (2007). <i>Mastering Composition</i>. North Light Books 3. Markus S. Agerer.(2020). <i>Composition in Drawing the Design and Composition of Drawing</i>. Independently published.
Supplementary Readings	<ol style="list-style-type: none"> 1. Greg Rutkowski, Devin Elle Kurtz, Nathan Fowkes et al. (2023). 3D Total Publishing.

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DP103	Perspective	Minor	Drawing and Making (Studio)	2	42	120	2
	Total marks: 50 (in-course 25 + examination 25)						
Rationale of the course		Perspective is an important part of the painting. Perspective compares the measurement of near and far objects, people, plants, houses, land etc. in the art works. Definition: When a nearby object gradually moves away, the changes in the visual shape of that object is called Perspective in the language of Painting. Through this course the students will achieve and understanding the depth of Drawing and the types of Perspective and its proper application in Drawing & Paining.					
	Course Learning Outcomes (CLOs)						
CLO 1		Acquire basic understanding of Perspective from observation.					
CLO 2		Learn primary techniques and methods using pencil material.					
CLO 3		Acquire skills in Perspective drawing different views with the compare of shape of Architectural structure between the human figures, environment, nature, furniture, roads, etc.					
CLO 4		Learning about the definition of perspective and its historical context and evolution. enlighten of the works of great masters of the Renaissance concept and knowledge of perspective.					
CLO 5		Acquiring Perspective Knowledge makes the learners skills and preparation for Future art practice.					
CLO 6		The knowledge of perspective is essential in professional life, job sector and artist career.					
	Course Contents						
Mediums		Pencil.					
Subject		Linear Perspective Arial Perspective		One Point Perspective Two Point Perspective Three Point Perspective Birds eye view point Perspective & vanishing point & difference of tone etc. will learn and apply in the work			
Unit 1	Perspective-Objects				Number of classes	CLOs	
	Theoretical sense of Perspective, square box, triangle box, table, chair, book, furniture and makes Perspective study from visual object. Students will learn one point, two point and three-point Perspective with Vanishing Point.				1 (5 Days)	1,2,3,4,5,6	
Unit 2	Perspective- Nature				2 (4 Days)	1,2,3,4,5,6	
	Architectural Perspective like buildings, roads rail roads and exercise to solve one point, two points, three points and bird’s eye view Perspective for learner.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□								
CLO 2								□	□
CLO 3						□			
CLO 4		□							
CLO 5							□		□
CLO 6								□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire basic understanding of Perspective from observation.	1	2.1	1	4	4
2	Learn primary techniques and methods using pencil material.	8, 9	2.4, 3.7	7	4	7
3	Acquire skills in Perspective drawing different views with the compare of shape of Architectural structure between the human figures environment, nature, furniture, roads, etc.	6	2.4			8
4	Learning about the definition of perspective and its historical context and evolution. Enlighten of the works of great Masters of the Renaissance concept and knowledge of Perspective.	2	2.4	2		
5	Acquiring Perspective Knowledge makes the learners skills and preparation for Future art practice.	7,9		6		8
6	The knowledge of perspective is essential in professional life, job sector and artist career.	8,9	4.3	6		

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand				□	□
Apply			□	□	
Analyse				□	
Evaluate				□	
Create				□	

Session End Evaluation (SEE)			Course Final Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. Ernest Norling, (1939), <i>Perspective Made Easy</i>, The Macmillan Company 2. Phil Metger, (2007), <i>The Art of perspective</i>, North Light Books, Cincinnati 3. Joseph D'amelio, (1964), <i>Perspective Drawing Handbook</i>, Dover Publications, New York 4. George Adolphus Storey, (2006), <i>The theory and practice of Perspective</i>, University of Oxford, London
Supplementary Readings	<ol style="list-style-type: none"> 1. Edited by David Lewis, (1984), <i>Pencil Drawing techniques</i>, Watson-Guptill Publications, New York 2. নন্দলাল বসু, (১৩৯২ বঙ্গাব্দ), <i>দৃষ্টি ও সৃষ্টি</i>, বিশ্বভারতী গ্রন্থাগার বিভাগ, কলিকাতা

DP104	Sketch-1	Minor	Drawing and Making (Studio)	3	84	160	4
Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
	Total marks: 100 (in-course 50 + examination 50)						
Rationale of the course		A basic and important part of painting is the sketch. Through this initial draft painting, a realistic conception of nature and knowledge of medium techniques are gained, which have a special role in other branches of later art practice. It is usually practiced with Pencil, Pen & Ink, Ink & Brush etc. The course will introduce observation of objects, life and the environment.					
	Course Learning Outcomes (CLOs)						
CLO 1		Acquire basic understanding of sketching from observation.					
CLO 2		Learn primary techniques and methods using different materials.					
CLO 3		Knowledge of proper application of tonal gradation and creation of depth with special emphasis on nature's diverse colours, forms, features, shadows etc. with the help of monochromatic medium.					
CLO 4		Preparation to apply acquired knowledge and skills in future art practice.					
CLO 5		Enhancing student skills and excellence through sketching.					
CLO 6		Be conscious about the environment, society and culture through the observation and practice.					
	Course Contents						
Mediums		Pencil, pen & ink, ink & brush etc.					
Subject		Sketch for the basic understanding of forms, space, shape, proportion and relation. Exercises in perspective and their various uses through the study of foliage, landscape or cityscape etc. Students will practise regular sketchbook exercises.					
Unit 1		Sketch-Objects			Number of classes		CLOs
		Separate study of leaves, trunk roots etc. Different studies of grass, flowers, vines and leaves etc. Basic observation of forms, shapes, space, proportion and relation. Basic understanding of the use of drawing materials such as paper, pencil, pen etc.			2 (8 Days)		1,2,3,4,5,6
Unit 2		Sketch- Nature			2 (10 Days)		1,2,3,4,5,6
		Study various area of fine art. Study any area of the city. Basic observation of nature & city life. Focusing on proportion, balance, rhythm, volume and structure.					
Unit 3		Sketch- Life			1 (7 Days)		1,2,3,4,5,6
		Perception and practice of an environmental scenario through personal involvement. Basic observation of living forms, focusing on proportion, balance, volume and structure.					

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO 2	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO 3	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO 4	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO 5	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CLO 6	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire basic understanding of sketching from observation.	1, 2, 4, 6, 8 and 9	1.2, 2.1, 3.7, 4.4	1	4, 9	4
2	Learn primary techniques and methods using different materials.	1, 2, 6, 8 and 9	3.6, 3.7, 4.3, 4.5	1, 2, 6	4, 9	5
3	Acquire skills in sketching different shapes and forms with proportion and balance.	1, 2, 3, 5, 6, 8 and 9	2.1, 3.7, 4.1, 4.3, 4.4	1, 8, 9	4, 9	6,7,8
4	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 5, 6, 7, 8 and 9	1.2, 2.1, 2.4, 4.1, 4.3	2, 3, 4, 5, 6, 7, 8	4, 9	3, 5, 6
5	Apply acquired knowledge and skills in applied fields.	1, 2, 3, 4, 5, 6, 7, 8 and 9	4.2	6, 7, 8, 9	4, 9	6,7,8
6	Be conscious about the environment, society and culture through the observation and practice.	1, 2, 3, 4, 5, 6, 8 and 9	3.3, 3.6, 3.7, 4.6	2, 3, 4, 5, 6, 7	5, 11, 13, 14, 15	3, 5, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand			□	□	
Apply			□	□	
Analyse			□	□	□
Evaluate			□	□	□
Create			□	□	

Session End Evaluation (SEE)			Course Final Marks: 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. Shivaji Tupe, (2008), <i>Sketching Drawing</i>, Shivaji Tupe, Jkotsna Prakashan, India 2. Ernest R. Norling, (2007), <i>Perspective Made Easy</i>, The Macmillan Company, New York 3. Ronald Pearsall, (1990), <i>Introduction to Drawing</i>, Trodd, Brian Grange Book, London 4. Adrian Bartlett, (2003), <i>Drawing & Painting the Landscape</i>, Tiger Books International, London
Supplementary Readings	<ol style="list-style-type: none"> 1. Paul Calle, (1985), <i>The Pencil</i>, North Light, Ohio, USA 2. নন্দলাল বসু, দৃষ্টি ও সৃষ্টি, বিশ্বভারতী গ্রন্থণ বিভাগ

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DP105	Basic Design	Minor	Drawing and Making (Studio)	2	42	120	2
		Total marks: 50 (in-course 25 + examination 25)					
Rationale of the course		This course introduces the theory and practice of the fundamentals of design. Students explore critical thinking, visual literacy, elements and principles of design, color, composition, typography and other design topics to lay a basic foundation in the visual arts. Through lectures, readings and exercises students gain knowledge of visual concepts and vocabulary, explore formal elements and principles of design, analyze iconic design to understand what makes it great, and experience different physical and digital media. Hands-on assignments will inspire students, and challenge them to explore the practice of design and art, and to work towards successful solutions through experimentation.					
		Course Learning Outcomes (CLOs)					
CLO 1		Apply the elements and principles of design to create effective compositions.					
CLO 2		Utilize a variety of presentation skills and media to create portfolios as well as displays of work in both public and private venues. Concept to finished work using a wide range of materials, processes, and techniques.					
CLO 3		Employ vocabulary specific to design and visual art to critique a work of art.					
CLO 4		Use the design process to express original and imaginative concepts in a variety of media.					
CLO 5		Analyze a work of art with an appreciation for the context in which it was made.					
CLO 6		Articulate art concepts related to the history of art and the role of art in society.					
CLO 7		Apply basic entrepreneurial principles and strategies to the art and design environment					
		Course Contents					
Mediums		Pen, pencil, ink, paper, color, found objects.					
Subject		Discover and manipulate factors of form in two-dimensional and three- dimensional shape, texture, earth elements. Adopt a creative approach and self-critical attitude in one's work. Develop an awareness of the relationships between studio work and the environment and between studio work and art of the present and past. Use a vocabulary of art and design terminology to successfully communicate with others participate in classroom critiques. Compose a balanced work of art. Utilize a range of media with a high level of craftsmanship. Practice safe and responsible use of art media, equipment, and studio space.					
Unit 1		Design-Objects			Number of classes		CLOs
		Theoretical sense of design, shape, line, texture, two dimensional and three-dimensional objects.			1 (6 Days)		1,2,3,4,5,6
Unit 2		Design- Nature			1 (6 Days)		1,2,3,4,5,6
		Trees, leaf, flowers etc.					

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□								
CLO 2								□	□
CLO 3						□			
CLO 4		□							
CLO 5							□		□
CLO 6								□	□
CLO 7								●	●

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Apply the elements and principles of design to create effective compositions.	1	2.1	1	4	4
2	Utilize a variety of presentation skills and media to create portfolios as well as displays of work in both public and private venues. Concept to finished work using a wide range of materials, processes, and techniques.	7	2.4, 3.7	7	4	7
3	Employ vocabulary specific to design and visual art to critique a work of art.	6	2.4			8
4	Use the design process to express original and imaginative concepts in a variety of media.	2	2.4	2		
5	Analyze a work of art with an appreciation for the context in which it was made.	7		6		8
6	Articulate art concepts related to the history of art and the role of art in society.	6	4.3	6		
7	Apply basic entrepreneurial principles and strategies to the art and design environment	5				

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand				□	
Apply			□	□	
Analyse				□	
Evaluate				□	
Create				□	

Session End Evaluation (SEE)			Course Final Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<p>01. Helen Armstrong (2009). <i>Graphic Design Theory: Readings from the Field</i>. Princeton Architectural Press, United Kingdom.</p> <p>02. David Dabner, Sandra Stewart, Eric Zempol (2013). <i>Graphic Design School: The Principles and Practice of Graphic Design</i>. Wiley, United Kingdom.</p> <p>03. William Lidwell, Kritina Holden, Jill Butler (2003). <i>Universal Principles of Design</i>, Rockport Publishers, United Kingdom.</p>
Supplementary Readings	<p>1. <u>Gavin Ambrose</u>, Basics Design</p> <p>2. <u>Pradnya Chauhan</u>, Learning Basic Design</p>

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
T101	History of World Art	Core	Theory (lecture)	6	56	160	4
Total marks: 100 (in-course written 30 + in-course viva 10+ examination 60)							
Rationale of the course	This course will introduce students to the major epochs of world art from prehistory to the 14 th century. Students will be exposed to ideas and theories behind the artistic works in the eras studied. The course will provide students with the understanding and knowledge of art as it has evolved in a variety of social, historical, political and geographical contexts and reasons for changes in aesthetic tastes. Students will learn to look at art from an informed point of view using a basic knowledge of iconography (subject matter and symbolism) and artistic technique, and to appreciate their value. This course will instil in the student the ability to analyse context and content, thereby opening them up to understanding diversity.						
Course Learning Outcomes (CLOs)							
CLO 1	Learn the fundamental concepts of art history, culture and civilization.						
CLO 2	Acquire basic understanding of art history from prehistory to the 14 th century.						
CLO 3	Capacity to analyse context by learning about the vast variety of art and the diverse cultures that produced them developing sensitivity to diversity.						
CLO 4	Acquire information and develop the skill to understand the various methods, media and techniques artists employed during this period and how they influenced the character of the artworks.						
CLO 5	Preparation to apply acquired knowledge and skills in future art practice.						
Course Contents							
Teaching Learning Strategies	Class lectures, multimedia presentations, documentary film screening, project work, interactive discussion etc.						
Subject	World art from prehistory to the 14 th century (From 40,000 BCE to 1500 CE).						
Unit 1	Introduction to Art History, Culture and Civilization				Number of classes		CLOs
	<p>Introduction to art history Art history in the contemporary age (Number of classes: 1).</p> <p>Art historical terms: Essential vocabulary of formal analysis and the visual analysis of artistic form (Number of classes: 2).</p> <p>Methodologies of art history Formalism, iconography and iconology, Marxism, feminism, biography and autobiography, semiology, deconstruction, psychoanalysis (Number of classes: 2).</p> <p>Culture and civilization Introduction to culture and civilization. Elements of culture and civilization. The influence of culture and civilisation (Number of classes: 1).</p>				6		1,5

Unit 2	Prehistory to Ancient Egypt	12	2,3,4, 5
	<p>Prehistoric art Palaeolithic art, ca. 40,000-9,000 BCE (Palaeolithic art and life, methods, materials and techniques of sculptures and paintings), (Number of classes: 2).</p> <p>Neolithic art, ca. 8000–2300 BCE (Neolithic art and life, methods, materials and techniques of sculptures, paintings and architectures. (Comparative discussion of Palaeolithic and Neolithic art), (Number of classes: 2).</p> <p>Mesopotamia Introduction to Mesopotamian civilization, culture and Sumerian art (ca. 3500–2332 BCE), (Number of class 1).</p> <p>Akkadian art (ca. 2332–2150 BCE), Neo-Sumerian and Babylonian art (ca. 2150–1600 BCE), (Number of class 1).</p> <p>Assyrian art (ca. 900–612 BCE), (Number of class 1).</p> <p>Neo-Babylonian and Persian art (ca. 612–330 BCE), (Number of class 1).</p> <p>Ancient Egypt Introduction to Ancient Egyptian civilisation and culture The Predynastic and early dynastic periods (ca. 3500–2575 BCE), (Number of classes: 1).</p> <p>Old Kingdom (ca. 2575–2134 BCE), (Number of class: 1).</p> <p>Middle Kingdom (ca. 2040–1640 BCE), (Number of class: 1).</p> <p>New Kingdom (ca. 1550–1070 BCE), (Number of classes: 1).</p>		
In- Course	Class test (Written) /Assignment (Written)	1/0	
Unit 3	Ancient Greece to Ancient Rome	12	2,3,4, 5

	<p>Aegean Introduction to Aegean civilization and culture. Cycladic (ca. 3000–2000 BCE), Minoan (ca. 1700–1200 BCE) and Mycenaean art (ca. 1700–1200 BCE), (Number of classes: 1).</p> <p>Ancient Greece Introduction to ancient Greek civilization and culture. Evolution of ancient Greek art through Geometric and Orientalizing phases (ca. 900–600 BCE), (Number of classes: 1).</p> <p>Archaic (ca. 600–480 BCE), (Number of classes: 1).</p> <p>Early and high classical (ca. 480–400 BCE), (Number of classes: 2).</p> <p>Late classical (ca. 400–323 BCE), (Number of classes: 1).</p> <p>Hellenistic art (ca. 323–30 BCE), (Number of classes: 1).</p> <p>Etruscan Introduction to Etruscan culture, civilization and art. (Number of classes: 1).</p> <p>Ancient Rome Introduction to ancient Roman civilization and culture through monarchy and republic (753–27 BCE), (Number of classes: 1).</p> <p>Early Empire (27 BCE–96 CE), (Number of classes: 1).</p> <p>High Empire (96–192 CE), (Number of classes: 1).</p> <p>Late Empire (193–337 CE). (Number of class: 1).</p>		
In-Course	Class test (Written) /Assignment (Written)	1/0	
Unit 4	<p>Early Christian, Byzantine and Islamic Art</p> <p>Early Christian art An overview of the early Christian era (Number of class: 1).</p> <p>Jesus and Jewish subjects in art, art under Constantine, architecture and mosaics (Number of classes: 2).</p> <p>Byzantine art Introduction to Byzantine civilization and culture. Sculptures, mosaics and architectures (527–726 CE), (Number of classes: 2).</p> <p>Middle Byzantine art (843–1204), (Number of classes: 1).</p> <p>Late Byzantine art (1261–1453), (Number of classes: 1).</p> <p>Islamic Art An Overview of the early Islamic art and architecture through Umayyad Syria and Abbasid Iraq (661 - 1258 CE) (Number of classes: 1).</p> <p>Islamic Spain and Egypt (756 - 1517) (Number of classes: 1).</p>	9	2,3,4, 5

Unit 5	Romanesque to Gothic	7	2,3,4, 5
	<p>Romanesque Introduction to Romanesque sculptures, painting, architectures and other arts (1050–1200 CE), (Number of classes: 1).</p> <p>Romanesque artistic style in France and Northern Spain (Number of classes: 1).</p> <p>Romanesque artistic style in Holy Roman Empire, Italy, Normandy and England (Number of classes: 1).</p> <p>Gothic Introduction to Gothic sculptures, stained-glass painting, architectures (1140-1500 CE), (Number of classes: 1).</p> <p>Gothic style in France (Number of classes: 1)</p> <p>Gothic style in England (Number of classes: 1)</p> <p>Gothic style in Holy Roman Empire (Number of classes: 1)</p>		
Unit 6	China, Korea and Japan	5	2,3,4, 5
	<p>China Neolithic age, Shang, Zhou and Qin Dynasties with the narration of art and craft works (ca. 7000- 206 BCE), (Number of classes: 1).</p> <p>Han, Six Dynasties, Tang, Liao and Song dynasty art works (206 BCE- 1279 CE), (Number of classes: 1).</p> <p>Korea An overview of Korean art through the three kingdoms, Unified Silla kingdom and Goryeo dynasty (ca. 57 BCE- 1392 CE), (Number of classes: 1).</p> <p>Japan Art works of Jomon, Yayoi, Kofun, Asuka, Hakuho and Nara Periods (ca. 12,000 BCE- 794CE) (Number of classes: 1).</p> <p>Art works of Heian, Kamakura Periods (ca. 794 CE- 1332 CE), (Number of classes: 1).</p>		
In-Course	Class test (Written)/Assignment (Written)	1/0	
In-Course	Viva voce/Oral presentation	4	
Total	Number of classes(lecture): 51+ in-courses (continuous assessments): 5 (written 1 + viva 4)	56	

Mapping Course Learning Outcomes (CLOs) with the Programme Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1		•				•			•
CLO 2		•				•			•
CLO 3		•		•		•			•
CLO 4		•		•		•			•
CLO 5	•	•	•	•		•	•		•

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Learn the fundamental concepts of art history, culture and civilization.	2,6,9	2.1, 2.2, 2.3, 2.4, 3.6, 3.7, 4.2, 4.3, 4.4	1, 2, 3, 4, 6, 12	4, 10, 15	1, 2, 3, 7, 9
2	Acquire basic understanding of art history from prehistory to the 14 th century.	2, 6, 9	2.1, 2.2, 2.3, 2.4, 3.1, 3.6, 3.7, 4.2, 4.4, 4.6	2, 3, 4,10,11,12	4, 10, 15	1, 2, 5, 7, 9
3	Capacity to analyse context by learning about the vast variety of art and the diverse cultures that produced them developing sensitivity to diversity.	2, 4, 6, 9	1.2, 2.1, 2.2, 2.3, 2.4, 3.1, 3.3, 3.6, 3.7, 4.2, 4.3, 4.4, 4.6	2, 3, 4, 6, 8, 11, 12	4, 10, 15	1, 2, 3, 5, 7, 9
4	Acquire information and develop the skill to understand the various methods, media and techniques artists employed during this period and how they influenced the character of the artworks.	2, 4, 6, 9	1.2, 2.1, 2.2, 2.3, 2.4, 3.3, 3.7, 4.2, 4.4	2, 4, 6, 10, 11, 12	4, 10, 15	1, 2, 7, 9
5	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 4, 6, 7, 9	1.2, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 4.2, 4.3, 4.4, 4.5, 4.6	1, 2, 3, 4, 6, 7, 8, 10, 11, 12	4, 10, 15	1, 2, 3, 5, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 40		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•			•
Understand	•	•	•		•
Apply		•	•		•
Analyse	•	•	•		•
Evaluate	•	•	•		•
Create			•		

Session End Evaluation (SEE)			Course Final Marks: 60		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember		•			
Understand		•			
Apply					
Analyse		•			
Evaluate		•			
Create					

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. Fred S. Kleiner (2020). <i>Gardner's Art through the Ages</i>. Cengage Learning, Boston. 2. T. Walter Wallbank and Alastair M. Taylor (1961). <i>Civilisation Past and Present</i>, Part 1 and Part 2. Scott, Foresman and Company, Chicago. 3. E. H. Gombrich (1966). <i>Story of Art</i>. Phaidon Press Ltd, London. 4. Laurie Schneider Adams (2011). <i>A History of western Art</i>. McGraw-Hill, New York. 5. H. W. Jansen, Anthony F. Janson (1991). <i>History of World Art</i>. Thames and Hudson, London. 6. Arnold Hauser (1952). <i>The Social History of Art, Volume 1 and 2</i>. Routledge and Kegan Paul Ltd, London.
Supplementary Readings	<ol style="list-style-type: none"> ১. অলোক মুখোপাধ্যায় (১৯৭৭) । বিশ্ব শিল্পের রূপরেখা । কলকাতা । ২. ফিওদর করোভকিন; অনুবাদ: হায়াৎ মাহমুদ (২০১৪) । পৃথিবীর ইতিহাস: প্রাচীনযুগ । জাতীয় গ্রন্থ প্রকাশন, ঢাকা ।

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
TG101	Zainul Studies	GED	Theory (lecture)	3	28	80	2
Total marks: 50 (in-course written 15 + in-course viva 5 + examination 30)							
Rationale of the course	The course will introduce students to Shilpacharya Zainul Abedin is one of the leading personalities in the cultural sphere of Bangladesh. His role in establishing an art institution in Bangladesh, its objectives, and the art movement centred around it. Students will get acquainted with Shilpacharya's life, his works, philosophy and diverse creative oeuvre through this course. It will give students an idea of the involvement of Abedin in different sociocultural and political movements, his struggles as an artist, educator and cultural activist. This will create an understanding of the role of an artist in society. Along with the life and works of Abedin, the students will learn about the beginning of the modern art movement and the interaction of art and society.						
Course Learning Outcomes (CLOs)							
CLO 1	Learning about the different phases of Shilpacharya Zainul Abedin’s life and the contemporary social context.						
CLO 2	An understanding of the philosophy of Shilpacharya Zainul Abedin.						
CLO3	Appreciate and interact with the diverse creative works of Abedin.						
CLO4	Preparation to apply acquired knowledge and skills in future art practice.						
Course Contents							
Teaching learning strategies	Class lectures, multimedia presentations, documentary film screening, project work, interactive discussion, museum visit etc.						
Subject	The life and works of Shilpacharya Zainul Abedin						

	Life of Shilpacharya	Number of classes	CLOs
Unit 1	Early life (Mymensingh Period) (Number of classes: 1) Kolkata period (Learning and teaching) (Number of classes: 2) Dhaka period (Establishment of the art institution) (Number of classes: 2) Activities of later phase (Mymensingh-Dhaka-Sonargaon) (Number of classes: 2) Zainul in the international arena (Number of classes: 1)	8	1,4
In-Course	Class test (Written)	1/0	
Unit 2	Shilpacharya's philosophy Empathy towards the periphery (Number of classes: 1) Philosophy of art (Number of classes: 1) Philosophy of education (Number of classes: 1) Thoughts on folk art (Number of classes: 2)	5	2,4
In-Course	Class test (Written)/Assignment (Written)	1/0	
Unit 3	Introduction to creative oeuvre Drawing and sketch (Number of classes: 2) Famine series (Number of classes: 2) Combination of local folk elements and western modernism Scroll painting (Number of classes: 2) Thematic review of artworks (Number of classes: 2) Medium based analysis of artworks (Number of classes: 2) Opinion of international and national art critics on Abedin's artworks (Number of classes: 1)	11	3,4
In-Course	Class test (Written)	1/0	
In-Course	Viva voce	3	
Total	Number of classes(lecture): 24+ in-courses (continuous assessments): 4 (written 1 + viva 3)	28	

Mapping Course Learning Outcomes (CLOs) with the Programme Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1		•		•	•				•
CLO 2		•		•	•	•			•
CLO 3		•	•			•			•
CLO 4	•	•	•	•	•	•	•	•	•

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Learning about the different phases of Shilpacharya Zainul Abedin's life and the contemporary social context.	2,4,5, 9	2.2, 2.3, 2.4, 3.7, 3.6, 4.6	2, 4, 11,12	4, 17	1, 7, 9
2	An understanding of the philosophy of Shilpacharya Zainul Abedin.	2, 4, 5, 6, 9	2.2, 2.3, 2.4, 3.3, 3.6, 3.7	2, 3, 4, 8, 11,12	2, 3, 4, 11, 16	1, 7, 9
3	Appreciate and interact with the diverse creative works of Abedin.	2, 3, 6, 9	2.1, 2.2, 2.3, 2.4	2, 3, 4, 7, 8, 10,11,12	4, 5, 10, 15	1, 2, 6, 7
4	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 4, 5, 6, 7, 8, 9	1.2, 2.1, 2.2, 2.3, 2.4, 3.1, 3.3, 3.6, 3.7, 4.6	2, 3, 4, 5, 6, 8, 10, 11, 12	1, 2, 3, 4, 5, 10, 11, 15, 16, 17	1, 2, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 20		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•	•		
Understand	•	•	•		
Apply					
Analyse		•	•		
Evaluate		•	•		
Create					

Session End Evaluation (SEE)			Course Final Marks: 30		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember		•			
Understand		•			
Apply					
Analyse		•			
Evaluate		•			
Create					

Learning Materials	
Recommended Readings	<p>১. আবুল মনসুর (২০১৩)। <i>জয়নুল আবেদিন</i>। বেঙ্গল পাবলিকেশনস্ লিমিটেড, ঢাকা।</p> <p>২. নজরুল ইসলাম (১৯৯৭)। <i>জয়নুল আবেদিন</i>। বাংলাদেশ শিল্পকলা একাডেমি, ঢাকা।</p> <p>৩. নজরুল ইসলাম (২০২০)। <i>জয়নুল আবেদিন</i>। তাঁর কাজ ও কথা। পাঠক সমাবেশ, ঢাকা।</p> <p>৪. নিসার হোসেন [সম্পা.] (২০১৬)। <i>জয়নুল জন্মশতবর্ষ প্রবন্ধাবলি</i>। চারুকলা অনুষদ, ঢাকা বিশ্ববিদ্যালয়, ঢাকা।</p> <p>৫. নিসার হোসেন (১৯৮৭)। ‘জয়নুল আবেদিন ও বাংলাদেশের চিত্রকলা আন্দোলন’। <i>প্রসঙ্গ</i>, সংকলন ৩, ভাদ্র ১৩৯৪, চট্টগ্রাম।</p> <p>৬. বোরহানউদ্দিন খান জাহাঙ্গীর (১৯৯৬)। <i>জয়নুল আবেদিনের জিজ্ঞাসা</i>। বাংলাদেশ শিল্পকলা একাডেমি ঢাকা।</p> <p>৭. মতলুব আলী [সম্পা.] (১৯৯৪)। <i>জয়নুল স্মৃতি</i>। মানব প্রকাশন, ঢাকা।</p> <p>৮. শোভন সোম (১৯৯৬)। ‘জয়নুল আবেদিন’। <i>নিরন্তর</i>, চতুর্থ সংখ্যা, শ্রাবণ ১৪০২, ঢাকা।</p> <p>৯. সৈয়দ আজিজুল হক (২০১৫)। <i>জয়নুল আবেদিন: সৃষ্টিশীল জীবনসমগ্র</i>। প্রথমা প্রকাশনা, ঢাকা।</p> <p>১০. সৈয়দ আজিজুল হক [সম্পা.] (২০১৬)। <i>জয়নুল আবেদিন: জন্মশতবার্ষিকীর শ্রদ্ধাঞ্জলি</i>। বেঙ্গল পাবলিকেশনস লিমিটেড, ঢাকা।</p>
Supplementary Readings	<p>1. Rosa Maria Falvo [Edi.] (2012), <i>Great Masters of Bangladesh: Zainul Abedin</i>. Bengal Foundation (Dhaka), Skira editore (Milano).</p>

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
TG102	Language Skill (English)	GED	Theory (lecture)	4	28	80	2
Total marks: 50 (in-course written 15 + in-course viva/oral presentation 5 + examination 30)							
Rationale of the course	This is an introductory English language course for general purpose for the students. The course content has been designed to develop learner’s knowledge and proficiency in the four basic language skills of Reading, Writing, Listening and Speaking along with added importance on vocabulary development, grammar and pronunciation. The course aims to develop students as successful and effective communicators in English. The general objective of the course is to equip the students with necessary English language knowledge and skills so that they can meet the needs and demands required by the lingua franca of the world.						
Course Learning Outcomes (CLOs)							
CLO 1	Use English proficiently for general purposes.						
CLO 2	Develop the habit of speaking and listening effectively across various contexts using the English language.						
CLO3	Develop various reading comprehension skills with regards to skimming, scanning, inferring and use correct and appropriate sentence structures in writing compositions.						
CLO4	Preparation to apply acquired knowledge of English in future life						
Course Contents							
Teaching learning strategies	Class lectures, multimedia presentations, documentary film screening, project work, interactive discussion, board work, lecture sheets etc.						
Subject	English language for general purpose.						
Unit 1	Introduction to English Phonetics, Phonology and Orthography, Grammar Review				Number of classes		CLOs
	English Phonetics, Phonology and Orthography- Pronunciation, International Phonetic Alphabet (IPA) transcription, places and manners of articulation, Mechanics (spelling, punctuation, hyphenation, capitalization etc.), (Number of Classes: 3).				8		1,2,3,4
	Grammar Review						
	Syntax- sentence structure, parts of speech, conversion of sentences (affirmative, negative, interrogative, question-tags; simple, compound and complex sentences, clauses, conditionals etc. (Number of Classes:2)						
	Tenses- Present, Past and Future tenses, Subject- Verb agreements etc. (Number of Classes: 2).						
	Narration (Direct and Indirect speeches) and Voice Change (Active and Passive sentences), (Number of Classes: 1).						

Unit 2	Listening	4	1,2,4
	<p>Listening and comprehending authentic/native speech and other speech variations (listening for specific information, listening for details, listening for gist, listening and notetaking, listening for topic sentences/thesis statement), (Number of Classes: 2).</p> <p>Listening techniques and tasks (tasks should be mentioned in the class schedule), (Number of Classes: 2).</p>		
In-course	Viva/oral presentation	3	
Unit 3	Reading	6	1,3,4
	<p>Reading techniques- scanning, skimming, skipping, inferencing, intensive reading, extensive reading, SQ3R and PQRS methods of reading.</p> <p>Reading wide range of authentic texts from modern and classical authors in order to exercise the following activities on Reading as a skill-</p> <p>a. Reading for details (bottom-up model)</p> <p>b. Guessing/assuming/infering meaning from context</p> <p>c. Reading for the comprehension of message</p> <p>d. Use of dictionary in reading</p> <p>e. Reading and note taking, (Number of Classes: 6).</p>		
In-course	Assignment	0	
Unit 4	Writing	6	1,3,4
	<p>Types of writing- descriptive, narrative, argumentative, cause and effect, technical/academic, creative, comparison and contrast, pitching an opinion etc.</p> <p>Mechanics of writing.</p> <p>Writing formal and informal letters, email, etc.</p> <p>(Number of Classes: 6)</p>		
In-course	Written test	1	
Total	Number of classes(lecture): 24+ in-courses (continuous assessments): 4 (written 1 + viva 3)	28	

Mapping Course Learning Outcomes (CLOs) with the Programme Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1				•	•	•		•	•
CLO 2			•	•	•	•		•	•
CLO 3			•			•		•	•
CLO 4			•	•	•	•		•	•

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Use English proficiently for general purposes.	4, 5, 6, 9	1.2	3	4, 9	4, 5
2	Develop the habit of speaking and listening effectively across various contexts using the English language.	3, 4, 5, 6, 8, 9	4.1, 4.5	4, 7	4, 9	5, 9
3	Develop various reading comprehension skills with regards to skimming, scanning, inferring and use correct and appropriate sentence structures in writing compositions.	3, 6, 8, 9	4.4	7, 8, 10, 11	4, 9	6,7,8
4	Preparation to apply acquired knowledge of English in future life	3, 4, 5, 6, 8, 9	1.2	3, 7, 8, 10, 11	4, 9	4, 5, 6, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 20		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•	•		•
Understand	•	•	•		•
Apply	•	•	•		•
Analyse	•	•	•		•
Evaluate	•	•	•		•
Create	•	•	•		•

Session End Evaluation (SEE)			Course Final Marks: 30		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember		•			
Understand		•			
Apply		•			
Analyse		•			
Evaluate		•			
Create					

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. G. Leech & J. Svartvik (1997, reprint1993). <i>A Communicative Grammar of English</i>. Longman Singapore Publishers Ltd., Singapore. 2. M. Swan (1989). <i>Practical English Usage</i>. ELBS/ Oxford University Press. 3. P.C. Wren & H. Martin (1936, reprint 1995). <i>High School English Grammar and Composition</i>. S. Chand & Company Ltd., New Delhi. 4. B.S.Sinha, T.S. Mahaboob, A. Bashir, B.L.Basu, N. Akhter (2017). Endeavour- An introductory language coursebook. Department of English, University of Dhaka. 5. T. Ahmed, R.Khan, N.Farida (Ed.). <i>Writing Essays with Ease</i>. Department of English, University of Dhaka.
Supplementary Readings:	<ol style="list-style-type: none"> 1. Newspaper, Magazine, Journal etc. articles, essays, write-ups for reading 2. Audio-Visual Materials for Listening and Speaking practice 3. Various online language learning materials (websites, blogs, wikis, YouTube videos, podcasts, vodcasts, audio books, language-learning digital games etc.)

Bachelor of Fine Art (BFA) in Drawing and Painting	Second Session	Second Year
Number of Course:10	Credit value: 34	Total marks: 850
<p>The objectives of the 2nd Year BFA courses are designed to give students a basic understanding of the language and grammar of various painting mediums.</p> <p>This year is a preparatory one, which acts as a foundation course of painting mediums. The students use watercolour as the major medium in this year and learn various techniques of it. They are also introduced with the oil colour and learn the basic techniques and which is the major medium of BFA level.</p>		

BFA 2nd Year (in-course and course final), total credit 34, total notional hour: 1910

No	Course Code	Course Title	Course Mode and Type	Credits	Notional Hours
1	DP201	Drawing-2	Core, Studio	4	240
2	DP202	Head Study-1	Core, Studio	2	120
3	DP203	Study and Composition-2	Core, Studio	4	240
4	DP204	Landscape-1	Core, Studio	4	240
5	DP205	Sketch-2	Minor, Studio	2	120
6	DP206	Still Life	Core, Studio	4	240
7	DPGM1201	Art Material Technique & Conservation	GED, Mixed 1	4 (2:2)	200 (120+80)
8	DPGM1202	Method and Technique: Indigenous Art of Bangladesh	GED, Mixed 1	2 (1+1)	100 (60+40)
9	T201	History of Western Art	Core, Theory	4	160
10	GM1201	Introduction to Computer and Digital Art-1	GED, Mixed 1	4 (3:1)	220 (180+40)

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DP201	Drawing-2	Core	Drawing and Making (Studio)	3	84	240	4
Total marks: 100 (in-course 50 + examination 50)							
Rationale of the course	The course aims to develop advanced skills in understanding form and mastering the ability to translate observations into two-dimensional representations. Students will learn to observe parts of the human figure and animals with a critical eye, effectively expressing their visual understanding through drawing. The course places strong emphasis on proportion, perspective, volume, and structure, enhancing students’ ability to convey depth, form, and movement on a flat surface. Through consistent practice, learners will improve both their technical precision and artistic interpretation. Additionally, the course will gradually introduce students to the language of the medium, fostering the development of drawing skills and technical proficiency.						
Course Learning Outcomes (CLOs)							
CLO 1	Acquire advanced understanding of drawing from observation.						
CLO 2	Learn improved techniques and methods using different materials.						
CLO 3	Acquire skills in drawing different shapes and forms with proportion and balance.						
CLO 4	Practise the higher-level knowledge of drawing.						
CLO 5	Preparation to apply acquired knowledge and skills in future art practice.						
CLO 6	Apply acquired knowledge and skills in applied fields.						
CLO 7	Be conscious about the environment, society and culture through the observation and practice						
Course Contents							
Mediums	Pencil, charcoal, ink, pen, water colour, oil colour, etc.						
Subject	Objects, human and animal figures, landscape, life and environment. Drawing for the basic understanding of forms, space, shape, proportion and relation. Exercises in perspective and their various uses through the study of different geometric shaped objects, utensils and furniture, buildings, foliage etc. Students will practise regular sketchbook exercises.						
Unit 1	Parts study				Number of classes	CLOs	
	Parts study of the human figure is a fundamental practice in art, especially for those learning figure drawing, anatomy, or character design. This method involves closely observing and sketching individual body parts—such as the head, hands, feet, torso, and limbs—to understand their form, proportion, structure, and movement.				1 (5 Days)	1,2,3,4,5,6	
Unit 2	Animal Study				1 (5 Days)	1,2,3,4,5,6,7	
	Animal drawing is a disciplined yet expressive practice that focuses on observing and understanding. It is a vital part of fine art education and creative expression. Whether used for realism, fantasy, or symbolism, it allows artists to connect with nature and tell powerful visual stories through the beauty and diversity of the animal world.						
Unit 3	Life Drawing				3 (12 Days)	1,2,3,4,5,6,7	
	Life drawing is the practice of drawing the human figure from a life model. Focusing on the accurate and expressive representation of the human body. It involves studying anatomy, proportions, posture, and movement to create realistic or stylized depictions of people.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□	□		□		□		□	□
CLO 2	□	□				□		□	□
CLO 3	□	□	□		□	□		□	□
CLO 4	□	□			□	□			□
CLO 5	□	□	□		□	□	□	□	□
CLO 6	□	□	□	□	□	□	□	□	□
CLO 7	□	□	□	□	□	□		□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire advanced understanding of drawing from observation.	1, 2, 4, 6, 8 and 9	1.2, 2.1, 3.7, 4.4	1	4, 9	4
2	Learn improved techniques and methods using different materials.	1, 2, 6, 8 and 9	3.6, 3.7, 4.3, 4.5	1, 2, 6	4, 9	5
3	Acquire skills in drawing different shapes and forms with proportion and balance.	1, 2, 3, 5, 6, 8 and 9	2.1, 3.7, 4.1, 4.3, 4.4	1, 8, 9	4, 9	6,7,8
4	Practise the higher-level knowledge of drawing.	1, 2, 5, 6, 7 and 9	1.2, 2.1, 3.7	1, 2, 6	4, 9	4
5	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 5, 6, 7, 8 and 9	1.2, 2.1, 2.4, 4.1, 4.3	2, 3, 4, 5, 6, 7, 8	4, 9	3, 5, 6
6	Apply acquired knowledge and skills in applied fields.	1, 2, 3, 4, 5, 6, 7,8 and 9	4.2	6, 7, 8, 9	4, 9	6,7,8
7	Be conscious about the environment, society and culture through the observation and practice	1, 2, 3, 4, 5, 6, 8 and 9	3.3, 3.6, 3.7, 4.6	2, 3, 4, 5, 6, 7	5, 11, 13, 14, 15	3, 5, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand			□	□	
Apply			□	□	
Analyse			□	□	
Evaluate			□	□	
Create			□	□	

Session End Evaluation (SEE)			Course Final Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. Robert Kaupelis (1966). <i>Learning to Draw</i>, Watson-Guptill Publications. New York, New York 2. Robert Beverly Hale (1964) <i>Drawing Lessons from the Old Masters</i>, Watson-Guptill Publications, New York
Supplementary Readings	<ol style="list-style-type: none"> 1. Christopher Frayling (1992) Helen Frayling, Ron Van Der Meer, Alfred A. Knopf, <i>The Art Pack</i>, New York 2. Claire Gilman, Roger Malbert, <i>Drawing in the Present Tense</i>, Thames and Hudson, 2021

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DP202	Head Study	Core	Drawing and Making (Studio)	3	42	120	2
Total marks: 50 (in-course 25 + examination 25)							
Rationale of the course	The Head Study course in a BFA programme is grounded in the foundational principles of art education, enhancing skill development, conceptual analysis, and professional preparation. The course aligns with the focus of BFA level on mastering technical skills such as anatomy, proportion, and expressive mark-making, which are essential for figurative and portrait work.						
Course Learning Outcomes (CLOs)							
CLO 1	Observational Drawing - Engage in live model sessions, focusing on anatomical accuracy, proportions, and expressive mark-making. Builds upon foundational courses.						
CLO 2	Material Exploration - Experiment with pencil, charcoal, and watercolour studies, emphasising skin tones and texture and expression.						
CLO 3	Composition & Design - Learn principles of balance, negative space, and visual hierarchy using a live figure as a model.						
CLO 4	Personal Expression - Move beyond traditional representation to develop a unique artistic approach to Head Study.						
CLO 5	Perception & Observation - Develop awareness of environment, society, and culture through observational and analytical skills.						
Course Contents							
Mediums	Pencil, charcoal, watercolour						
Subject	1. Head Study (Pencil & Charcoal) 2. Head Study (Watercolour) 3. Artistic Approach (Watercolour) Students will be assessed through: - Submissions (sketches, studies, final works) - Critiques & peer feedback (engaging in constructive discussions) - Portfolio Documentation – Photograph studies under consistent lighting for digital portfolios.						
Unit 1	Head Study (Pencil & Charcoal)				Number of classes		CLOs
	- Live model sessions focusing on anatomical accuracy, proportions, and expressive mark-making. - Grayscale work to master light/shadow dynamics, using chiaroscuro for depth.				1 (4 Days)		1,2,3
Unit 2	Head Study (Watercolour)				1 (4 Days)		1,2,3
	- Live model sessions emphasising anatomical accuracy and proportions. - Watercolour techniques to explore light/shadow and chiaroscuro effects.						
Unit 3	Artistic Approach (Watercolour)				1 (4 Days)		1,2,3,4,5
	- Live model sessions encouraging movement beyond traditional representation to develop a unique artistic style in Head Study.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□	□				□	□		□
CLO 2	□	□				□	□		
CLO 3	□	□					□		
CLO 4	□	□		□		□	□	□	□
CLO 5	□	□		□	□	□	□	□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl • No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Observational Drawing - Engage in live model sessions, focusing on anatomical accuracy, proportions, and expressive mark-making. Builds upon foundational courses.	1, 2, 6, 7 and 9	1.2,2.1,2.2,2.3, 2.4,3.1,3.4,3.5, 3.6,4.1,4.2,4.3, 4.5,4.6	1	4, 9	4
2	Material Exploration - Experiment with pencil, charcoal, and watercolour studies, emphasising skin tones and texture and expression.	1, 2, 6,7	1.2,2.1,2.2,2.3, 2.4,3.1,3.4,3.5, 3.6,4.1,4.2,4.3, 4.5,4.6	1,2,6	4, 9	5
3	Composition & Design - Learn principles of balance, negative space, and visual hierarchy using a live figure as a model.	1, 2, 7	1.2,2.1,2.2,2.3, 2.4,3.1,3.4,3.5, 3.6,4.1,4.2,4.3, 4.5,4.6	1,8,9	4, 9	2,4
4	Personal Expression - Move beyond traditional representation to develop a unique artistic approach to Head Study.	1, 2, 4,6,7, 8 and 9	1.1, 1.2,2.1,2.2,2.3, 2.4,3.1,3.2,3.3, 3.4,3.5,3.6,4.1, 4.2,4.3,4.4, 4.5,4.6	2, 3, 5, 6, 7, 8,10,11, 12	4, 9	2,8
5	Perception & Observation - Develop awareness of environment, society, and culture through observational and analytical skills.	1, 2, 4, 5, 6, 7, 8 and 9	1.1, 1.2,2.1,2.2,2.3, 2.4,3.1,3.2,3.3, 3.4,3.5,3.6,4.1, 4.2,4.3,4.4, 4.5,4.6	6, 7, 8, 9, 10,11,13, 15	4, 5	7, 8

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand			□	□	
Apply			□	□	
Analyse			□	□	□
Evaluate			□	□	□
Create			□	□	

Session End Evaluation (SEE)			Course Final Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. James Horton (1995). How to Paint Skin Tones. B.T. Batsford / London. 2. George B. Bridgman (1952). Bridgman's Complete Guide to Drawing from Life. Sterling Publishing Co. / New York. 3. Edited by Marian Apollo (1992). Everything You Ever Wanted to Know About Watercolour. B.T. Batsford Ltd, London. 4. Edited by Sally Harper (1994). The Complete Watercolour Artist. Tiger Books International, London. 5. Fritz Henning (1983). Concept & Composition. North Light Publishers/ Ohio.
Supplementary Readings	<ol style="list-style-type: none"> 1. John Russell (1981). The Meanings of Modern Art. Thames and Hudson / London. 2. নির্মাল্য নাগ (১৯৮৭)। শিল্প চেতনা। দীপায়ন প্রকাশনী, কোলকাতা।

Course Code	Course Title	Type	Mode	Units	Contact hour	Notational hour	Credits
DP203	Study and Composition 2	Core	Drawing and Making (Studio)	3	84	240	4
Total marks: 100 (in-course 50 + examination 50)							
Rationale of the course	Study and Composition class, it functions as the foundational framework governing the organization of visual components such as line, shape, colour, texture, space, and form. It is a fundamental principle that intersects with design theory, perceptual psychology, and artistic intentionality. In painting, composition is not merely a static arrangement but a dynamic learning process in which the students explore how to balance elements, harmonise contrasts. Study and Composition, as both a pedagogical and artistic practice, bridges technical skill and expressive intent. By systematically engaging with its principles, students cultivate a refined visual literacy that informs their creative decisions, allowing them to produce works that are structurally coherent, perceptually engaging, and conceptually resonant.						
Course Learning Outcomes (CLOs)							
CLO 1	Acquire the ability to organise visual components and develop an understanding of study and composition.						
CLO 2	Learn techniques and methods such as light and shade, tonal and value control, perspective, and spatial illusion.						
CLO 3	Develop skills through studies in composing different shapes and forms with dynamic balance and rhythm.						
CLO 4	Practise colour theory and gradation.						
CLO 5	Prepare to apply acquired knowledge and skills in future artistic practice.						
CLO 6	Apply gained knowledge and skills in practical fields.						
CLO 7	Cultivate awareness of the environment, society, and culture through observational and analytical skills.						
Course Contents							
Mediums	Water colour, pen & ink.						
Subject	Study of objects, foliage, human and animal figures, life and environment. Composition for the basic understanding of forms, space, shape, proportion and relation. etc. Students will practise regular sketchbook exercises.						
Unit 1	Simple Composition				Number of classes		CLOs
	Geometric forms, usages of drapery, utensils etc.				1 (5 Days)		1,2,3,4,5,6,7
Unit 2	Composition with Nature				2 (5x2 = 10Days)		1,2,3,4,5,6,7
	Study and composition of tree leaf group, stem, foliage						
Unit 3	Advanced/complex composition				1 (7 Days)		1,2,3,4,5,6,7
	Study and composition focusing on any one subject in the faculty of fine art premises of students' choice; using photography or technology focusing on two or more figures within an environment. Practice composition by focusing on any reference.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□	□				□	□		□
CLO 2	□	□				□	□		□
CLO 3	□	□	□		□	□	□		□
CLO 4	□	□			□	□			
CLO 5	□	□	□	□	□		□	□	□
CLO 6	□	□	□	□	□	□	□	□	□
CLO 7		□	□	□	□	□	□	□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire basic understanding of study and composition.	1, 2, 4, 6, 7 and 9	1.2,2.1,2.2,2.3,2.4,3.1, 3.4,3.5,3.6,4.1,4.2,4.3, 4.5,4.6	1	4, 9	4
2	Learn primary techniques and methods using different light and shade.	1, 2, 6, 8 and 9	1.2,2.1,2.2,2.3,2.4,3.1, 3.4,3.5,3.6,4.1,4.2,4.3, 4.5,4.6	1,2,6	4, 9	5
3	Acquire skills through studies in composing different shapes and forms with proportion and balance.	1, 2, 3, 5, 6, 8 and 9	1.2,2.1,2.2,2.3,2.4,3.1, 3.4,3.5,3.6,4.1,4.2,4.3, 4.5,4.6	1,8,9	4, 9	6,7,8
4	Practise the fundamental knowledge of study and composition.	1, 2, 3, 5, 6, 7 and 9	1.2,2.1,2.2,2.3,2.4,3.1, 3.4,3.5,3.6,4.1,4.2,4.3, 4.4,4.5,4.6	1,2,6	4, 9	4
5	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 5, 6, 7, 8 and 9	1.1, 1.2,2.1,2.2,2.3,2.4,3.1, 3.2,3.3, 3.4,3.5,3.6,4.1,4.2,4.3, 4.4, 4.5,4.6	2, 3, 4, 5, 6, 7, 8,10,11, 12	4, 9	5
6	Apply acquired knowledge and skills in applied fields.	1, 2, 3, 4, 5, 6, 8 and 9	1.1, 1.2,2.1,2.2,2.3,2.4,3.1, 3.2,3.3, 3.4,3.5,3.6,4.1,4.2,4.3, 4.4, 4.5,4.6	6, 7, 8, 9,10	4, 9	6,7,8
7	Be conscious about the environment, society and culture through the observation and practice	1, 2, 3, 4, 5, 6, 8 and 9	1.2,2.1,2.2,2.3,2.4,3.3, 3.4,3.5,3.6,3.7,4.2,4.5, 4.6	2, 3, 4, 5, 6, 7,10	5, 11, 13, 14, 15	3, 5, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand			□	□	
Apply			□	□	
Analyse			□	□	□
Evaluate			□	□	□
Create			□	□	

Session End Evaluation (SEE)			Course Final Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. Edited by Marian Appellof (1992). <i>Everything You Ever Wanted to Know About Watercolour</i>. B.T. Batsford Ltd, London. 2. Sally Harper (Ed.) (1994). <i>The Complete Watercolour Artist</i>. Tiger Books International, London. 3. Fritz Henning (1983). <i>Concept & Composition</i>. North Light Publishers/ Ohio.
Supplementary Readings	<ol style="list-style-type: none"> 1. John Russell (1981). <i>The Meanings of Modern Art</i>. Thames and Hudson, London. ২. নির্মাল্য নাগ (১৯৮৭)। শিল্প চেতনা। দীপায়ন প্রকাশনী, কোলকাতা।

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DP204	Landscape-1	Core	Drawing and Making (Studio)	3	84	240	4
Total marks: 100 (in-course 50 + examination 50)							
Rationale of the course	<p>This course provides an overview of landscape in painting, with a focus on the conceptual, perceptual and technical evolution of the landscape image in the history of painting. While the course concentrates on issues specific to this genre, attention is also given to the role of technique and theory in the expression of the masters and contemporary practitioners.</p> <p>Students examine the connection between material application and meaning through the use of both traditional and contemporary applications of water-based media in this course. Employing versatile processes for planning and developing a visual idea, students explore techniques such as wet-into-wet, paint application in layers and masking.</p>						
Course Learning Outcomes (CLOs)							
CLO 1	Acquire basic understanding of landscape from observation.						
CLO 2	Learn verities of techniques and methods using watercolour.						
CLO 3	Knowledge of proper application of tonal gradation and creation of depth with special emphasis on nature's diverse colours, forms, features, shadows etc. with the help of watercolour medium.						
CLO 4	Enhancing student skills and excellence through watercolour.						
CLO 5	Be conscious about the environment, society and culture through the observation and practice.						
CLO 6	Preparation to apply acquired knowledge and skills in future art practice.						
Course Contents							
Medium	Watercolour						
Subject	Landscape for the basic understanding of forms, space, shape, proportion and relation. Exercises in perspective and their various uses through the study of foliage, landscape or cityscape etc. Students will practise regular sketchbook exercises.						
Unit 1	Landscape (Closeup/partial/detail study)					Number of classes	CLOs
	Separate study of leaves, trunk, roots etc. Different studies of grass, flowers, vines and leaves etc. Basic observation of forms, shapes, space, proportion and relation. Basic understanding of the use of watercolour.					1 (6 Days)	1,2,3,4,5
Unit 2	Landscape					2 (10 Days)	1,2,3,4,5,6
	Basic observation of Landscape. focusing on arial perspective, linear perspective, balance, volume and structure.						
Unit 3	Landscape with Life					1 (6 Days)	1,2,3,4,5,6
	Perception and practice of an environmental scenario with human activities and animal. Basic observation of living forms, focusing on proportion, balance, volume and structure.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□								
CLO 2	□	□				□		□	
CLO 3	□	□				□		□	□
CLO 4	□					□		□	□
CLO 5		□		□		□	□	□	□
CLO 6			□	□	□	□	□	□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire basic understanding of landscape from observation.	1	1.2, 2.1, 3.7, 4.4	1	4, 9, 15	4
2	Learn verities of techniques and methods using watercolour.	1, 2, 6 and 8	3.6, 3.7, 4.3, 4.5	1, 2, 6	4, 9	4
3	Knowledge of proper application of tonal gradation and creation of depth with special emphasis on nature's diverse colours, forms, features, shadows etc. with the help of watercolour medium.	1, 2, 6, 8 and 9	1.2, 2.1, 3.7, 4.1, 4.3, 4.4	1, 2, 5, 7, 9	4, 9	6, 7, 8
4	Enhancing student skills and excellence through watercolour.	1, 6, 8 and 9	1.2, 2.1, 2.4, 4.1, 4.3	2, 7, 10	4, 9	5, 6, 8
5	Be conscious about the environment, society and culture through the observation and practice.	2, 4, 6, 7, 8 and 9	4.6	6, 7, 8, 9	4, 9, 15	6, 7, 8
6	Preparation to apply acquired knowledge and skills in future art practice.	3, 4, 5, 6, 8 and 9	3.6, 3.7, 4.6	2, 3, 5, 6, 7	5, 11, 13, 14, 15	3, 5, 6, 7, 8, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand			□	□	
Apply			□	□	
Analyse			□	□	□
Evaluate			□	□	□
Create			□	□	

Session End Evaluation (SEE)			Course Final Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. Adrian Bartlett (1982). <i>The Drawing & Painting Landscape</i>. Tiger Books International, London. 2. Ray Smith (1993). <i>Watercolor Landscape</i>. Dorling Kinerstey. 3. Marian Appellof (1992). <i>Everything You Ever Wanted to Know about Watercolor</i>. Watson-Guption.
Supplementary Readings	<ol style="list-style-type: none"> 1. Paul Calle (2020). <i>The pencil</i>. North Light Publishers. 2. নন্দলাল বসু (১৩৯২ বঙ্গাব্দ)। দৃষ্টি ও সৃষ্টি। বিশ্বভারতী গ্রন্থাগার বিভাগ, কলকাতা।

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DP205	Sketch-2	Minor	Drawing and Making (Studio)	3	42	120	2
Total marks: 50 (in-course 25 + examination 25)							
Rationale of the course	A basic and important part of painting is sketch. Through this initial draft of painting, a realistic conception of nature and knowledge of medium techniques are gained, which have a special role in other branches of later art practice. It is usually practiced with pencil, charcoal, pen & ink, ink & Brush etc. The course will introduce observation of objects, life and the environment.						
Course Learning Outcomes (CLOs)							
CLO 1	Acquire advanced understanding of sketching from observation.						
CLO 2	Learn various techniques and methods using different materials.						
CLO 3	Knowledge of proper application of tonal gradation and creation of depth with special emphasis on nature's diverse colours, forms, features, shadows etc. with the help of monochromatic medium.						
CLO 4	Preparation to apply acquired knowledge and skills in future art practice.						
CLO 5	Enhancing student skills and excellence through sketching.						
CLO 6	Be conscious about the environment, society and culture through the observation and practice						
Course Contents							
Mediums	Pencil, charcoal, pen & ink, ink & brush etc.						
Subject	Sketch for the basic understanding of forms, space, shape, proportion and relation. Exercises in perspective and their various uses through the study of foliage, landscape or cityscape etc. Students will practise regular sketchbook exercises. They will also learn advanced level of sketching in this stage.						
Unit 1	Sketch- Nature					Number of classes	CLOs
	Study various area of fine art and the surrounding area of the fine art, faculty premise.					1 (3 Days)	1,2,3,4, 5,6
Unit 2	Sketch- Nature-2					1 (3 Days)	1,2,3,4, 5,6
	Study any area of the city (park, station, road side, river side, museum, zoo, etc). Basic observation of nature & city life. Focusing on proportion, balance, rhythm, volume and structure.						
Unit 3	Sketch- Life & Nature					2 (6 Days)	1,2,3,4, 5,6
	Perception and practice of an environmental scenario through personal involvement. Basic observation of living forms, focusing on proportion, balance, volume and structure. Study of river & village views near the city.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□	□				□		□	□
CLO 2	□	□				□		□	□
CLO 3	□	□	□			□		□	□
CLO 4	□	□				□	□	□	□
CLO 5	□	□		□		□	□	□	□
CLO 6	□	□	□	□	□	□		□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire advanced understanding of sketching from observation.	1, 2, 4, 6, 8 and 9	1.2, 2.1, 3.7, 4.4	1	4, 9	4
2	Learn various techniques and methods using different materials.	1, 2, 6, 8 and 9	3.6, 3.7, 4.3, 4.5	1, 2, 6	4, 9	5
3	Acquire skills in sketching different shapes and forms with proportion and balance.	1, 2, 3, 5, 6, 8 and 9	2.1, 3.7, 4.1, 4.3, 4.4	1, 8, 9	4, 9	6,7,8
4	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 5, 6, 7, 8 and 9	1.2, 2.1, 2.4, 4.1, 4.3	2, 3, 4, 5, 6, 7, 8	4, 9	3, 5, 6
5	Apply acquired knowledge and skills in applied fields.	1, 2, 3, 4, 5, 6, 7,8 and 9	4.2	6, 7, 8, 9	4, 9	6,7,8
6	Be conscious about the environment, society and culture through the observation and practice	1, 2, 3, 4, 5, 6, 8 and 9	3.3, 3.6, 3.7, 4.6	2, 3, 4, 5, 6, 7	5, 11, 13, 14, 15	3, 5, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Session End Evaluation (SEE)			Course Final Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	1. Paul Calle, (1985), <i>The Pencil</i> , North Light, Ohio, USA 2. Ferdinand Petrie, (1992), <i>Drawing Landscapes in Pencil</i> , Watson-Guptill, New York 3. Gary Simmons, (1992), <i>The Technical Pen</i> , Watson-Guptill, New York 4. Vasudeo Kamath, (2006), <i>Sketching & Drawing</i> , Jyotsna Prakashan, Pune, India
Supplementary Readings	1. নন্দলাল বসু, দৃষ্টি ও সৃষ্টি, বিশ্বভারতী গ্রন্থন বিভাগ 1. Shivaji Tupe, (2008), <i>Sketching Drawing</i> , Shivaji Tupe, Jyotsna Prakashan, India 2. Ernest R. Norling, (1999), <i>Perspective Made Easy & Dover Art Instruction</i> , Dover, New York 3. Ronald Pearsall, (1990), <i>Introduction to Drawing</i> , Trodd, Brian Grange Book, London 4. Adrian Bartlett, (1983), <i>Drawing & Painting Landscape</i> , Book Sales, New York

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DP206	Still Life	Core	Drawing and Making (Studio)	4	84	240	4
Total marks: 100 (in-course 50 + examination 50)							
Rationale of the course	The Still Life course is designed to provide students with a foundational and advanced exploration of still life as a genre in fine art. Through observational drawing, painting, and conceptual approaches, students will engage with composition, form, light, texture, and symbolism. This course emphasises both technical skill development and creative interpretation, allowing students to refine their artistic voice while mastering traditional and contemporary still life techniques. By blending tradition with innovation, students will emerge with a deeper understanding of composition, materiality, and visual storytelling—skills transferable to all areas of fine art.						
Course Learning Outcomes (CLOs)							
CLO 1	Develop Technical Proficiency – Gain mastery in rendering form, perspective, light, and shadow using watercolour medium.						
CLO 2	Explore Composition & Design – Learn principles of balance, negative space, and visual hierarchy to create dynamic still life arrangements.						
CLO 3	Engage with Materiality & Texture – Experiment with different surfaces and techniques to represent diverse textures (glass, fabric, organic matter, etc.).						
CLO 4	Investigate Symbolism & Concept – Analyse historical and contemporary still life works to understand narrative, metaphor, and thematic depth.						
CLO 5	Cultivate Personal Expression – Move beyond traditional representation to develop a unique artistic approach to still life.						
CLO 6	Perception & Observation – Cultivate awareness of the environment, society, and culture through observational and analytical skills.						
Course Contents							
Mediums	Watercolour						
Subject	Simple Study & Composition, Comparative Study & Composition, Complex Study & Composition , Advanced Study & Composition.						
Unit 1	Simple Study & Composition					Number of classes	CLOs
	- Focus on fundamental geometric forms, drapery, and basic objects. - Emphasise structure, light, shadow, and spatial relationships.					1 (5 Days)	1,2,3,4, 5,6
Unit 2	Comparative Study & Composition					1 (5 Days)	1,2,3,4, 5,6
	- Explore natural objects such as vegetables, fruits, leaves, flowers, and branches. - Analyse textures, organic shapes, and contrast in form and composition.						
Unit 3	Complex Study & Composition					1 (6 Days)	1,2,3,4, 5,6
	- Students select their own objects to create a meaningful arrangement. - Develop a well-balanced composition that enhances aesthetic and conceptual depth.						
Unit 4	Advanced Study & Composition					1 (6 Days)	1,2,3,4, 5,6
	- Students select their own objects to create a meaningful arrangement. - Develop a well-balanced composition that enhances aesthetic and conceptual depth.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□	□				□	□		□
CLO 2	□	□				□	□		
CLO 3	□	□					□		
CLO 4	□	□		□		□	□		
CLO 5	□	□				□	□	□	□
CLO 6	□	□		□		□	□	□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl · N o.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Develop Technical Proficiency – Gain mastery in rendering form, perspective, light, and shadow using watercolour medium.	1, 2, 6, 7 and 9	1.2,2.1,2.2,2.3, 2.4,3.1,3.4,3.5, 3.6,4.1,4.2,4.3, 4.5,4.6	1	4, 9	4
2	Explore Composition & Design – Learn principles of balance, negative space, and visual hierarchy to create dynamic still life arrangements.	1, 2, 6,7	1.2,2.1,2.2,2.3, 2.4,3.1,3.4,3.5, 3.6,4.1,4.2,4.3, 4.5,4.6	1,2,6	4, 9	5
3	Engage with Materiality & Texture – Experiment with different surfaces and techniques to represent diverse textures (glass, fabric, organic matter, etc.).	1, 2, 7	1.2,2.1,2.2,2.3, 2.4,3.1,3.4,3.5, 3.6,4.1,4.2,4.3, 4.5,4.6	1,8,9	4, 9	2,4
4	Investigate Symbolism & Concept – Analyse historical and contemporary still life works to understand narrative, metaphor, and thematic depth.	1, 2, 4,6,7	1.2,2.1,2.2,2.3, 2.4,3.1, 3.4,3.5,3.6,4.1, 4.2,4.3,4.4,4.5, 4.6	1,2,6,7, 8,9	4, 9	2,4
5	Cultivate Personal Expression – Move beyond traditional representation to develop a unique artistic approach to still life.	1, 2, 6, 7,8 and 9	1.1, 1.2,2.1,2.2,2.3, 2.4,3.1,3.2,3.3, 3.4,3.5,3.6,4.1, 4.2,4.3,4.4, 4.5,4.6	2, 3, 5, 6, 7, 8,10,11, 12	4, 9	5
6	Perception & Observation – Cultivate awareness of the environment, society, and culture through observational and analytical skills.	1, 2, 4, 6, 7, 8 and 9	1.1, 1.2,2.1,2.2,2.3, 2.4,3.1,3.2,3.3, 3.4,3.5,3.6,4.1, 4.2,4.3,4.4, 4.5,4.6	6, 7,8, 9,10,11, 13,15	4,5	6,7,8

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand			□	□	
Apply			□	□	
Analyse			□	□	□
Evaluate			□	□	□
Create			□	□	

Session End Evaluation (SEE)			Course Final Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate				□	
Create				□	

Learning Materials	
Recommended Readings	<p>1. Edited by Marian Apollo (1992), <i>Everything You Ever Wanted to Know About Watercolour</i>. B.T. Bats ford Ltd, London.</p> <p>2. Elizabeth Jane Lloyd (1994), <i>Watercolour Still Life</i>. Dorling Kindersley Ltd, London.</p> <p>3. Edited by Sally Harper (1994). <i>The Complete Watercolour Artist</i>. Tiger Books International, London.</p>
Supplementary Readings	<p>1. John Russell (1981). <i>The Meanings of Modern Art</i>. Thames and Hudson, London.</p> <p>2. নির্মাল্য নাগ (১৯৮৭)। <i>শিল্প চেতনা</i>। দীপায়ন প্রকাশনী, কোলকাতা।</p>

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DPM1201	Art Material Technique & Conservation	GED	Mixed-1 Drawing & Making (Studio) and Theory	3 (1+2)	70 (42+28)	200 (120+80)	4 (2+2)
Total marks: 100 (in-course 50 + examination 50)							
Rationale of the course	Art material technique & conservation is a very important part of visual arts. The process and techniques of medium and its history, development with conversation is a main focus of discussion. In this course the student will acquire knowledge about various art medium like watercolour, acrylic, charcoal, tempera, pastel, fresco, support, pigment, patachitra and colour theory. They also learn its techniques, conservation and its history through the master and famous artists work and process.						
Course Learning Outcomes (CLOs)							
CLO 1	Acquire basic understanding of art material techniques and practise.						
CLO 2	Learn primary techniques and methods using different materials.						
CLO 3	Acquire skills about materials and techniques from different art styles.						
CLO 4	Apply acquired knowledge and skills in practical fields.						
CLO 5	Practise about art material and techniques and apply in the practical field.						
CLO 6	Be conscious about the world art practices and techniques.						
Course Contents							
Mediums	Oil colour						
Subject	Watercolour, oil colour, acrylic, charcoal, tempera, fresco, support, pigment, patachitra and colour theory and practical class of process and technique of medium.						
Unit 1	Theory-1				Number of classes		CLOs
	History and material technique process about watercolour, oil, acrylic, charcoal, pastel, pigment and support Number of Classes.				14		1,2,3, 4,5,6
Unit 2	Drawing & Making (Studio)				1 (11 Days)		1,2,3, 4,5,6
	Practical process and techniques of medium (oil colour canvas preparation)						
Unit 3	Theory-2				14		1,2,3, 4,5,6
	History and material techniques of tempera, fresco, patachitra.						

Mapping Course Learning Outcomes (CLOs) with the Program Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	□								
CLO 2		□							
CLO 3			□						
CLO 4							□		
CLO 5				□					
CLO 6						□			

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Acquire basic knowledge & understanding of Art material technique and practise from observation.	1	1.1,1.2,2.2,2.4,3.3	1	4	4
2	Learn primary techniques and methods using various material	7,9	1.1,3.1,3.4,4.2,4.3	2	4	7
3	Acquire theoretical knowledge & practical skill about different paintings medium like Watercolour, oil colour, acrylic, charcoal, tempera, fresco, support, pigment, patachitra and colour theory and practical class of process and technique of Medium.	6	1.1,1.2,2.2,2.4,3.3,3.4,3.7,4.2,4.3	10	4	4
4	Apply acquired knowledge & skill in practical field. Enlighten of the works of great Masters of the Renaissance concept and knowledge of using medium.	2	1.1,1.2,2.2,2.4,3.1,3.4,3.6,4.2	2	4	4
5	Practise about art material techniques & apply in the studio work	1	2.4,3.1,3.3,4.2,4.3,4.6	7	4	4
6	Being conscious about the world art practise and techniques	1	1.2,2.4,3.3,3.4,3.6,3.7,4.2	6	4	4

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember			□	□	
Understand				□	
Apply				□	
Analyse				□	
Evaluate			□	□	
Create				□	

Session End Evaluation (SEE)			Course Final Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember		□		□	
Understand		□		□	
Apply		□		□	
Analyse		□		□	
Evaluate		□		□	
Create				□	

Learning Materials	
Recommended Readings	1. Ray Smith (1987). <i>The Artists Handbook</i> , Alfred a Knopf, New York. 2. Ralph Mayer (1940). <i>The Artists handbook of Materials and Techniques</i> , Viking Press, New York 3. Hilaire Hiler (1970). <i>The painters Pocket-Book of Method and Materials</i> , Third edition, Faber and Faber, London
Supplementary Readings	1. Caroline West (2016). <i>The Complete Guide to Art Materials & techniques</i> , Chartwell Books, New York.

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
DPGM1 202	Method and Technique: Indigenous Art of Bangladesh	GED	Mixed 1	2	35 (14+21)	100 (40+60)	2 (1+1)
Total marks: 50 {in-course 25 (class test/assignment written 15 + workshop outcome artwork 10) + course final examination 25: artwork making 15 + presentation 10}.							
Rationale of the course	Introducing students to the richness and variety of the indigenous art forms of Bangladesh. Students will learn about the vast variety of local methods, materials and techniques. How the use of locally available materials and techniques contribute to the character of artworks. They will learn about the origins and techniques of these art forms.						
Course Learning Outcomes (CLOs)							
CLO 1	Learn about the richness and diversity of the indigenous artmaking practices of Bangladesh.						
CLO 2	Learn about the indigenous artwork making methods, materials, techniques.						
CLO3	How the use of locally available materials and techniques contribute to the character of artworks and expand how students can use them to express themselves in diverse and innovative ways.						
CLO4	Preparation to apply acquired knowledge and skills in future art practice.						
Course Contents							
Materials/ Tools	Clay, bamboo, paper, colour etc and a variety of materials and tools used for making local artforms.						
Subject	Open: Exercises from observation and memory.						
Unit 1	Introduction to indigenous artforms				Number of classes		CLOs
	Introductory lecture on the history, variety, methods, materials, techniques and philosophy of indigenous artforms of Bangladesh.				14		1,4
In-Course	Class test (Written)/ Assignment				1/0		
Unit 2	Participation in making workshop				1 (5 days=21 hours)		2,4
	Participate in workshop conducted by an indigenous art practitioner. Each student will prepare an individual artwork at the workshop.						
In-Course	Assessment of artwork prepared for the workshop will be done by the departmental course teacher.				1		
Total	Number of classes lecture: 14+Making (workshop) 1				15		

Mapping Course Learning Outcomes (CLOs) with the Programme Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1		□		□	□				□
CLO 2		□		□	□	□			□
CLO 3		□	□			□			□
CLO 4	□	□	□	□	□	□	□	□	□

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Learn about the richness and diversity of the indigenous artmaking practices of Bangladesh.	2,4,5, 9	2.2, 2.3, 2.4, 3.6, 4.6	2, 4, 11,12	4	1, 7, 9
2	Learn about the indigenous artwork making methods, materials, techniques.	2, 4, 5, 6, 9	2.2, 2.3, 2.4, 3.3, 3.6	8, 11,12	4, 16	1, 7, 9
3	How the use of locally available materials and techniques contribute to the character of artworks and expand how students can use them to express themselves in diverse and innovative ways.	2, 6, 9	2.1, 2.2, 2.3, 2.4	3, 4, 8, 10, 11,12	4	1, 2, 6, 7
4	Preparation to apply acquired knowledge and skills in future art practice.	1, 2, 3, 4, 5, 6, 7, 8, 9	1.2, 2.1, 2.2, 2.3, 2.4, 3.1, 3.3, 3.6, 3.7, 4.6	3, 4, 5, 6, 8, 10, 11, 12	4, 16	1, 2, 7, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember		□	□	□	
Understand		□	□	□	
Apply				□	
Analyse		□	□	□	
Evaluate		□	□	□	
Create				□	

Session End Evaluation (SEE)			Course Final Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				□	□
Understand				□	□
Apply				□	□
Analyse				□	□
Evaluate				□	□
Create				□	

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> ১. অবনীন্দ্রনাথ ঠাকুর (২০১২)। <i>বাংলার ব্রত ও অন্যান্য ব্রত কথা</i>। বারিদবরণ ঘোষ (সংকলন ও সম্প.)। প্রথম দীপায়ন সংস্করণ, কলকাতা। ২. চিত্তরঞ্জন মাইতি (২০০১)। প্রসঙ্গ: পট, পটুয়া ও পটুয়া সঙ্গিত। সাহিত্যলোক, কলকাতা। ৩. তোফায়েল আহমেদ (১৯৯৯)। <i>লোক ঐতিহ্যের দশদিগন্ত</i>, ঢাকা। ৪. বিনয় ঘোষ (১৯৭৯)। <i>বাংলার লোক সংস্কৃতির সমাজ তত্ত্ব</i>। ৫. মিহির ভট্টাচার্য ও দীপঙ্কর ঘোষ [সম্পা.] (২০০৪)। <i>বঙ্গীয় শিল্প পরিচয়</i>। লোকসংস্কৃতি ও আদিবাসী সংস্কৃতি কেন্দ্র, কলকাতা। ৬. সঞ্জীব কুমার বসু [সম্পা.]। <i>লোকসংস্কৃতি গবেষণা</i>। কলকাতা। ৭. সিরাজুল ইসলাম [সম্পা.] (২০০৪)। <i>বাংলা পিড়িয়া, ৫ খণ্ড</i>। ঢাকা। ৮. Shamsuzzaman Khan, Firoz Mahmud, Shahida Khatun (2016). <i>Ten Elements of the Intangible Cultural Heritage of Bangladesh</i>. Bangla Academy. Dhaka.
Supplementary Readings	<ol style="list-style-type: none"> 1. Rosa Maria Falvo [Edi.] (2012), <i>Great Masters of Bangladesh: Zainul Abedin</i>. Bengal Foundation (Dhaka), Skira editore (Milano).

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
T201	History of Western Art	Core	Theory (lecture)	8	56	160	4
Total marks: 100 (in-course written 30 + in-course viva 10+ examination 60)							
Rationale of the course	This course provides a comprehensive exploration of artworks as reflections of cultural, social, and political contexts from the 15th to the 19th century in western art history. Through a chronological study of artistic traditions and aesthetic developments, students will engage with the major artistic movements of this period. Focusing on key paintings, sculptures, and architectural masterpieces, the course encompasses significant artistic developments across Europe and the Americas.						
Course Learning Outcomes (CLOs)							
CLO 1	Receive an overview of artworks as reflections of cultural, social, and political contexts.						
CLO 2	Learn about the chronological development of artistic traditions and aesthetic ideas of the major artistic movements of this period.						
CLO 3	Understand the significant artistic developments through the study of major artworks.						
CLO 4	Preparation to apply acquired knowledge in future art practice.						
Course Contents							
Teaching Learning Strategies	Class lectures, multimedia presentations, documentary film screening, project work, interactive discussions etc.						
Subject	History of Western art (15th Century- 19th Century)						
	Topics				Number of classes		CLOs
Unit 1	Introduction						
	Gothic Art and the reasons behind the Renaissance				2		1,2
Unit 2	The Renaissance						
	Early Renaissance: Humanism and Art in Italy, Giotto, Masaccio, Donatello. High Renaissance in Italy: Leonardo da Vinci, Michelangelo, Raphael, Brunelleschi and Alberti, Pieter Bruegel, etc. Northern Renaissance: Jan van Eyck and Albrecht Dürer, Renaissance Art in Context: Religion and Patronage				8		2,3,4
Unit 3	The Mannerism						
	Understanding Mannerism, Iconic Artists and Works of Mannerism (Pontormo, Parmigianino, Bronzino, El Greco, etc.), Mannerism Architecture and Sculptures (Cellini, Giulio Romano).				4		2,3,4

Unit 4	The Baroque Period		
	Introduction to Baroque Art: Drama and Emotion Baroque in Italy: (Caravaggio, Bernini, Carracci, etc) Flanders (Spanish Netherlands): (Peter Paul Rubens, Jan Bruegel, Anthony Van Dyck, etc.) Baroque Painting in Spain: (Diego Velázquez, Francisco de Zurbaran, Juan Sanchez Cotan, etc) Dutch Baroque:(Frans Hals, Rembrandt Van Rijn, Johannes Vermeer, etc.) Baroque in France:(Nicolas Poussin, Pierre Puget, Francois Girardon, etc.)	8	2,3,4
Unit 5	The Rococo		
	Introduction to Rococo – Origins and Characteristics Iconic Artists and Their Works (Antoine Watteau, François Boucher, Jean-Honoré Fragonard, Claude Michel, etc.) Rococo in Interiors, Sculpture, and its Legacy.	3	2,3,4
Unit 6	Neoclassicism and Romanticism		
	Enlightenment Ideals and the Rise of Neoclassicism: (Jacques-Louis David, Antonio Canova, Angelica Kauffmann, Benjamin West and Neoclassical Sculpture) Transition to Romanticism: Nature and Emotion, Turner and John Constable's Romantic Landscapes, Caspar David Friedrich, Thomas Cole, Albert Bierstadt, George Stubbs, Henry Fuseli, William Blake. Romanticism in Spain and France: (Francisco Goya, Theodore Gericault, Eugene Delacroix, etc.)	7	2,3,4
In-Course	Class test (Written/ Open Book)/Assignment (Written)	1/0	
Unit 7	Art Movements in the Second Half of the 19th Century		
	Realism: Everyday Life in Art (Gustave Courbet, Jean-Francois Millet, Honoré Daumier, Winslow Homer, Thomas Eakins, John Singer Sargent, etc.) Impressionism: (Claude Monet, Edouard Manet, Camille Pissarro, Pierre- Auguste Renoir, Edgar Degas, Mary Cassatt, etc.) Post-Impressionism: (Van Gogh, Paul Gauguin, Georges Seurat, Paul Cezanne, etc.)	8	2,3,4
In-Course	Presentation (Department wise)	6	
Unit 8	Conclusion: course summary	3/4	1,2,3,4
In-Course	Viva voce/Oral presentation	6	
Total	Number of classes(lecture): 43+ in-courses (continuous assessments): 13 (written 1 + viva 6+ Presentation 6)	56	

Mapping Course Learning Outcomes (CLOs) with the Programme Learning Outcomes (PLOs)

CLOs with PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1		•		•		•			•
CLO 2		•		•		•			•
CLO 3	•	•		•		•			•
CLO 4	•	•	•	•	•	•			•

Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to			SDG Contribution	Assessment Rubric Utilised
		PLOs	GS	PS		
1	Receive an overview of artworks as reflections of cultural, social, and political contexts.	2,4,6,9	2.1,2.2,2.3,2.4, 3.3,3.5, 3.6, 3.7, 4.2, 4.4, 4.6	2, 3, 4, 5, 11	4	1,7,9
2	Learn about the chronological development of artistic traditions and aesthetic ideas of the major artistic movements of this period.	2, 4, 6, 9	2.1,2.2,2.3,2.4, 3.1, 3.3, 3.6,3.7,4.2,4.3, 4.4, 4.6	1, 2, 3, 4, 5, 8	4,10	1,2,7,9
3	Understand the significant artistic developments through the study of major artworks.	1, 2, 4, 6, 9	1.2, 2.1, 2.2, 2.3, 2.4, 3.6, 3.7, 4.2, 4.3, 4.4	1, 2, 3, 4, 6, 9, 10, 11, 12	4,5	1,3,7,9
4	Preparation to apply acquired knowledge in future art practice.	1,2,3, 4, 5, 6, 9	1.2,2.1,2.2,2.3,2.4, 3.1, 3.3, 3.6, 3.7,4.2,4.3,4.4, 4.6	1,2,3,4,5,6,7, 8, 9,10,11, 12	4,5,10,11,13, 15,16	1,2,3,6,7, 8,9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 40		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•			•
Understand	•	•	•		•
Apply		•	•		•
Analyse	•	•	•		•
Evaluate	•	•	•		•
Create			•		•

Session End Evaluation (SEE)			Course Final Marks: 60		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember		•			
Understand		•			
Apply		•			
Analyse		•			
Evaluate		•			
Create					

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. Fred S. Kleiner, (2018) <i>Gardner's Art through the Ages: A Global History</i>, 16th edition, Cengage Learning 2. E. H. Gombrich, (1966) <i>Story of Art</i>, Phaidon Press Ltd 3. H. W. Janson, Anthony F. Janson, (1991) <i>History of World Art</i>, Thames and Hudson 4. Arnold. Hauser, (1952) <i>The Social History of Art</i>, Volumes 1 and 2, Routledge and Kegan Paul Ltd 5. Ernst.Fischer, (2010) <i>The Necessity of Art</i>, Verso 6. Herbert. Read, (1964) <i>A Concise History of Modern Sculpture</i>, Thames and Hudson 7. Herbert. Read, (1974) <i>A Concise History of Modern Painting</i>, Thames and Hudson
Supplementary Readings	<ol style="list-style-type: none"> 1. Hugh, Honour, and John Fleming. (2005) <i>A World History of Art</i>. Laurence King Publishing 2. Hugh, Honour, and John Fleming. (2005) <i>The Visual Arts: A History</i>. Prentice Hall

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
GM1201	Introduction to Computer and Digital Art-1	GED	Mixed 1	4	77 (63+14)	220 (180+40)	4 (3+1)
Total marks: 100 (in-course written 10 + in-course viva & project 40 + exam written 15 + exam viva & project 35)							
Rationale of the course	This course introduces students to the fundamentals of computer-based art and digital media. It combines theoretical knowledge with hands-on practice, enabling students to explore digital tools, techniques, and concepts to create compelling visual content. This course helps students to enhance their skill and knowledge of communication and presentation using digital tools and content. The course also emphasizes contemporary trends, art history in digital art, and the application of digital media in professional art practices.						
Course Learning Outcomes (CLOs)							
CLO 1	Recall and identify fundamental computer operations, terminology, and digital tools used in the creation of digital art.						
CLO 2	Describe and explain the principles and processes involved in producing digital artwork using various media.						
CLO3	Demonstrate proficiency in using digital hardware and software to produce visually effective and technically sound digital artworks.						
CLO4	Analyse the relationship between traditional and digital art practices, and compare their effectiveness in communicating visual ideas.						
CLO5	Evaluate digital art projects in the context of contemporary trends, historical relevance, and professional standards.						
CLO6	Create original digital artworks that integrate conceptual, aesthetic, and technical skills, suitable for academic and professional presentation.						
CLO7	Apply effective digital communication and presentation techniques to articulate artistic intent and project rationale.						
CLO8	Assess evolving trends in digital media and adapt personal skillsets to align with emerging industry needs.						
Course Contents							
Teaching learning strategies	Studio-Based Learning, Blended Learning Approach, Hands-On Workshops, Iterative Learning and Prototyping, Cross-Disciplinary Collaboration, Research and Analysis, Personalized Mentorship, Portfolio Development, Integration of Emerging Technologies, Capstone Projects and Exhibitions:						
Subject	This course bridges the gap between traditional art principles and modern digital technology, equipping students with the skills to use digital tools for creative expression. It covers the fundamentals of digital media, including mastering software like Adobe Photoshop, Illustrator, and After Effects, and using graphic tablets for drawing and painting. Students explore digital colour theory, composition, and visual storytelling while learning to create compelling 2D illustrations and motion graphics. The course integrates contemporary trends, such as generative art and AI tools, alongside foundational animation techniques. By analysing digital works and engaging in practical projects, students develop professional-grade portfolios that prepare them for careers in the digital art industry. This holistic approach fosters technical expertise and creative innovation.						

	Fundamentals of Digital Tools and Computer Basics	Number of classes	CLOs
Unit 1	Basic computer operation Introduction to computer hardware and software. File management, operating systems, and basic troubleshooting. Foundational Productivity Applications Introduction to Microsoft Word: Document Creation and Formatting Introduction to Microsoft Excel: Spreadsheet Management and Data Analysis Introduction to Microsoft PowerPoint: Presentation Design and Delivery Introduction to graphic Applications Introduction to graphic tablets and input devices. Introduction to Overview of industry-standard software (Adobe Photoshop, Illustrator, etc.).	15	1,4
Unit 2	Unit 2: Introduction to Digital Art Media Overview of 2D digital art techniques. Basics of raster vs. vector graphics. Digital colour theory and tools. Exploration of contemporary digital artists and their works.	15	2,4
In-Course	Class participation and critique	1/0	
Unit 3	Digital Drawing, Painting and Sculpting Techniques Digital sketching techniques and line art. Creating depth and texture digitally. Layer management and advanced brush settings. Digital sculpting	21	3,4
Unit 4	Principles of visual storytelling and Composition in Digital Media Understanding composition, balance, and hierarchy. Visual storytelling and framing techniques. Application of traditional art principles in digital platforms.	21	
In-Course	Class test (exercises)	40	

In-Course	Presentation	10	
Total	Number of classes 24+ in-courses (continuous assessments): 4 (presentation+written 1 + viva 3) = 28 classes	50	

Mapping Course Learning Outcomes (CLOs) with Programme Learning Outcomes (PLOs)

CLOs \ PLOs	PLO 1	PLO 2	PLO 3	PLO 4	PLO 5	PLO 6	PLO 7	PLO 8	PLO 9
CLO 1	•			•				•	•
CLO 2		•		•	•				•
CLO 3		•	•			•			•
CLO 4	•	•	•	•	•	•	•	•	•
CLO 5		•			•	•	•		•
CLO 6	•		•					•	•
CLO 7				•	•			•	•
CLO 8					•	•	•	•	•

Mapping Course Learning Outcomes (CLOs) with the Teaching Learning Assessment Strategy

Sl. No.	Course Learning Outcomes	Contribution to PLOs	GS	PS	SDG Contribution	Assessment Rubric Utilized
1	Recall and identify fundamental computer operations, terminology, and digital tools used in the creation of digital art.	2, 4, 5, 6, 9	2.2, 2.3, 2.4, 3.3, 3.6	8, 11, 12	4, 16	1, 7, 9
2	Describe and explain the principles and processes involved in producing digital artwork using various media.	2, 6, 9	2.1, 2.2, 2.3, 2.4	3, 4, 8, 10, 11, 12	4	1, 2, 6, 7
3	Demonstrate proficiency in using digital hardware and software to produce visually effective and technically sound digital artworks.	1, 2, 3, 4, 5, 6, 7, 8, 9	1.2, 2.1, 2.2, 2.3, 2.4, 3.1, 3.3, 3.6, 3.7, 4.6	3, 4, 5, 6, 8, 10, 11, 12	4, 16	1, 2, 7, 9
4	Analyse the relationship between traditional and digital art practices, and compare their effectiveness in communicating visual ideas).	1, 2, 4, 5, 6, 7, 8, 9	2.2, 3.1, 3.3, 3.6	4, 10, 11	5, 16	2, 3, 6, 8
5	Evaluate digital art projects in the context of contemporary trends, historical relevance, and professional standards.	2, 3, 5, 6, 7, 9	2.3, 3.3, 3.6, 4.1	8, 9, 11	4, 17	3, 5, 6, 9
6	Create original digital artworks that integrate conceptual, aesthetic, and technical skills, suitable for academic and professional presentation.	1, 3, 4, 6, 8, 9	2.2, 2.4, 3.6, 4.6	8, 10, 12	8, 9	4, 6, 7, 8

7	Apply effective digital communication and presentation techniques to articulate artistic intent and project rationale.	2, 4, 5, 7, 8, 9	2.3, 3.3, 3.6	4, 8, 9, 10	4, 12	2, 5, 7, 9
8	Assess evolving trends in digital media and adapt personal skillsets to align with emerging industry needs.	3, 5, 6, 7, 8, 9	2.4, 3.3, 3.6, 4.5	8, 9, 10, 12	4, 9	3, 4, 8, 9

Assessment Pattern

Continuous Internal Evaluation (CIE)			In-course Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•	•		
Understand	•	•	•		•
Apply			•	•	
Analyse		•	•		
Evaluate		•	•		•
Create			•	•	

Session End Evaluation (SEE)			Course Final Marks: 50		
Bloom's Category	Viva/Quiz	Lab test	Assignment	Final project	Presentation
Remember	•				
Understand			•		
Apply			•	•	
Analyse		•	•	•	
Evaluate		•	•	•	
Create			•	•	•

Learning Materials	
Recommended Readings	<ol style="list-style-type: none"> 1. https://youtu.be/DwsKeoXOa9I 2. https://youtu.be/XF34-Wu6qWU 3. https://youtu.be/yV4i29Xo0iM 4. Steven Heller & Veronique Vienne (2015). <i>Becoming a Graphic and Digital Designer: A Guide to Careers in Design</i>. 5th edition. 5. Helen Armstrong, <i>Digital Design Theory: Readings from the Field Editor</i> 6. Xtine Burrough & Michael Mandiberg (2008). <i>Digital Foundations: Intro to Media Design with the Adobe Creative Suite, New Riders & AIGA</i> 7. Michael Mandiberg, <i>The Digital Designer: 101 Graphic Design Projects for Print, the Web, Multimedia, and Motion Graphics</i> 8. Stephen Pite, <i>The Graphic Designer's Digital Toolkit: Allan Wood and Internet Resources</i> 9. <i>Copy Right Act (2000)</i>. (Act No. XXVIII of 2000), Government of the Peoples Republic of Bangladesh, http://copyrightoffice.portal.gov.bd 10. <i>DIGITAL SECURITY ACT, (2018)</i> (Act No. XLVI of 2018), Government of the People's Republic of Bangladesh, https://www.cirt.gov.bd <p>Books:</p> <p>"The Animator's Survival Kit" by Richard Williams "Animation: The Mechanics of Motion" by Chris Webster "Character Animation Crash Course!" by Eric Goldberg "Cartoon Animation" by Preston Blair "Stop Staring: Facial Modeling and Animation Done Right" by Jason Osipa</p>
Supplementary Readings	<p>https://youtu.be/DwsKeoXOa9I</p> <p>https://youtu.be/XF34-Wu6qWU</p> <p>https://youtu.be/yV4i29Xo0iM</p> <p><u>Animation Basics - Khan Academy</u></p> <p><u>Principles of Animation - Animator's Survival Kit</u></p> <p>Walk Cycle Animation - Animation Mentor</p> <p>Dialog Animation Techniques - Animation Mentor</p> <p><u>Online Animation Courses - Coursera</u></p>

Part D

19. Grading and Evaluation:

Students will have to complete all required courses from the 1st academic year in a total of 6 academic years and obtain the required CGPA for students to obtain a 4-year BFA Degree.

If the student has the required minimum CGPA but has an F Grade in any of the courses in any academic year, the student will not be awarded the degree without improvement.

Grading Policy

Grade and Grade Point

1. All answer sheets will be graded in numbers. Only during finalisation of examination results will the numbers, numerical grades and grade point average obtained by the student be recorded on the tabulation sheet.
2. Fractions of numbers may be recorded up to two digits after the decimal point. If the third digit after the decimal point is 5 or above, the second digit after the decimal will increase by 1 number.
3. Transcripts received by students will mention letter grades, grade points and grade point averages. Numbers will not be mentioned on the transcript.
4. Numerical Grade, Letter Grade, Grade Point Average, Cumulative Grade Point Average will be according to the following values:

Numerical Grade	Grade Letter	Grade Point
80 to 100	A+	4.00
75 to 79	A	3.75
70 to 74	A-	3.50
65 to 69	B+	3.25
60 to 64	B	3.00
55 to 59	B-	2.75
50 to 54	C+	2.50
45 to 49	C	2.25
40 to 44	D	2.00
< 40	F	0.00
	I	Incomplete
	W	Withdrawn

F Grade: Students obtaining F grade will be given the opportunity of taking an improvement test for that course with the next batch for a maximum of two times.

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

W (Withdrawn) Grade: 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.

Outline of Credit Hour

The distribution of notional hour according to different modes of teaching-learning			
Mode of teaching-learning	Duration of participation in teaching/learning under the supervision of the course teacher/supervisor (28 weeks)	Expected duration of preparatory/independent relevant practice under the direction of course teacher/supervisor (28 weeks)	Total notional hour for 1 credit (28 weeks)
Drawing and making/studio	21 hours	39 hours	60 hours
Theory (lecture, tutorial, monograph, seminar)	14 hours	26 hours	40 hours
Industry/workplace-based learning	28 hours	52 hours	80 hours

For teaching activities, the proposed notional hours will include evaluation, independent practice and preparatory activities. As a result, a 4-credit course (drawing and making + theory) may have a variety of teaching-learning designs.

Clarification of Credit Hour

Drawing and making (studio): The student will have to participate in at least 0.75 hours in 1 week under the direct supervision of the course teachers for 1 credit in the total class duration of 28 weeks.

Theory (lecture, tutorial, monograph, seminar): The student will have to participate in at least 0.5 hours in 1 week under the direct supervision of the course teachers for 1 credit in the total class duration of 28 weeks.

Industry/workplace-based learning: The student will have to participate for at least 1 hour in 1 week under the direct supervision of the course teachers for 1 credit in the total class duration of 28 weeks.

Time division of teaching-learning activities				
Type of course	The possible division of notional hours for a 4-credit course			
	Drawing and making (studio)	Lecture, tutorial, monograph, seminar	Industry/workplace-based learning	Total credit
Drawing and making	240	00	00	4
Theory	00	160	00	4
Industry/workplace-based learning	00	00	320	4
Mixed-1 Drawing and making + theory For example, 3:1	180	40	00	4
Mixed-2 Drawing and making + theory + industry/workplace-based learning For example, 2:1:1	120	40	80	4

Total credit hour and marks

1. Total credit hours for BFA Degree are 136.
2. Each 1 credit course is assigned 25 marks. Thus, on the basis of the prescribed total credit the total marks will be 3400.

Evaluation Policy

Distribution of marks

1. Drawing and making courses: In-course: 50% + Course final 50% = Total 100%
2. Theoretical (lecture, monograph, seminar) courses:
 - a. Lecture: In-course 40% (written 30% + viva 10%) + Course final examination 60% = Total 100%
 - b. Monograph: Written 60% + viva 40% = Total 100%
 - c. Seminar: Written 50% + presentation and oral defence 50% = Total 100%
3. Industry/workplace-based learning: Written report 60% + presentation and viva 40% = Total 100%
4. Mixed-1 [drawing and making (studio) + theory]:
Marks will be divided according to the ratio of drawing and making and theory parts of the course, for
example - if the ratio of the drawing and making and theory parts of a 4 credit course is 3:1 then the drawing and making part will carry 75 marks and the theory part will carry 25 marks.

In-course 50% + course final 50% = Total 100%

The marks allocated to the drawing and making and theory sections will be determined according to the course plan and divided accordingly into the in-course and course final sections. For example- for a 4 credit course if the drawing and making part carries 75 marks and the theory section carries 25 marks, the possible division of marks will be:

In-course (drawing and making 40 + theory 10) = 50

Course final (drawing and making 35 + theory 15) = 50

5. Mixed-2 [drawing and making (studio) + theory] + industry/workplace-based learning:
Marks for Mixed-2 [drawing and making (studio) + theory] + industry/workplace-based learning will be divided according to the ratio of credit division. For example - if the ratio of a course is 2:1:1 then the drawing and making part will carry 50 marks, theory part will carry 25 marks and the industry/workplace-based learning will carry 25 marks.

In-course 50% + course final 50% = Total 100%

The marks allocated to the drawing and making, theory and industry/workplace-based learning sections will be determined according to the course plan and divided accordingly into the in-course and course final sections. For example- if in a 4-credit course the drawing and making part carries 50 marks, the theory section carries 25 marks, and the industry/workplace-based learning carries 25 marks the possible division of marks will be:

In-course (drawing and making 25 + theory 10 + industry/workplace-based learning 15) = 50

Course final (drawing and making 25 + theory 15 + industry/workplace-based learning 10) = 50

The written report of the industry/workplace-based learning will be included in the in-course, and the viva will be included in the course final examination.

General Guidelines

The department follows the general guidelines of the Faculty of Fine Art (see Clause 11.6 in *Rules and Guidelines* of the Faculty) in assessment and grading. Evaluation and grading are determined by

- Assessment of the student's performance in the In-courses
- Assessment of the student's Course Final Examination

Continuous Assessment

In-course: Drawing and making (studio)

1. Each class of the drawing and making courses will be considered as in-course, and the marks will be considered as in-course marks.
2. In the exercise of the student, quality of the artwork, understanding of the directions of the teacher, presentation, the appropriate use of media, technical skill, sincerity and attention etc. will be considered for grading.
3. Two/three teachers of the department will grade the in-course of the drawing and making courses. In the case of two examiners, when the two examiners disagree on the marks to be given on the student exercise, the average of the two marks given by the examiners will be the final marks obtained by the student. In case the difference between the marks given by the two examiners is above 20 percent, the Academic Committee will nominate another teacher as the third examiner. The average marks of the two marks which are closest among the three marks given by three examiners will be considered the final marks. In the case of three examiners grading an in-course, the average of the marks by the three examiners will be considered the final marks.
4. If any student is absent for an in-course, it will not be repeated or accepted late. In such cases the marks for that in-course will be considered zero to calculate the average in-course marks. However, if a student is unable to attend an in-course due to some extraordinary circumstances (for example, accident, the death of a close relative etc.) the student will be able to apply to the Chair of the Department through the course teacher as soon as possible for special permission to retake the in-course. All decisions in such cases will be taken by the Academic Committee.

In-course: Theory

1. The course teacher/teachers will take the assignments, presentations, evaluate the answer sheets, take the viva examination and give the marks.
2. For a 40 mark in-course at least 3 written tests (2 assignments + 1 class test) and 1 viva; for a 20 mark in-course at least 2 written tests (1 assignment + 1 class test) and 1 viva will be taken.
3. Written and viva in-course tests will be taken while the course is being taught.
4. Marks for both written and viva in-course tests will be separately counted for all students present/absent. The total marks obtained by each student will be divided by the number of in-course tests to prepare the average marks. Students will have to obtain pass marks separately for both the written and viva tests.

Industry/workplace-based learning

There will be no in-course marks, for industry/workplace-based learning courses.

Mixed-1 [Drawing and making (studio) + theory]

1. Marks for each class will be considered as in-course marks.
2. In the exercise of the student, quality of the artwork, understanding of the directions of the teacher, presentation, the appropriate use of media, technical skill, sincerity and attention etc. will be considered for grading. The department follows the general guidelines of the Faculty of Fine Art (see Clause 11.6 in *Rules and Guidelines* of the Faculty) in assessment and grading.
3. Two/three teachers of the department will grade the in-course. In the case of two examiners, when the two examiners disagree on the marks to be given on the student exercise, the average of the two marks given by the examiners will be the final marks obtained by the student. In case the difference between the marks given by the two examiners is above 20 percent, the Academic Committee will nominate another teacher as the third examiner. The average marks of the two marks which are closest among the three marks given by three examiners will be considered the final marks. In the case when three teachers will grade the in-course, the average of the marks by the three examiners will be considered the final marks.
4. In the theory section the course teacher/teachers will take the assignments, presentations, evaluate the answer sheets, take the viva examination and give the marks.
5. Three teachers of the department will guide and grade the in-course of the concept development and execution courses. Students may discuss and take the guidance of any teacher/teachers of the Department. The course teachers will grade the in-course, the average of the marks by the three examiners will be considered the final in-course marks.

Mixed-2 [Drawing and making (studio) + theory + industry/workplace-based learning]

1. Marks for each class will be considered as in-course marks.
2. In the exercise of the student, quality of the artwork, understanding of the directions of the teacher, presentation, the appropriate use of media, technical skill, sincerity and attention etc. will be considered for grading. The department follows the general guidelines of the Faculty of Fine Art (see Clause 11.6 in *Rules and Guidelines* of the Faculty) in assessment and grading.
3. Two teachers of the department will grade the in-course of the drawing and making part. If the two examiners disagree on the marks to be given on the student exercise, the average of the two marks given by the examiners will be the final marks obtained by the student. In case the difference between the marks given by the two examiners is above 20 percent, the Academic Committee will nominate another teacher as the third examiner. The average marks of the two marks which are closest among the three marks given by three examiners will be considered the final marks.

4. In the theory section, the course teacher/teachers will take the assignments, presentations, evaluate the answer sheets, take the viva examination and give the marks
5. The Course Coordinator (class teacher) will coordinate the drawing and making (studio), theory, and industry/workplace-based learning parts of the course. Three teachers of the department will guide and grade the in-course of the concept development and execution courses. Students may discuss and take the guidance of any teacher/teachers of the Department. Three course teachers (which will include the course coordinator) will grade the in-course, the average of the marks by the three examiners will be considered the final in-course marks.

Teaching Evaluation

Teaching evaluation will be executed by the guidelines approved by the Syndicate (30.10.2022) and proposed by the Academic Council (12.10.2022) of the University of Dhaka.

Course Final Examination

Prerequisites to qualify for participating in course final examination

1. The student will have to have a minimum of 75% class attendance in both the drawing and making and the theory courses separately to qualify as a collegiate for the course final examination.
2. A student with class attendance within 60% to 74% in both the drawing and making and the theory courses separately may participate in the course final examination as a non-collegiate.
3. If a student has an average class attendance of less than 60% in either the drawing and making or theoretical courses the student will be considered as dis-collegiate and will not be able to participate in the course final examination.
4. If a student is absent for any in-course (drawing and making or theoretical) that in-course cannot be retaken. However, if the student is not able to participate in an in-course due to special circumstances, the student will apply to the Chairperson through the course teacher as soon as possible. The Academic Committee will take all decisions on such matters.
5. Students are required to get at least 40% marks for each drawing and making and theory course to qualify to sit for the course final examination. Students will have to obtain 40% marks in both the written in-course and the viva in-course in the theoretical courses to qualify for the course final examination.

Types of questions

1. Drawing and making courses: questions give an outline of the expected outcome in terms of time frame, method, material, measurements and technique.
2. Theory courses: questions are focused on analysis, criticism and description.
3. The Department follows the general guidelines of the Faculty of Fine Art (see Clause 11.6 in *Rules and Guidelines* of the Faculty) in question setting.

Question setting and assessment of course final examination

1. Generally, there will be two question paper setters and two examiners for each course. The course teacher will be the first question paper setter and first examiner the second question paper setter and examiner will be another teacher of the Department. The second question paper setter and examiner may be appointed from another department if necessary. However, the second question paper setter and examiner cannot be someone from outside the University of Dhaka. Under special circumstances if this regulation cannot be followed, the second examiner may be appointed from another university with the special permission of the Vice Chancellor.
2. If the course final examination is taken as a viva, the course teacher and the members of the examination committee will take the examination. In such cases the examiners can give the marks upon agreement or they can give separate marks, the average of which will be considered to be the final marks.
3. If the difference of the marks given by the two examiners exceed by more than 20 percent, the concerned examination committee will propose a name to the Controller of Examinations office as a third examiner. With the approval of the Controller's office, the answer sheet will be assessed by a third examiner. Members of the examination committee and tabulators can under no circumstances be appointed as third examiner. Among the 3 (three) marks, the average of the 2 (two) marks which are closest will be considered the final marks.

Theory (dissertation/monograph):

1. The dissertation/monograph course can be either a compulsory course or an elective course according to the departmental curriculum. The subject of the dissertation/monograph will be determined according to the curriculum of each department. The minimum length of the dissertation/monograph will be 3000 (three thousand) words.
2. The student will make an application to the chairman of the department with some possible topics for the dissertation/monograph within 30 (thirty) days of admission into 4th Year.
3. The supervisor of the dissertation/monograph will be nominated by the Academic Committee of the department with reference to the student's application.
4. According to the general regulations of the course system of the University of Dhaka of 2004-2005 the oral defence of the dissertation will be taken by the supervisor and the concerned examination committee. The examination committee can give marks jointly or the average marks given by the members of the examination committee and the supervisors marks will be added and the result will be divided by 2 (two). The average marks will be considered to be the final marks. For example—

(the average mark of the marks given by the examination committee) + the marks given by the supervisor

(two)

5. Due to unavoidable reasons (for example - a shortage of teachers) if the supervisor is a member of the examination committee, the supervisor may give marks only as the supervisor. The

average marks of the other three members will be considered the average marks of the examination committee. The same rule will be applicable in the case of monograph.

6. The written dissertation/monograph will be assessed by 2 (two) external examiners. Both of the examiners will be external to the concerned department of the Faculty. The supervisor of the dissertation/monograph will under no circumstances assess the dissertation/monograph. Under special circumstances if a qualified external examiner is not available, with the recommendation of the examination committee and the written permission of the Vice Chancellor, a departmental teacher (with the exception of the supervisor of the dissertation/monograph) can be the examiner of the dissertation/monograph.

Theory (Seminar)

1. The seminar course can be either a compulsory course or an elective course according to the departmental curriculum. The subject of the seminar will be determined according to the curriculum of each department. The minimum length of the written part of the seminar will be 2000 (two thousand) words.
2. The student will make an application to the chairman of the department with some possible topics for the dissertation/monograph within 30 (thirty) days of admission into 4th Year.
3. The supervisor of the seminar will be nominated by the Academic Committee of the department with reference to the student's application.
4. The course final examination (presentation + oral defence) of the seminar will be taken by the supervisor and the concerned examination committee. The examination committee can give marks jointly or the average marks given by the members of the examination committee and the supervisors marks will be added and the result will be divided by 2 (two). The average marks will be considered to be the final marks. For example —

(the average mark of the marks given by the examination committee) + the marks given by the supervisor

(two)

5. Due to unavoidable reasons (for example - a shortage of teachers) if the supervisor is a member of the examination committee, the supervisor may give marks only as the supervisor. The average marks of the other three members will be considered the average marks of the examination committee.
6. The written part of the seminar will be evaluated by 2 (two) external examiners. Both of the examiners will be external to the concerned department of the Faculty. The supervisor of the seminar will under no circumstances assess the seminar. Under special circumstances, if a qualified external examiner is not available, with the recommendation of the examination committee and the written permission of the Vice Chancellor, a departmental teacher (with the exception of the supervisor of the seminar) can be the examiner of the seminar.

Industry/workplace-based learning

1. The industry/workplace-based learning course can be either a compulsory course or an elective course according to the departmental curriculum.
2. These types of courses will be coordinated by the concerned Course Coordinator (class teacher).
3. A list of recommended organizations will be compiled by the department. The student will select an organization from the list within 30 (thirty) days of admission into 4th Year. The student will take the initiative to collect the permission letter from the student's selected organization (not included in the list) and begin to work there. The student may also propose a new organization after discussion with the course supervisor. The student will be able to work there with the permission of the Academic Committee.
4. The students will have to submit a report (minimum 2000 words) on their experience of the industry/workplace. The opinion of the supervisor/responsible person of the concerned organization will have to be attached to the report.
5. The course coordinator and the examination committee will take the examination (presentation + oral) of such courses. The examiners can come to an agreement and give the marks jointly or the average of the marks given separately by the examiners will be considered the final marks.
6. The report will be assessed by the Course Coordinator and the examination committee.

Mixed-1 [Drawing and Making (Studio) + Theory]

1. There will be two question paper setters and two examiners for each course. The course teacher will be the first examiner and another teacher of the Department will be the second examiner. The same question paper setters and examiners will be appointed for the drawing and making and theory parts of the course.
2. In the concept development and execution course type, the first question paper setter will be the Course Coordinator (class teacher) and the second question paper setter will be a member of the examination committee. The examination will be administered and evaluated by the Course Coordinator (class teacher) and the examination committee. The examiners can come to an agreement and give the marks jointly or the average of the marks given separately by the examiners will be considered the final marks.

Mixed-2 [Drawing and Making (Studio) + Theory + Industry/workplace-based learning]

1. There will be two question paper setters and two examiners for each course. The course teacher will be the first examiner and another teacher of the Department will be the second examiner. The same question paper setters and examiners will be appointed for the drawing and making, theory and industry/workplace-based learning parts of the course.
2. In the concept development and execution course type, the first question paper setter will be the Course Coordinator (class teacher) and the second question paper setter will be a member of the examination committee. The examination will be administered and assessed by the Course Coordinator (class teacher) and the examination committee. The examiners can come to an agreement and give the marks jointly or the average of the marks given separately by the examiners will be considered the final marks.
3. The Course Coordinator and the examination committee will take the oral part of the examination of the industry/workplace-based learning courses. The examiners can come to an

agreement and give the marks jointly or the average of the marks given separately by the examiners will be considered the final marks.

Promotion

A student will be promoted from one year to the next on the basis of a final examination with the minimum GPA/CGPA given below:

1st Year to 2nd Year	GPA 2.00
2nd Year to 3rd Year	GPA 2.00
3rd Year to 4th Year	GPA 2.00

Requirements for Awarding the Degree

Obtaining a degree

1. The minimum necessary CGPA for the BFA Degree is 2.00.
2. For students to obtain a 4-year BFA Degree the student will have to complete all required courses from the 1st academic year in a total of 6 academic years and obtain the required CGPA.
3. If the student has the required minimum CGPA but has an F Grade in any of the courses in any academic year, the student will not be awarded the degree without improvement.

Improvement

1. If a student obtains a grade lower than C+ (C, D, F, I, W) in one or more courses, the student will be able to apply for improvement tests. The student will get the opportunity to sit for the improvement test within the two academic years following the student's running year. The previous grade/marks obtained by the student will be cancelled with the improvement test. Only the in-course marks will remain valid. Students will be able to take improvement tests for both drawing and making and theory courses.
2. D and higher grades will be considered as credits obtained. F grade will not be considered as credit obtained. F grade will not be counted when calculating GPA. But F grade will be mentioned in the marksheet.
3. The grade obtained by the student in the improvement test will be considered as final.
4. To improve the grade obtained in the BFA 4th Year final examination the student will have to apply to the Controller of Examinations through the Chair of the Department before the degree is awarded (i.e. before the provisional certificate is obtained). Improvement tests cannot be taken after the degree is awarded.

5. Students obtaining F grade will be able to take improvement tests within two following academic years.
6. Students will have to be mentally prepared that the improvement test may be scheduled on the same day as a test of the ongoing examination. In which case the student will have to sit for both tests on the same day. There will be no special provision made for the student. The Academic Committee will take the necessary decision for taking more than one test simultaneously of the drawing and making courses.

Readmission

1. If a student is not promoted from one year to another, the student may apply for readmission to the next academic year. The student may keep the in-course marks obtained in the previous year.
2. If a student does not have a class attendance of 60% or a minimum of 40% marks in the in-course tests of each course, the student will have to take readmission in the next academic year. In such cases the student will have to have a minimum of 30% class attendance in the previous year.
3. If a student obtains W grade, then the student will have to present a reasonable ground for absence to get readmission with the permission of the Academic Committee.

Drop Out (be excluded from educational activities)

1. If a student fails to complete the four-year BFA programme in six years, the student will drop out.
2. If a student fails to obtain the minimum required GPA/CGPA after readmission to the same year twice, the student will drop out.
3. If a student obtains F grade in the improvement test of a course in two academic years, the student will drop out.

Dean's Award

1. Students may be listed for the Dean's Honour Award or the Dean's Merit Award as recognition for their accomplishment in the BFA Final Examination. Two categories of awards are available for BFA students: Dean's Honour Award for students with CGPA 3.85 or higher and Dean's Merit Award for Students with CGPA 4.00.
2. If a student obtains F grade in any course of the Honours programme or sits for an improvement test, the student will not be considered for Dean's Award.

Appendix

Generic Skills

Code	Full Description
GS 1.1	Knowledge: IT Knowledge
GS 1.2	Knowledge: Innovative Knowledge
GS 2.1	Communication: Visual Communication
GS 2.2	Communication: Written Communication
GS 2.3	Communication: Oral Communication
GS 2.4	Communication: Presentation Skills
GS 3.1	Interpersonal Skills: Ability to work in teams
GS 3.2	Interpersonal Skills: Leadership
GS 3.3	Interpersonal Skills: Empathy
GS 3.4	Interpersonal Skills: Motivation ability
GS 3.5	Interpersonal Skills: Reliability
GS 3.6	Interpersonal Skills: Appreciation of ethical values
GS 3.7	Interpersonal Skills: Adaptability
GS 4.1	Work skills: Time management
GS 4.2	Work skills: Judgement
GS 4.3	Work skills: Problem formulation, solving and decision-making skills
GS 4.4	Work skills: Collecting and analysing appropriate data
GS 4.5	Work skills: Discipline
GS 4.6	Work skills: Sense of responsibility

Professional Skills

Code	Key Word	Full Description
PS1	Visual Language	Understand and apply the principles and grammar of visual language with special emphasis on sculpture
PS2	History of Art and the Role of Art in Society	Demonstrate an understanding of the history of art and the role of art in society.
PS3	Gender, Race, Ethnicity, Sexual Orientation	Demonstrate an understanding of and sensitivity to gender, race, ethnicity, sexual orientation and other forms of diversity in society in relation to visual art.
PS4	Diversity of Peoples, and Cultures	Demonstrate an understanding of the diversity of peoples and cultures and the significance and impact of art in global society.
PS5	Environment and Climate Crisis	Demonstrate an understanding of key environmental issues and the climate crisis in relation to art practice.
PS6	Concepts and Theories	Understand concepts and apply theories in research and art practice.
PS7	Professional Ethical Principles	Demonstrate an understanding of professional ethical principles and work ethically in the art world.
PS8	Critical Thinking and Creativity	Be capable of applying critical thinking, creativity and independence in art practice.
PS9	Research Skills	Conduct research and evaluate information using appropriate methodology.
PS10	Evaluation Skills	Critically evaluate their own work and that of others for use of appropriate visual language, presentation and aesthetic representation.
PS11	Writing Skills	Write clearly and correctly in forms that are appropriate for the art profession.
PS12	ICT	Apply current tools and technologies appropriate for visual art professions.

Course Code

Code	Full Description
G	General education
E	Elective (Optional)
C	Capstone (Internship/Field study/Portfolio/Monograph)
T	Theoretical, Lecturing
SC	Studio, Drawing and Making, Major (Core), Minor
M1	Mixed-1 (Theoretical + Drawing and Making)
M2	Mixed-2 (Theoretical + Drawing and Making+ Industry/Workplace-based)

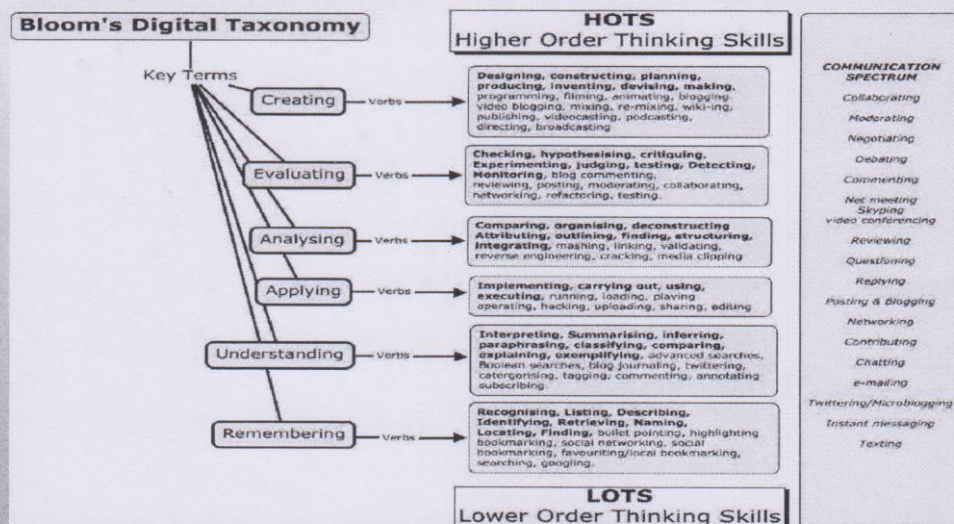
Learning Assessment Rubric:

Code	Full Description
AR 1	Rote Memorization/ Recall/ Differentiation (Identification, Enumeration, True or False, MCQs, Fill in the Blanks, Matching Type and Definition).
AR 2	Thinking critically and making judgments (Developing arguments such as in debates, reflecting, evaluating such as a film or play production qualities, assessing such as a business plan. judging).
AR 3	Solving problems and developing plans (Identifying problems, posing problems, defining problems, analysing data, reviewing, designing experiments, planning, applying information) such as in case studies or case teaching.
AR 4	Performing procedures and demonstrating techniques (Computation, taking readings, using equipment, following laboratory procedures, following protocols, carrying out instructions) such as operating equipment.
AR 5	Managing and developing oneself (Working cooperatively, working independently, learning independently, being self-directed, managing time, managing tasks, organising) such as event organising and execution.
AR 6	Accessing and managing information (Researching, investigating, interpreting, organising information, reviewing and paraphrasing information, collecting data, searching and managing information sources, observing and interpreting) such as research proposals or reports.
AR 7	Demonstrating knowledge and understanding (Describing, reporting, recounting, recognizing, identifying, relating & interrelating) such as term papers.
AR 8	Designing, Creating and Performing (Imagining, visualising, designing, producing, creating, innovating, performing) such as a documentary project or marketing campaigns.
AR 9	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.

SDG Contribution:

Code	Description
SDG 1	No Poverty
SDG 2	Zero Hunger
SDG 3	Good Health and Well Being
SDG 4	Quality Education
SDG 5	Gender Equality
SDG 6	Clean Water and Sanitation
SDG 7	Affordable and Clean Energy
SDG 8	Decent Work and Economic Growth
SDG 9	Industry Innovation and Infrastructure
SDG 10	Reduced Inequalities
SDG 11	Sustainable Cities and Communities
SDG 12	Responsible Consumption and Production
SDG 13	Climate Action
SDG 14	Life Below Water
SDG 15	Life on Land
SDG 16	Peace, Justice and Strong Institutions
SDG 17	Partnerships for the Goals

BLOOM'S TAXONOMY IN OBE



২১ জুলাই ২০২৫ সোমবার, বেলা ১১.০০টায় চারুকলা অনুষদের ৩৯তম ফ্যাকাল্টি সভায় অনুমোদনকৃত।

একাডেমিক কাউন্সিল (০৬.০৮.২০২৮) এর কার্যবিবরণীর অংশ ‘বিএফএ কারিকুলাম-২০২৪’ অনুমোদন। ২০২৪-২০২৫ থেকে কার্যকর।

স্মারক নং রেজিঃ/প্রশা-৫/৯৫৩-৫৯, তারিখ: ৮.৯.২০২৫