

Part A

1. Title of the Academic Programme: **Bachelor of Fine Art (BFA) in Ceramic**

Programme Overview	
Degree	Bachelor of Fine Art in Ceramic
Abbreviated form of the Degree	BFA in Ceramic
Programme offering Entity (POE)	Department of Ceramic
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 (Draft):

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

4. Mission of the University (Draft):

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 Ceramic

6. Vision of the Program Offering Entity:

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

The purpose of the Department is to train professional Ceramists who can apply their knowledge in building their careers as independent practising Ceramists. 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 Ceramic 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 Ceramic

9. Description of the Programme:

The Department of Ceramic was established in 1961 under the Government Institute of Fine Art. The Department begun to function with a project by the donation from the Asia Foundation with 6 students by 2 years Certificate Course. After that the Department started 3 years diploma course as well as. The three-years under graduate programme titled Bachelor of Fine Art (BFA) was introduced in 1972 and two-year post graduate programme titled Master of Fine Art (MFA) was introduced in 1978. The four-years BFA (Honours) Programme was introduced in 1992 as the session of 1992-1993. The BFA programme is now attributed the Undergraduate Programme and has the mission stated above. The Programme duration is 4 years and the duration of each session in 1 year.

The ceramics are generally made by clay and other raw materials by the process of pottery. Pottery is an ancient craft what is very essential part of human civilization. In its widest sense it includes a variety of materials such as brick, terracotta, earthenware, stoneware, bone china and porcelain.

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

10. Graduate Attributes (based on need assessment):

Code	Graduate Attributes	Domain
GA 1	Depth of knowledge and information about the expanded field of ceramic.	Fundamental
GA 2	Proficiency in IT skills and a wide variety of making skills in the visual arts.	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

11. Program Educational Objectives (PEOs):

Students of the Department of Ceramic 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 ceramic 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 ceramic 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 ceramists 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

12. 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 ceramic 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 ceramic 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.

13. 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	3	3
PEO 2	3	1	2	1	1	2
PEO 3	3	3	1	1	1	1
PEO 4	4	4	2	1	1	3
PEO 5	4	3	2	1	1	3
PEO 6	3	3	3	1	1	3
PEO 7	4	3	2	1	1	3
PEO 8	3	3	1	1	1	2

14. 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	1	2	1
PLO 2	4	3	3	2	3	2	2	2
PLO 3	4	4	3	2	2	2	2	3
PLO 4	4	3	4	4	3	4	3	3
PLO 5	3	1	2	2	4	3	2	1
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

15. 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										
CE101	Basic Drawing	•					•	•	•	•
CE102	Study and Composition	•					•	•	•	•
CE103	Basic Design	•					•	•	•	•
CE104	Clay Preparation	•					•	•	•	•
CE105	Wheel Throwing: Cylinder	•					•	•	•	•
CE106	Free Hand Pottery: Pinch Method	•					•	•	•	•
CET101	History of Ceramic		•		•		•	•		•
T101	History of World Art		•		•		•	•		•
TG101	Zainul Studies		•		•		•	•		•
TG102	Language Skill (English)					•				
BFA Second Year										
CE201	Figure Drawing	•					•	•	•	•
CE202	Watercolor Study	•					•	•	•	•
CE203	Relief Design: Terracotta	•					•	•	•	•
CE204	Wheel Throwing: Pottery	•					•	•	•	•
CE205	Ceramic Sculpture-1	•					•	•	•	•
CE206	Free Hand Pottery: Coil And Slab Method	•					•	•	•	•
CET201	Ceramic Chemistry, Material and Technique	•	•				•	•	•	•
T201	History of Western Art		•		•		•	•		•

GM1201	Introduction to Computer and Digital Art-1	•				•	•	•	•	•
CEGM1201	Method and Technique: Indigenous Art of Bangladesh	•	•	•	•	•	•	•	•	•

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										
CE301	Illustrative Drawing	•					•	•	•	•
CE302	Glaze Making and Decoration	•					•	•	•	•
CE303	Ceramic Mural	•					•	•	•	•
CE304	Wheel Throwing (Tableware)	•					•	•	•	•
CE305	Ceramic Sculpture-2	•					•	•	•	•
CE306	Firing and Kiln Management	•					•	•	•	•
DPEM1301P MEM1301 SCEM1301 CREM1301	Introduction to Drawing and Painting/ Printmaking/Sculpture/Craft	•				•	•	•	•	•
T301	Philosophy of Art and Art Theories	•	•		•		•	•		•
T302	Art of South Asia and Bengal	•	•		•		•	•		•
GM1301	Introduction to Computer and Digital Art-2	•				•	•	•	•	•
BFA Fourth Year										
CE401	Mechanical Drawing	•		•			•	•	•	•
CE402	Industrial Modelling	•		•			•	•	•	•
CE403	Industrial Production	•		•			•	•	•	•
CE404	Studio Ceramic	•		•			•	•	•	•
CE405	Architectural Ceramic	•		•			•	•	•	•

T401	Folk, Ethnic and Twentieth Century Art		•		•		•	•		
T402	Research Methodology		•	•			•	•		•
CEM1401	Portfolio Presentation	•		•		•	•	•		•
CEM2401	Professional Skill Development (Internship/Field Study)	•		•	•	•	•	•	•	•

Part B

16. Structure of the Curriculum:

a	Duration of the program	4 (Four) years	4 (Four) sessions
b	Admission Requirements	Students are admitted to all Departments of the Faculty of Fine Art according to the approved admission policy of the University of Dhaka. Students are admitted once a year to the Department of Ceramic 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.	
c	Total credit requirements to complete the Program	136	
d	Total class weeks in a year	Each session of one year comprises of 38 weeks of which, 28 weeks are for teaching-learning 02 weeks for preparation 8 weeks for course final examination and publication of results.	
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	18	76	100
	Theory (lecture)	Compulsory	7	24	
General Education (GED) and Minor Courses	Drawing and Making (Studio)	Compulsory	5	14	30
	Theory (lecture)	Compulsory	3	06	
	Mixed 1 (Drawing and making + theory)	Compulsory	2	8	
	Mixed 2 (Drawing and making + theory + industry)	Compulsory	1	02	
Elective Courses	Mixed 1 (Drawing and making + theory)	Optional	1 from 5 (students choose from Drawing and Painting/ Printmaking/ Oriental Art/ Sculpture/ Craft)	02	02
Capstone Courses	Mixed 1 (Drawing and making + theory)	Compulsory	1	02	02
	Mixed 2 (Drawing and making + theory + industry)	Optional	1 from 2 (students choose internship or field study)	02	02
Total			39	—	136

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

Area	Course Mode	Course Title	Credit
Core Courses	Drawing and making (studio)	01. Basic Design 02. Clay Preparation 03. Wheel Throwing: Cylinder 04. Free Hand Pottery: Pinch Method 05. Relief Design: Terracotta 06. Wheel Throwing: Pottery 07. Ceramic Sculpture-1 08. Free Hand Pottery: Coil and Slab Method 09. Glaze Making and Decoration 10. Ceramic Mural 11. Wheel Throwing: Tableware 12. Ceramic Sculpture-2 13. Firing and Kiln Management 14. Mechanical Drawing 15. Industrial Modelling 16. Industrial Production 17. Studio Ceramic 18. Architectural Ceramic	100
	Theory (lecture)	01. History of Ceramic 02. History of World Art 03. Ceramic Chemistry, Material and Technique 04. History of Western Art 05. Philosophy of Art and Art Theories 06. Art of South Asia and Bengal 07. Folk, Ethnic and 20 th Century Art	
General Education (GED) and Minor Courses	Drawing and making (studio)	01. Basic Drawing 02. Study and Composition 03. Figure Drawing 04. Watercolor Study 05. Illustrative Drawing	30
	Theory (lecture)	01. Zainul Studies 02. Language Skill (English) 03. Research Methodology	
	Mixed 1 (Drawing and making + theory)	01. Introduction to Computer and Digital Art-1 02. Introduction to Computer and Digital Art-2	
	Mixed 2 (Drawing and making + theory + industry)	03. Method and Technique: Indigenous Art of Bangladesh	
Elective/ Optional Courses	Mixed 1 (Drawing and making + theory)	Any one of the following: 01. Introduction to Drawing and Painting 02. Introduction to Printmaking 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 (Internship) 02. Professional Skill Development (Field Study)	
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	Capstone	Core	Minor	Capstone	
First	4	2	2	--	2	--	--	--	--	--	--	--	10
Second	4	2	2	--	--	--	--	1	--	--	1	--	10
Third	5	1	2	--	--	--	1	1	--	--	--	--	10
Fourth	5	--	1	1	--	--	--	--	1	--	--	1	9
Total	18	5	7	1	2	--	1	2	1	--	1	1	39

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	Capstone	Core	Minor	Capstone	
First	16	6	6	--	4	--	--	--	--	--	--	--	32
Second	16	6	6	--	--	--	--	4	--	--	2	--	34
Third	18	2	8	--	--	--	2	4	--	--	--	--	34
Fourth	26	--	4	2	--	--	--	--	2	--	--	2	36
Total	76	14	24	2	4	--	2	8	2	--	2	2	136

17. Year Wise Distribution of Courses:

BFA 1st Year (in-course and course final), total credit 32, total notional hour: 1720

No	Course Code	Course Title	Course Mode and Type	Credits	Notional Hours
1	CE101	Basic Drawing	Minor, Studio	2	120
2	CE102	Study and Composition	Minor, Studio	4	240
3	CE103	Basic Design	Core, Studio	4	240
4	CE104	Clay Preparation	Core, Studio	4	240
5	CE105	Wheel Throwing: Cylinder	Core, Studio	4	240
6	CE106	Free Hand Pottery: Pinch Method	Core, Studio	4	240
7	CET101	History of Ceramic	Core, Theory	2	80
8	T101	History of World Art	Core, Theory	4	160
9	TG101	Zainul Studies	GED, Theory	2	80
10	TG102	Language Skill (English)	GED, Theory	2	80

BFA 2nd Year (in-course and course final), total credit 34, total notional hour: 1820

No	Course Code	Course Title	Course Type	Credits	Notional Hours
1	CE201	Figure Drawing	Minor, Studio	2	120
2	CE202	Watercolor Study	Minor, Studio	4	240
3	CE203	Relief Design: Terracotta	Core, Studio	4	240
4	CE204	Wheel Throwing: Pottery	Core, Studio	4	240
5	CE205	Ceramic Sculpture-1	Core, Studio	4	240
6	CE206	Free Hand Pottery: Coil and Slab Method	Core, Studio	4	240

7	CET201	Ceramic Chemistry, Material and Technique	Core, Theory	2	80
8	T201	History of Western Art	Core, Theory	4	160
9	GM1201	Introduction to Computer and Digital Art-1	GED, Mixed 1	4 (3:1)	220 (180+40)
10	CEGM1201	Method and Technique: Indigenous Art of Bangladesh	Minor, Mixed 2	2 (0.5+0.5+1)	120 (30+20+80)

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

No	Course Code	Course Title	Course Type	Credits	Notional Hours
1	CE301	Illustrative Drawing	Minor, Studio	2	120
2	CE302	Glaze Making and Decoration	Core, Studio	4	240
3	CE303	Ceramic Mural	Core, Studio	4	240
4	CE304	Wheel Throwing: Tableware	Core, Studio	4	240
5	CE305	Ceramic Sculpture-2	Core, Studio	4	240
6	CE306	Firing and Kiln Management	Core, Studio	2	120
7	DPEM1301 PME1301 SC1301 CREM1301	Introduction to Drawing and Painting/ Printmaking/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 36, total notional hour: 2030

No	Course Code	Course Title	Course Type	Credits	Notional Hours
1	CE401	Mechanical Drawing	Core, Studio	4	240
2	CE402	Industrial Modelling	Core, Studio	4	240
3	CE403	Industrial Production	Core, Studio	8	480
4	CE404	Studio Ceramic	Core, Studio	4	240
5	CE405	Architectural Ceramic	Core, Studio	6	360
6	T401	Folk, Ethnic and Twentieth Century Art	Core, Theory	4	160
7	T402	Research Methodology	Minor, Theory	2	80
8	CEM1401	Portfolio Presentation	Capstone, Mixed 1	2 (1.5+0.5)	110 (90+20)
9	CEM2401	Professional Skill Development (Internship/Field Study)	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 Ceramic	4 (Four) Session	4 (Four) Years
Total Number of Courses: 39	Total Credit value: 136	Total marks: 3400
The objectives of the BFA programme are to give students a wide knowledge of the language, grammar, elements, methods, techniques and materials of ceramic and 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 ceramic through experiments and presentation. Interdisciplinary practice and use of media are also encouraged. Theory and making courses are combined to give students a thorough understanding of the discipline.		

Bachelor of Fine Art (BFA) in Ceramic	First Session	First Year
Number of Course: 10	Credit value: 32	Total marks: 800
The objectives of the 1st Year BFA courses are designed to give students a basic understanding of the language and grammar of art. 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. Basic Drawing, Study and Composition, Basic Design, Clay Preparation, Wheel Throwing: Cylinder, Free Hand Pottery: Pinch Method, History of Ceramic, History of World Art, Zainul Studies, Language Skill (English). are taught at this level and are mostly limited to two-dimensional media.		

No	Course Code	Course Title	Course Type	Credits	Notional Hours	Marks
1	CE201	Figure Drawing	Minor, Studio	2	120	50
2	CE202	Watercolor Study	Minor, Studio	4	240	100
3	CE203	Relief Design: Terracotta	Core, Studio	4	240	100
4	CE204	Wheel Throwing: Pottery	Core, Studio	4	240	100
5	CE205	Ceramic Sculpture-1	Core, Studio	4	240	100
6	CE206	Free Hand Pottery: Coil and Slab Method	Core, Studio	4	240	100
7	CET201	Chemistry and Technique of Ceramic	Core, Theory	2	80	50
8	T201	History of Western Art	Core, Theory	4	160	100
9	GM1201	Introduction to Computer and Digital Art-1	GED, Mixed 1	4 (3:1)	220 (180+40)	100
10	CEGM1201	Method and Technique: Indigenous Art of Bangladesh	Minor, Mixed 2	2 (0.5+0.5+1)	120 (30+20+80)	50

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE101	Basic Drawing	Minor	Drawing and Making (Studio)	2	42	120	2
Total marks: 50 (in-course 25 + course final 25)							
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, 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.				2 (4 Days)	1,2,3,4,5,6,7	
Unit 2	Drawing- Nature				1 (5 Days)	1,2,3,4,5,6,7	
	Basic observation of natural forms, focusing on proportion, balance, rhythm, 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)			Number of Marks (In-course): 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember				•	
Understand				•	
Apply				•	
Analyse				•	
Evaluate				•	
Create			•	•	

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

Learning Materials	
Recommended Readings	1. Robert Kaupelis, <i>Learning to Draw</i>, Watson-Guptill Publications/New York, New York, 1966 2. Robert Beverly Hale, <i>Drawing Lessons from the Old Masters</i>, Watson-Guptill Publications, New York, 1964
Supplementary Readings	1. Christopher Frayling, Helen Frayling, Ron Van Der Meer, Alfred A. Knopf, <i>The Art Pack</i>, New York, 1992 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
CE102	Study and Composition	Minor	Drawing and Making (Studio)	3	84	240	4
Total marks: 100 (in-course 50 + course final 50)							
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 (3 Days)	1,2,3,4,5, 6,7
Unit 2	Composition with Nature	3 (4 Days)	1,2,3,4,5, 6,7
	Study and composition of tree leaf group, stem, foliage		
Unit 3	Advanced/complex composition	2 (4 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)			Number of Marks (In-course): 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember				•	
Understand				•	
Apply				•	
Analyse				•	

Evaluate				•	
Create				•	

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

Learning Materials	
Recommended Readings	3. Robert Kaupelis, <i>Learning to Draw</i> , Watson-Guption Publications/New York, New York, 1966 4. Robert Beverly Hale, <i>Drawing Lessons from the Old Masters</i> , Watson-Guption Publications, New York, 1964
Supplementary Readings	3. Christopher Frayling, Helen Frayling, Ron Van Der Meer, Alfred A. Knopf, <i>The Art Pack</i> , New York, 1992 4. 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
CE103	Basic Design	Core	Drawing and Making (Studio)	3	84	240	4
		Total marks: 100 (in-course 50 + course final 50)					
Rationale of the course		At first, students would to create aesthetic composition with dot, line and geometric shapes of different colours. Secondly, they will compose design restructuring different known shapes and forms. They will also practice and study basic design following the elements and principles of design.					
		Course Learning Outcomes (CLOs)					
CLO 1		Understand the basic idea and apply skills in design.					

CLO 2		Apply skills of combining various shapes and develop more innovative designs.		
CLO 3		Develop skills of illustration, composition and design of future courses. Develop innovation and apply creativity.		
CLO 4				
	Course Contents			
Mediums		Paper, Pen, Pencil, Ink, Colour etc. Dot, line, geometric and organic shapes and forms.		
Subject				
Unit 1	Basic Design-1		Number of classes	CLOs
	Briefing and practicing different types of basic lines, shapes, forms (geometric, organic)		2 (3 Days)	1,2,3,4
Unit 2	Basic Design-2		3 (4 Days)	1,2,3,4
	Applying lines and shapes of deferent objects or models such as leaves, Flowers, fruit, tree, foliage etc.			
Unit 3	Basic Design-3		2 (4 Days)	1,2,3,4
	Students would study to create an aesthetic composition with different shapes and color.			

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	•	•	•		•	•	•	•	•

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	Understand the basic idea and apply skills in design.	1, 2, 3, 5, 6, 7, 8, 9	1.2, 2.1, 2.4, 3.1, 3.7, 4.1, 4.2, 4.3	1, 2, 6, 12	4, 9	1, 7
2	Apply skills of combining various shapes and develop more innovative designs.	1, 2, 3, 5, 6, 7, 8, 9	1.2, 2.1, 2.4, 3.1, 3.7, 4.1, 4.2, 4.3, 4.5, 4.6,	1, 6, 8, 10, 12	4, 9, 12	3, 5, 8

3	Develop skills of illustration, composition and design of future courses.	1, 2, 3, 5, 6, 7, 8, 9	1.2, 2.1, 2.4, 3.1, 3.7, 4.1, 4.2, 4.3, 4.5, 4.6,	1, 6, 8, 10, 12	4, 9, 12	3, 4, 5, 7, 8
4	Develop innovation and apply creativity.	1, 2, 3, 5, 6, 7, 8, 9	1.2, 2.1, 2.4, 3.1, 3.7, 4.1, 4.2, 4.3, 4.5, 4.6,	1, 6, 8, 10, 12	4, 9, 12	1, 3, 4, 5, 7, 8, 9

Assessment Pattern

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

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

Learning Materials

Recommended Readings	1. Jim Krause, <i>Design Basics Index</i> 2. Gavin Ambrose and Paul Harris, <i>Basic Design 05: Colour</i> 3. Maitland Graves, <i>The Art of Color and Design</i> , Second Edition And Internet Resources
Supplementary Readings	5. Gavin Ambrose and Paul Harris, <i>Basic Design 08: Design Thinking</i>

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE104	Clay Preparation	Core	Drawing and Making (Studio)	3	84	240	4
		Total marks: 100 (in-course 50+ course final 50)					
Rationale of the course		The main ingredient in pottery making clay. Clay which has different characteristics depending on place and time, must be prepared properly to make it suitable for pottery making. Considering the practical qualities and durability of pottery, this course is very important for preparing clay suitable for temperature tolerance, including mixing clay with other necessary materials. From here, students will be able to gain the knowledge to prepare their own materials themselves.					
		Course Learning Outcomes (CLOs)					
CLO 1		Will gain knowledge about the collection and quality of suitable materials for making pottery.					
CLO 2		Will be able to prepare clay according to the requirements and needs.					
CLO 3		Will be able to prevent the clay from cracking becoming excessively small.					
CLO 4		Will be skilled in making pottery at low production costs.					
CLO 5		Will be able to produce profitable pottery.					
		Course Contents					
Mediums		Clay, silica, gravel, wood powder, rice husk, jute fibre, jute stick powder, metal, oxide colour materials etc.					
Subject		Characteristics of different types of clay, collection of clay, adaptation of clay to pottery, determination of colour variation of clay after firing, determination of shrinkage and expansion, light and methods of making heavy bodies, making different bodies suitable for different pottery mediums, methods of preparing and using colours by natural and chemical means, preparing firing lists, and an idea of the introduction and use of various equipment including ceramic tools.					
Unit 1				Number of classes		CLOs	
	Basic knowledge of clay collection, preparation, shrinkage and expansion test.			2 (4 Days)		1,2,3,4,5	
Unit 2				2 (4 Days)		1,2,3,4,5	
	Making different colour body and shapes, joining and finishing.						
Unit 3	Different Clay Composition with various materials and introducing with ceramic kiln.			2 (5 Days)		1,2,3,4,5	

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	Will gain knowledge about the collection and quality of suitable materials for making pottery.	1, 2, 3, 6, 7, 8, 9	1.2, 2.2, 2.3, 2.4, 4.1, 4.3, 4.4, 4.5, 4.6	1, 5, 6, 9, 10, 11	4, 12	1, 6, 7
2	Will be able to prepare clay according to the requirements and needs.	1, 2, 3, 7, 9	1.2, 2.2, 2.3, 2.4, 3.7, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6	1, 5, 9, 12	4, 9, 12	2, 3, 4, 6, 8
3	Will be able to prevent the clay from cracking becoming excessively small.	1, 3, 6, 7, 9	1.1, 1.2, 3.1, 3.7, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6	1, 5, 6, 9, 12	4, 9	2, 3, 4, 6, 7
4	Will be skilled in making pottery at low production costs.	1, 3, 4, 5, 7, 8, 9	1.1, 1.2, 2.4, 3.5, 3.6, 3.7, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6	1, 4, 5, 6, 7, 9, 10, 12	4, 9, 12	2, 3, 4, 5, 6, 8
5	Will be able to produce profitable pottery.	1, 3, 6, 7, 8, 9	1.1, 1.2, 2.4, 3.5, 3.6, 3.7, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6	1, 5, 6, 7, 8, 9, 10, 12	4, 9, 12	2, 3, 4, 5, 6, 8

Assessment Pattern

Continuous Internal Evaluation (CIE)			Number of Marks (In-course0: 100)		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation

Remember			•	•	
Understand			•	•	
Apply			•	•	
Analyse			•	•	
Evaluate			•	•	
Create			•	•	

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

Learning Materials	
Recommended Readings	1. Liz Withids and Susie Hodge, <i>The Great Pottery Throw Down</i>. 2. Marilyn Scott, <i>The Potters Bible</i>. 3. Stuart Caney, <i>From Clay to Kiln</i>

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE105	Wheel Throwing: Cylinder	Core	Drawing and Making (Studio)	2	84	240	4
	Total marks: 100 (in-course 50 + course final 50)						
Rationale of the course		Wheel throwing is a very essential method of ceramic pottery. Students will learn how to make cylindrical pottery using a wheel. By this method students can learn how to produce a large quantity with in minimum time.					
	Course Learning Outcomes (CLOs)						
CLO 1		Gaining the skill of controlling the wheel.					
CLO 2		Gaining the skill of making cylinders.					
CLO 3		The skill of creating artwork through the wheel.					
CLO 4		The skill of building pottery by wheel throwing.					
CLO 5		Gaining knowledge about its necessity in commercial production.					
	Course Contents						
Mediums		Clay, wheel etc.					
Subject		Construction of cylinders of different heights and volume learning about and height of a house. The course will be completed using clay and tools various shapes and thickness.					
Unit 1				Number of classes		CLOs	
	Discussion About cantering and Throwing.			1 (5 Days)		1,2,3,4,5	
Unit 2				3 (7 Days)		1,2,3,4,5	
	Complete cylinder of specific size.						

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	Gaining the skill of controlling the wheel.	1, 7, 9	3.1, 3.2, 3.4, 3.5, 3.7, 4.1, 4.2, 4.3, 4.6	1, 2, 4, 12	4	4
2	Gaining the skill of making cylinders.	1, 7, 9	2.4, 3.1, 3.5, 3.7, 4.1, 4.2, 4.3, 4.5, 4.6	1, 2, 10, 12	4	4, 5
3	The skill of creating artwork through the wheel.	1, 2, 6, 7, 9	1.2, 2.4, 3.1, 3.5, 3.7, 4.1, 4.2, 4.3, 4.5, 4.6	1, 2, 4, 6, 8, 9, 12	4, 9, 12	4, 5, 6, 8
4	The skill of building pottery by wheel throwing.	1, 2, 6, 7, 8, 9	1.2, 2.4, 3.1, 3.5, 4.1, 4.2, 4.3, 4.5, 4.6	1, 2, 4, 10, 12	4, 9, 12	2, 3, 4, 5, 8
5	Gaining knowledge about its necessity in commercial production.	1, 2, 3, 4, 6, 7, 8, 9	1.1, 1.2, 2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.4, 3.5, 3.6, 3.7, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6	1, 2, 4, 6, 8, 9, 10, 12	4, 9, 12, 17	2, 3, 4, 5, 6, 8

Assessment Pattern

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

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

Learning Materials	
Recommended Readings	1. Liz Withids and Susie Hodge, <i>The Great Pottery Throw Down</i>. 2. Marilyn Scott, <i>The Potters Bible</i>. 3. Stuart Caney, <i>From Clay to Kiln</i>

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits	
CE106	Free Hand Pottery: Pinch Method	Core	Drawing and Making (Studio)	3	84	240	4	
Total marks: 100 (in-course 50 + course final 50)								
Rationale of the course		Creating art piece with clay using only hand without any tools. Feeling and absorbing the character of the clay. Mastering the highest technique of hand shaping. The course will be completed through the pinch method.						
Course Learning Outcomes (CLOs)								
CLO 1		Gaining knowledge of the qualities and characteristics of clay.						
CLO 2		Gaining the skill of making pottery using this method.						
CLO 3		Gaining the skill to making pinch pottery by the proper thickness.						
CLO 4		Gaining the skill to making various types if pottery without any tools.						
Course Contents								
Mediums		Clay.						
Subject		The course will be completed using the pinch method, using only the free hand method to make shape of clay such as pottery, dolls or various animal figures.						
Unit 1				Number of classes		CLOs		
	Discussion and practice on the pinch method			1 (6 Days)		1,2,3,4		
Unit 2	Practice the technique of making different shapes of pottery using the method			2 (5 Days)		1,2,3,4		
Unit 3	Practice the technique of making dolls or various animal figures			2 (5 Days)		1,2,3,4		

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	•		•			•	•	•	•

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	Gaining knowledge of the qualities and characteristics of clay.	1, 7, 9	4.4, 4.6,	1, 6, 9, 11	4, 9, 12	1, 3, 4, 6
2	Gaining the skill of making pottery using this method.	1, 6, 7, 8, 9	3.1, 3.7, 4.1, 4.3, 4.6	1, 2, 9, 10	4	4, 8
3	Gaining the skill to making pinch pottery by the proper thickness.	1, 6, 7, 9	3.7, 4.1, 4.2, 4.3, 4.5, 4.6	1, 6, 9, 10	4	4, 6
4	Gaining the skill to making various types of pottery without any tools.	1, 3, 6, 7, 8, 9	1.2, 3.7, 4.1, 4.2, 4.3, 4.5, 4.6	1, 2, 6, 9, 10	4, 9, 12	4, 6, 8

Assessment Pattern

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

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

Create				.	
--------	--	--	--	---	--

Learning Materials	
Recommended Readings	1. Jo Taylor, <i>Hand Build Ceramics</i>. 2. Melissa Weiss, <i>The Hand Build Pottery</i>. 3. Sunshine Cobb, <i>Mastering Hand Building Ceramic</i>.

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CET101	History of Ceramic	Core	Theory (lecture)	7	28	80	2
		Total marks: 50 (in-course written 10 + in-course viva 10 + course final 30)					
Rationale of the course		Pottery has played an important role in the history of human civilization. Pottery is one of the most important and significant inventions that humans have invented to meet the needs of life, while struggling with nature to survive. By studying the history of pottery, the first fundamental invention created by man, a student will gain a clear understanding of the past traditions and history of pottery from prehistoric times to the present.					
		Course Learning Outcomes (CLOs)					
CLO 1		To acquire knowledge about the origins and context of pottery.					
CLO 2		To acquire knowledge about the use of pottery in various ancient civilizations of the world.					
CLO 3		To acquire knowledge about historical pottery.					
CLO 4		To acquire detailed knowledge about modern and commercial pottery.					
		Course Contents					
Teaching learning strategies		Class lectures, multimedia presentations, documentary films screening, interactive discussion etc.					
Subject		Prehistoric era, Egyptian civilization, Mesopotamian civilization, Greek, Roman, Persian, Indus Valley civilization, China, Japan, England, India, pottery of Bangladesh.					
Unit 1		Definition of pottery			Number of classes		CLOs
					2 (1 Hour)		1,2,3,4
Unit 2		Discussion on the history of the origin of pottery			5 (1 Hour)		1,2,3,4
Unit 3		Discussion on the position and importance of pottery in ancient civilizations			56 (1 Hour)		1,2,3,4
Unit 4		Discussion on Modern Pottery			56 (1 Hour)		1,2,3,4
Unit 5		History of India, Bangladesh Pottery			56 (1 Hour)		1,2,3,4
Unit 6		In-course			2 2 (1 Hour)		1,2,3,4
Unit 7		Oral			2 1 (1 Hour)		1,2,3,4

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	•	•	•	•		•	•		•

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	To acquire knowledge about the origins and context of pottery.	1, 2, 4, 6, 7, 9	2.1, 2.2, 2.3, 2.4, 3.7	1, 2, 4, 5, 6, 9, 10, 11	4	
2	To acquire knowledge about the use of pottery in various ancient civilizations of the world.	1, 2, 4, 6, 7, 9	2.1, 2.2, 2.3, 2.4, 3.7	1, 2, 4, 5, 6, 9, 10, 11	4	1, 7, 9
3	To acquire knowledge about historical pottery.	1, 2, 4, 6, 7, 9	2.1, 2.2, 2.3, 2.4, 3.7	1, 2, 4, 5, 6, 9, 10, 11	4	1, 7, 9
4	To acquire detailed knowledge about modern and commercial pottery.	1, 2, 3, 4, 6, 7, 9	2.1, 2.2, 2.3, 2.4, 3.7	1, 2, 4, 5, 6, 9, 10, 11	4	1, 7, 9

Assessment Pattern

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

Session End Evaluation (SEE)			Number of Marks (Course final): 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember		•			
Understand		•			
Apply					

Analyse		•			
Evaluate		•			
Create					

Learning Materials	
Recommended Readings	1. Srila Basu : Avro Basu, <i>Banglar Tettacotta Mondir</i> 2. Abdul Halim, Nurun Nahar Begum, <i>Manuser Etihash, Prachin Youg</i> 3. Abdul Halim, Nurun Nahar Begum, <i>Manuser Etihash, Madhya Youg</i> 4. Abdul Halim, Nurun Nahar Begum, <i>Manuser Etihash, Adhunik Youg</i> 5. Dr. Md. Rafiqul Alam, <i>Bishmer Mritsilpo</i> 6. Sufi Mostafijur Rahman, <i>Pratmatatmic Oithijya</i> 7. Henry Glassie, <i>Traditional Art of Dhaka.</i> 8. R. G. HAGGAR, <i>POTTERY through the Ages</i> Methuen & Co. Ltd, 9. Fred S. Kleirer (2011), <i>Gardner's Art through the Ages</i> 10. John Boardman (1985), <i>Athenian Black Figure Vases</i>

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
	Introduction to art history Art history in the contemporary age (Number of classes: 1). Art historical terms: Essential vocabulary of formal analysis and the visual analysis of artistic form (Number of classes: 2). Methodologies of art history Formalism, iconography and iconology, Marxism, feminism, biography and autobiography, semiology, deconstruction, psychoanalysis (Number of classes: 2). Culture and civilization Introduction to culture and civilization. Elements of culture and civilization. The influence of culture and civilisation (Number of classes: 1).				6		1,5

Unit 2	Prehistory to Ancient Egypt	12	2,3,4,5
	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). 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). Mesopotamia Introduction to Mesopotamian civilization, culture and Sumerian art (ca. 3500–2332 BCE), (Number of class 1). Akkadian art (ca. 2332–2150 BCE), Neo-Sumerian and Babylonian art (ca. 2150–1600 BCE), (Number of class 1). Assyrian art (ca. 900–612 BCE), (Number of class 1). Neo-Babylonian and Persian art (ca. 612–330 BCE), (Number of class 1). Ancient Egypt Introduction to Ancient Egyptian civilisation and culture The Predynastic and early dynastic periods (ca. 3500–2575 BCE), (Number of classes: 1). Old Kingdom (ca. 2575–2134 BCE), (Number of class: 1). Middle Kingdom (ca. 2040–1640 BCE), (Number of class: 1). New Kingdom (ca. 1550–1070 BCE), (Number of classes: 1).		
In- Course	Class test (Written) /Assignment (Written)	1/0	
Unit 3	Ancient Greece to Ancient Rome	12	2,3,4,5
	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). 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). Archaic (ca. 600–480 BCE), (Number of classes: 1). Early and high classical (ca. 480–400 BCE), (Number of classes: 2). Late classical (ca. 400–323 BCE), (Number of classes: 1). Hellenistic art (ca. 323–30 BCE), (Number of classes: 1). Etruscan Introduction to Etruscan culture, civilization and art. (Number of classes: 1).		

	Ancient Rome Introduction to ancient Roman civilization and culture through monarchy and republic (753–27 BCE), (Number of classes: 1). Early Empire (27 BCE–96 CE), (Number of classes: 1). High Empire (96–192 CE), (Number of classes: 1). Late Empire (193–337 CE). (Number of class: 1).		
In-Course	Class test (Written) /Assignment (Written)	1/0	
Unit 4	Early Christian, Byzantine and Islamic Art	9	2,3,4,5
	Early Christian art An overview of the early Christian era (Number of class: 1). Jesus and Jewish subjects in art, art under Constantine, architecture and mosaics (Number of classes: 2). Byzantine art Introduction to Byzantine civilization and culture. Sculptures, mosaics and architectures (527–726 CE), (Number of classes: 2). Middle Byzantine art (843–1204), (Number of classes: 1). Late Byzantine art (1261–1453), (Number of classes: 1). Islamic Art An Overview of the early Islamic art and architecture through Umayyad Syria and Abbasid Iraq (661 - 1258 CE) (Number of classes: 1). Islamic Spain and Egypt (756 - 1517) (Number of classes: 1).		
Unit 5	Romanesque to Gothic	7	2,3,4,5
	Romanesque Introduction to Romanesque sculptures, painting, architectures and other arts (1050–1200 CE), (Number of classes: 1). Romanesque artistic style in France and Northern Spain (Number of classes: 1). Romanesque artistic style in Holy Roman Empire, Italy, Normandy and England (Number of classes: 1). Gothic Introduction to Gothic sculptures, stained-glass painting, architectures (1140-1500 CE), (Number of classes: 1). Gothic style in France (Number of classes: 1) Gothic style in England (Number of classes: 1) Gothic style in Holy Roman Empire (Number of classes: 1)		

Unit 6	China, Korea and Japan	5	2,3,4, 5
	China Neolithic age, Shang, Zhou and Qin Dynasties with the narration of art and craft works (ca. 7000- 206 BCE), (Number of classes: 1). Han, Six Dynasties, Tang, Liao and Song dynasty art works (206 BCE- 1279 CE), (Number of classes: 1). 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). Japan Art works of Jomon, Yayoi, Kofun, Asuka, Hakuho and Nara Periods (ca. 12,000 BCE- 794CE) (Number of classes: 1). Art works of Heian, Kamakura Periods (ca. 794 CE- 1332 CE), (Number of classes: 1).		
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)			Number of Marks: 40		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•			•
Understand	•	•	•		•
Apply		•	•		•
Analyse	•	•	•		•
Evaluate	•	•	•		•
Create			•		

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

Learning Materials	
Recommended Readings	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	1. AñjvK g~†Lvcva"vq (1977) wek^ wk†ii ifc†iLv KjKvZv 2. wdl†i K†ivfwKb; Abyev`: nvqvr gvngy` (2014) c,,w_exi BwZnvm: cÖvPxbhyM RvZxq MÖš' cÖKvkb, XvKv

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		
Unit 1	Life of Shilpacharya	Number of classes	CLOs
	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	5	2,4
	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)		
In-Course	Class test (Written)/Assignment (Written)	1/0	
Unit 3	Introduction to creative oeuvre	11	3,4
	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)		
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)			Number of Marks: 20		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•	•		
Understand	•	•	•		
Apply					
Analyse		•	•		
Evaluate		•	•		
Create					

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

Learning Materials	
Recommended Readings	1. Aveyj gbmyi (2013) <i>Rqbyj Avẏew`b</i>   †e½j cvevj†Kkbm& wjwg†UW, XvKv </p> <p>2. bRiæj Bmjvg (1997)   <i>Rqbyj Avẏew`b</i> evsjv†`k wkiKjv GKv†Wwg, XvKv </p> <p>3. bRiæj Bmjvg (2020)   <i>Rqbyj Avẏew`b</i> Zuvi KvR I K_v cvVK mgv†ek, XvKv 4. wbmvi †nv†mb [m᳚úv.] (2016) <i>Rqbyj RbẏkZel</i>© cÖeÜvewj PviæKjv Abyl`, XvKv wek we`vjg, XvKv 5. wbmvi †nv†mb (1987) ÔRqbyj Avẏew`b I evsjv†`†ki wPÎKjv Av†>`vjbÕ   cÖm½, msKjb 3, fv`a 1394, PÆMÖvg 6. †evinbDwİb Lvb Rvnv½xi (1996) <i>Rqbyj Avẏew`†bi wRÁvmv</i>   evsjv†`k wkiKjv GKv†Wwg XvKv 7. gZjye Avjx [m᳚úv.] (1994) <i>Rqbyj</i> ¯Œ, wZ gvbe cÖKvkb, XvKv 8. †kvfb †mvg (1996) ÔRqbyj Avẏew`bÕ   <i>wbišÍi</i>, PZz_© msL`v, kÖveY 1402, XvKv 9. ^mq` AvwRRyj nK (2015)   <i>Rqbyj Avẏew`b: m,,wókxj RxebmgMÖ</i> cÖ_gv cÖKvkbv, XvKv 10. ^mq` AvwRRyj nK [m᳚úv.] (2016)   <i>Rqbyj Avẏew`b: RbẏkZevwl</i>©Kxi kÖ×vÄwj †e½j cvevj†Kkbm wjwg†UW, XvKv

Supplementary Readings	11. 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
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). Grammar Review Syntax- sentence structure, parts of speech, conversion of sentences (affirmative, negative, interrogative, question-tags; simple, compound and complex sentences, clauses, conditionals				8		1,2,3,4

	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
	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). Listening techniques and tasks (tasks should be mentioned in the class schedule), (Number of Classes: 2).		
In-course	Viva/oral presentation	3	
Unit 3	Reading	6	1,3,4
	Reading techniques- scanning, skimming, skipping, inferencing, intensive reading, extensive reading, SQ3R and PQRS methods of reading. Reading wide range of authentic texts from modern and classical authors in order to exercise the following activities on Reading as a skill- a. Reading for details (bottom-up model) b. Guessing/assuming/inferencing meaning from context c. Reading for the comprehension of message d. Use of dictionary in reading e. Reading and note taking, (Number of Classes: 6).		
In-course	Assignment	0	
Unit 4	Writing	6	1,3,4
	Types of writing- descriptive, narrative, argumentative, cause and effect, technical/academic, creative, comparison and contrast, pitching an opinion etc. Mechanics of writing. Writing formal and informal letters, email, etc. (Number of Classes: 6)		
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)			Number of Marks: 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•	•		•
Understand	•	•	•		•
Apply	•	•	•		•
Analyse	•	•	•		•
Evaluate	•	•	•		•
Create	•	•	•		•

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

Learning Materials	
Recommended Readings	1. G. Leech & J. Svartvik (1997, reprint1993). A Communicative Grammar of English. Longman Singapore Publishers Ltd., Singapore. 2. M. Swan (1989). Practical English Usage. ELBS/ Oxford University Press. 3. P.C. Wren & H. Martin (1936, reprint 1995). High School English Grammar and Composition. 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.). Writing Essays with Ease. Department of English, University of Dhaka.
Supplementary Readings:	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.)

Description of All Courses of the Programme:

Bachelor of Fine Art (BFA) in Ceramic	Second Session	Second Year
Number of Course: 10	Credit value: 34	Total marks: 850
The objectives of the 2nd year BFA courses are to give students a basic understanding of the language and grammar of art. This year is very important and more focusing on the subject specialization. Figure Drawing, Watercolor Study, Relief Design: Terracotta, Wheel Throwing: Pottery, Ceramic Sculpture-1, Free Hand Pottery: Coil and Slab Method, Chemistry and Technique of Ceramic, History of Western Art, Introduction to Computer and Digital Art-1, Mongal Shobhajatra: Interaction between Art and Society etc. are taught at this level and are mostly limited to three-dimensional media.		

No	Course Code	Course Title	Course Type	Credits	Notional Hours	Marks
1	CE201	Figure Drawing	Minor, Studio	2	120	50
2	CE202	Watercolor Study	Minor, Studio	4	240	100
3	CE203	Relief Design: Terracotta	Core, Studio	4	240	100
4	CE204	Wheel Throwing: Pottery	Core, Studio	4	240	100
5	CE205	Ceramic Sculpture-1	Core, Studio	4	240	100
6	CE206	Free Hand Pottery: Coil and Slab Method	Core, Studio	4	240	100
7	CET201	Ceramic Chemistry, Material and Technique	Core, Theory	2	80	50
8	T201	History of Western Art	Core, Theory	4	160	100
9	GM1201	Introduction to Computer and Digital Art-1	GED, Mixed 1	4 (3:1)	220 (180+40)	100
10	CEGM1 201	Method and Technique: Indigenous Art of Bangladesh	Minor, Mixed 2	2 (0.5+0.5+1)	120 (30+20+80)	50

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE201	Figure Drawing	Minor	Drawing and Making (Studio)	2	42	120	2
	Total marks: 50 (in-course 25 + course final 25)						
Rationale of the course		This course will be completed by drawing only with the help of lines, observing the body parts, facial features, posture, movement, balance, beauty, etc. of humans and various animals. This course will play a very important role in establishing yourself as an artist in your future life.					
	Course Learning Outcomes (CLOs)						
CLO 1		To gain an understanding of the human or animal body.					
CLO 2		To gain knowledge about the physical structure and muscle changes					
CLO 3		To express the posture and expression of humans or animals through drawing.					
CLO 4		Apply acquired knowledge and skill in applied fields.					
CLO 5		Be conscious about the environment, society and culture through the observation and practice.					
	Course Contents						
Mediums		Paper, pencil, paint and charcoal.					
Subject		The course will be completed by presenting various types of animals (humans, animals, insects) and complete human bodies and organs using pencil, crayon, charcoal, colored pencils on any type of paper.					
Unit 1					Number of classes	CLOs	
	Human body parts drawing				1 (4 Days)	1,2,3,4,5	
Unit 2	Animal-Bird or Fauna Drawing				1 (4 Days)	1,2,3,4,5	
Unit 3	Full human body drawing				1 (5 Days)	1,2,3,4,5	

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	To gain an understanding of the human or animal body.	1, 6, 7, 9	2.1, 2.4, 3.3, 3.6, 3.7	1	4, 5	7
2	To gain knowledge about the physical structure and muscle changes	1, 6, 7, 9	2.1, 2.4, 3.7, 4.1, 4.5, 4.6	1, 3	4	4, 7
3	To express the posture and expression of humans or animals through drawing.	1, 6, 7, 9	2.1, 2.4, 3.6, 3.7, 4.1, 4.5, 4.6	1, 8, 10, 12	4	4, 7
4	Apply acquired knowledge and skill in applied fields.	1, 2, 6, 7, 9	2.1, 2.2, 2.4, 4.1, 4.4, 4.6	1, 2, 4, 5, 8, 10, 12	4	4, 5, 7
5	Be conscious about the environment, society and culture through the observation and practice.	1, 2, 4, 5, 6, 9	2.1, 2.4, 3.2, 3.3, 3.5, 3.6, 3.7, 4.2, 4.6	1, 3, 4, 5, 7, 10	4, 13	3, 6, 7

Assessment Pattern

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

Session End Evaluation (SEE)			Number of Marks (Course final): 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				•	
Understand				•	

Apply				•	
Analyse				•	
Evaluate				•	
Create				•	

Learning Materials	
Recommended Readings	1. George Bridgman, <i>Complete Guide to Drawing From Life</i>. 2. Scoot Robertson and Thomas Bertling (2012), <i>How to Draw: Drawing and Sketching Objects and Environment from</i>. 3. Betty Edwards (1979), <i>Drawing on the Right Side of the Brain</i>, Originally Published. 4. Bert Dodson (1985), <i>Keys to Drawing with Imagination</i>, Originally published. 5. Sarah Simblet (2003), <i>The Drawing Book</i>, Originally published. 6. Betty Edwards (1979), <i>Drawing on the Right Side of the Brain</i>, Originally published.

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE202	Watercolor Study	Minor	Drawing and Making (Studio)	5	84	240	4
		Total marks: 100 (in-course 50 + course final 50)					
Rationale of the course		Watercolor is one of the most attractive and versatile mediums in the art of painting. This medium is very popular among artists because it allows for very fast creation of paintings using transparent and opaque watercolors. This medium is equally valued in both Eastern and Western styles. Through practicing watercolor, students will be able to explore the colors, forms, and beauty of nature.					
		Course Learning Outcomes (CLOs)					
CLO 1		To gain an idea about the characteristics and diversity of colors of surrounding objects, nature, animals, etc.					
CLO 2		To learn to determine the aerial perspective (aerial perspective) of objects or nature depending on their location					
CLO 3		Learning to draw a specific subject on paper and apply color correctly with a brush.					
CLO 4		Learning to apply light and shade correctly by understanding and controlling the density of water and color.					
CLO 5		Learn to create beautiful and creative images while maintaining the clarity and brightness of colors.					
		Course Contents					
Mediums		Pencil, watercolor, brush, cartridge paper, handmade paper, etc.					
Subject		The course will be completed through practical practice of characteristic aspects such as light, shadow, dimension, perspective, etc. through transparent watercolors on subjects such as people, animals, nature, foliage, flowers, leaves, ornaments, furniture, etc.					
Unit 1		Discussion about watercolor, introduction to materials, mixing and application of colors.			Number of classes		CLOs
					1 (2 Days)		1,2,3,4,5
Unit 2		Practicing still life through one color.			1 (5 Days)		1,2,3,4,5
Unit 3		Creating similar color mixtures by looking at different types of leaves, flowers and objects of different colors, fabrics.			1 (5 Days)		1,2,3,4,5
Unit 4		Practice on different types of vegetables, fruits, baskets, draperies, different types of bottles, vessels etc.			1 (7 Days)		1,2,3,4,5
Unit 5		Environment and Landscape Drawing.			1 (7 Days)		1,2,3,4,5

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	To gain an idea about the characteristics and diversity of colors of surrounding objects, nature, animals, etc.	1, 6, 7, 9	2.1, 2.4, 3.7, 4.1, 4.3, 4.6	1, 4, 5	4	4, 7
2	To learn to determine the aerial perspective (aerial perspective) of objects or nature depending on their location	1, 6, 7, 9	2.1, 2.4, 3.7, 4.1, 4.3, 4.6	1, 4, 5, 9, 12	4	4, 7, 8
3	Learning to draw a specific subject on paper and apply color correctly with a brush.	1, 6, 7, 9	2.1, 2.4, 4.1, 4.3, 4.4, 4.6	1, 6, 9, 10	4	4, 5, 7
4	Learning to apply light and shade correctly by understanding and controlling the density of water and color.	1, 6, 7, 9	2.1, 2.4, 4.1, 4.3, 4.4, 4.5	1, 6, 9	4	4, 5, 6, 7
5	Learn to create beautiful and creative images while maintaining the clarity and brightness of colors.	1, 6, 7, 9	2.1, 2.4, 4.1, 4.3, 4.5, 4.6	1, 6, 8, 9, 12	4	4, 5, 7

Assessment Pattern

Continuous Internal Evaluation (CIE)			Number of Marks (In-course): 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember				•	
Understand				•	
Apply				•	
Analyse				•	
Evaluate				•	
Create				•	
Session End Evaluation (SEE)			Number of Marks (Course final): 100		

Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				•	
Understand				•	
Apply				•	
Analyse				•	
Evaluate				•	
Create				•	

Learning Materials	
Recommended Readings	1. Michelle Scragg with Robin Capan (2009), <i>Design and Colour in Water Colour</i>, Published by Batsford, UK. 2. Sarah Simblet (2005), <i>The Drawing Book</i>, Originally published. 3. Elizabeth Jane Lloyd (1994), <i>Watercolor still Life</i>, Dorling Kindersley. 4. Sally Harper (1994), <i>The Complete Watercolor artist</i>, Copy- 1, 2 Tiger Books International. 5. Ray Smith (1993), <i>Watercolor: Color</i>, Dorling kindersley. 6. Ray Smith (1993), <i>An introduction to watercolor</i>, Dorling kindersley. 7. Tessa Clark, <i>Step by Step Watercolor George Painting: a complete guide to mastering techniques with the Alexander Brothers</i>, Copy- 2 8. Ray Smith (1993), <i>Watercolor landscape, copy- 2</i>, Dorling kindersley, 1993.

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE203	Relief Design: Terracotta	Core	Drawing and Making (Studio)	7	84	240	4
	Total marks: 100 (in-course 50 + course final 50)						
Rationale of the course		Relief design is a method of creating an image or design by carving or adding it to a flat background. Due to its advanced features, it is possible to present the image or design to the viewer only in the presence of light and shadow without the use of any color. This medium has been considered important in world art as a part of architecture. The prevalence of this medium is particularly noticeable in the art of India and Bangladesh.					
	Course Learning Outcomes (CLOs)						
CLO 1		To engrave designs according to plan on a flat background.					
CLO 2		To be able to design reliefs aesthetically according to the environment, situation and needs.					
CLO 3		To gain knowledge about conservation and permanence.					
	Course Contents						
Mediums		Clay, various tools.					
Subject		Design styles and materials, including various forms or motifs such as geometric forms and floral forms, etc. Method of making flat Taba by keeping the thickness equal everywhere according to the size of the design.					
Unit 1	Discussion and presentation of design styles and materials.			Number of classes		CLOs	
				1 (1 Days)		1,2,3	
Unit 2	Making clay slab.			1 (2 Days)		1,2,3	
Unit 3	Making necessary tools.			1 (2 Days)		1,2,3	
Unit 4	Relief design in geometric forms.			1 (8 Days)		1,2,3	
Unit 5	Relief design in natural forms.			1 (8 Days)		1,2,3	
Unit 6	Relief design with nature and environment as theme.			1 (8 Days)		1,2,3	
Unit 7	building a wall.			1 (1 Days)		1,2,3	

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	•	•	•			•	•		•

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	To engrave designs according to plan on a flat background.	1, 2, 6, 9	2.1, 2.4, 4.2, 4.3, 4.5	1, 2, 4, 9	4, 9	4
2	To be able to design reliefs aesthetically according to the environment, situation and needs.	1, 2, 3, 6, 9	2.1, 2.4, 4.2, 4.3, 4.4, 4.5, 4.6	1, 2, 4, 5, 7	4, 9, 13	3, 4, 6, 8
3	To gain knowledge about conservation and permanence.	1, 2, 3, 6, 7, 9	2.4, 3.1, 3.2, 3.5, 4.1, 4.3, 4.6	1, 6, 7, 9, 12	4, 9, 12	3, 4, 6, 8

Assessment Pattern

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

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

Learning Materials	
Recommended Readings	1. %mq` gvneyeyj Avjg (1999), <i>জীবকী, evsjv`k</i> <i>জীবকী I Kviæwki dvD`Ukb</i></li> <li>2. jvjv iæL †mwjg [mœúvw`Z] (2007), <i>Pviæ I KviæKjv</i>, evsjv`k GwkqvwUK †mvmvBwU 3. Muhammad Sirajuddin (1992) <i>Lyric of Terracotta Kantajeer Mandir</i>, Markup International, Dhaka. 4. Jon Marsh and Jim Robison, <i>Ceramics Handbook, Slab Techniques</i>, . 5. Arthur Fairbanks (1928), <i>Catalogue of Greek and Etruscan Vases</i>, By the Meseum of Fine Arts, Boston. 6. Val M Cushing (1994), <i>The Ceramic Design Book</i>, Gallery of Contemporary work, Lark Book. 7. Charlotte F. Speight John Toki (1999), <i>Hands in Clay</i> Graw Hill, U.S.A ,1999. 8. Gurushodoy Dutta, Folk Art of Bengal

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE204	Wheel Throwing: Pottery	Core	Drawing and Making (Studio)	3	84	240	4
		Total marks: 100 (in-course 50 + course final 50)					
Rationale of the course		The wheel is an important tool in the production of all kinds of pottery used in daily life. The use of the wheel is noticeable almost at the initial stage of the emergence of the ceramic medium. This medium is very necessary and appreciated for producing pottery very quickly in a short time. In the modern world, this medium is also used without alternative in the commercial production of pottery.					
		Course Learning Outcomes (CLOs)					
CLO 1		To gain an idea of making pottery.					
CLO 2		To gain knowledge about the use of the wheel in making pottery of various volumes.					
CLO 3		To illustrate the aesthetic aspects of pottery through the wheel.					
CLO 4		To gain an idea about the practical aspects of making pottery.					
		Course Contents					
Mediums		Clay and wheel.					
Subject		The course will be completed by creating aesthetic and functional pottery, vases, and various types of pottery using clay wheel throwing, coloring, and decorating in traditional ways.					
Unit 1		Pottery making by throwing.			Number of classes		CLOs
					1 (10 Days)		1,2,3,4
Unit 2		Flower vase making by throwing.			1 (5 Days)		1,2,3,4
Unit 3		Utensil making by throwing.			1 (10 Days)		1,2,3,4

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	•	•				•	•	•	•

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	To gain an idea of making pottery.	1, 7, 9	2.4, 3.1, 3.5, 3.7, 4.1, 4.2, 4.3, 4.5	1, 2, 10, 12	4	4.5
2	To gain knowledge about the use of the wheel in making pottery of various volumes.	1, 7, 9	3.1, 3.2, 3.4, 3.5, 3.7, 4.1, 4.2, 4.3, 4.6	1, 2, 4, 12	4	4
3	To illustrate the aesthetic aspects of pottery through the wheel.	1, 2, 6, 7, 9	1.2, 2.4, 3.1, 3.5, 3.7, 4.1, 4.2, 4.3, 4.5, 4.6	1, 2, 4, 6, 8, 9, 12	4, 9, 12	4, 5, 6, 8
4	To gain an idea about the practical aspects of making pottery.	1, 2, 6, 7, 8, 9	1.2, 2.4, 3.1, 3.5, 4.1, 4.2, 4.3, 4.5, 4.6	1, 2, 4, 10, 12	4, 9, 12	2, 3, 4, 5, 8

Assessment Pattern

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

Session End Evaluation (SEE)			Number of Marks (Course final): 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				•	
Understand				•	
Apply				•	
Analyse				•	

Evaluate				•	
Create				•	

Learning Materials	
Recommended Readings	1. mv†`Kz<sup>3</sup>/<sub>4</sub>vgvb (2005), <i>Dqvix e†Uk†i DrLb†b cÖvß g,,rcvÎ</i>, GKwU cÖv_wgK Drm wbf©i cÖZæZvwËjK M†elYv, Gg G w_wmm, (cÖZæZËj wefvM, Rvvn½xi bMi wek†we`vjq) XvKv 2. Muriel Pargh Turoff (1961), <i>How to Make Pottery and Other Ceramic Ware</i>, Crown Publishers, New York. 3. Grath Clark, <i>The Potters Art</i>, Phadan Press Ltd. 4. Karen Me Cready, <i>Art deeo and modernist ceramic</i>, Themes and Hadson ltd. 5. Li Zhiyan and Cheng Wen (1984), <i>Chinese Pottery and Porcelain</i>, Published by Foreign Languages Press, Beginning. 6. M. K Dhavalikar (1999), <i>Historical Archacology of India</i>, New Delhi. 7. Glenn Nelson, <i>Ceramic; a Potter's handbook</i>. 8. Frank and Janet Hamer, <i>The Potter's Dictionary of Materials and Techniques</i>.

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE205	Ceramic Sculpture-1	Core	Drawing and Making (Studio)	4	84	240	4
		Total marks: 100 (in-course 50 + course final 50)					
Rationale of the course		Sculpture is a three-dimensional form of art. Since prehistoric times, people have been creating sculptures out of their own desires and religious beliefs. The sculptures they created have been considered important chapters as a testimony to all ancient civilizations. Sculpture is one of the main mediums of art, which is still studied today and continues to carry the history of the country and national heritage. Through this lesson, students will learn to create sculptures without the use of any technology.					
		Course Learning Outcomes (CLOs)					
CLO 1		To create three-dimensional sculptures through proper composition, maintaining harmony and balance in the form of animals or objects without the use of any technology.					
CLO 2		To learn how to lighten and burn sculptures.					
CLO 3		Applying necessary textures and glaze to enhance aesthetics.					
CLO 4		Providing diverse presentation through completeness.					
		Course Contents					
Mediums		Clay					
Subject		Creating three-dimensional sculptures completely freehand without using any molds, in realistic imitation of various inanimate objects including humans, animals, The course will be completed with a complete presentation of proper burning, use of gauze, and high-temperature burning.					
Unit 1		Discussion and presentation about free hand sculpture.			Number of classes		CLOs
					1 (1 Days)		1,2,3,4
Unit 2		Preparation of clay suitable for sculpture.			1 (2 Days)		1,2,3,4
Unit 3		Modelling, hollowing, texture, oxide colour and use of gouges.			2 (12 Days)		1,2,3,4
Unit 4		Finishing and presentation.			1 (1 Days)		1,2,3,4

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	•	•			•	•			•

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	To create three-dimensional sculptures through proper composition, maintaining harmony and balance in the form of animals or objects without the use of any technology.	1, 6, 7, 9	1.2, 2.1, 2.4, 3.7, 4.1, 4.3, 4.5, 4.6	1, 2, 3, 4, 5, 7, 9, 12	4, 5, 8	4, 7
2	To learn how to lighten and burn sculptures.	1, 2, 3, 6, 7, 9	2.1, 2.4, 3.7, 4.1, 4.2, 4.3, 4.6	1, 2, 6, 10, 12	4, 12	4, 6, 7
3	Applying necessary textures and glaze to enhance aesthetics.	1, 2, 3, 6, 9	1.2, 2.1, 2.4, 3.7, 4.1, 4.3, 4.5	1, 2, 4, 9, 10, 12	4, 12	3, 4
4	Providing diverse presentation through completeness.	1, 2, 5, 6, 9	2.1, 2.4, 3.6, 4.2, 4.4, 4.6	1, 2, 8, 10, 12	4, 8	2, 3, 4, 5, 7

Assessment Pattern

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

Session End Evaluation (SEE)			Number of Marks (Course final): 100		
Bloom's Category	Viva/Quiz	Written test	Assignment	Exam-work	Presentation
Remember				•	
Understand				•	
Apply				•	

Analyse				•	
Evaluate				•	
Create				•	

Learning Materials	
Recommended Readings	1. bxnvi †Nvl (2000), <i>cÖvPxb evsjvi g,,wĖKv fv̄h©, gaym`b gÂ, PvKzwiqv, KjKvZv </i> 2. Alex Irvine, <i>Ceramic Sculpture, Making Faces</i>, A Guide to Modeling the Head and Face with Clay, 3. Belly Edwards (1979), <i>Drawing on the Right Side of the Brain</i>, Originally Published. 4. Scoot Robertson and Thomas Bertling (2012), <i>How to Draw: Drawing and Sketching Objects and Environment from.</i> 5. Jon Marsh and Jim Robison, <i>Ceramics Handbook, Slab Techniques</i>.

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CE206	Free Hand Pottery: Coil and Slab Method	Core	Drawing and Making (Studio)	3	84	240	4
Total marks: 100 (in-course 50 + course final 50)							
Rationale of the course		Pottery art originated from pottery. Since there was no alternative to pottery for people's daily use, the name ceramics is inextricably linked to the name pottery. Pottery, made by humans, eventually transcended the boundaries of meeting practical needs and became a complete art form. By analyzing this pottery, archaeologists can reach definitive conclusions about the history of various civilizations and their sense of beauty. In this lesson, pottery students will learn to create aesthetic and creative pottery using only their hands, without the use of any technology.					
Course Learning Outcomes (CLOs)							
CLO 1		To create pottery with practical and aesthetic properties without the use of chalk or any type of technology.					
CLO 2		To create creative work entirely through one's own planning, design, and unique techniques.					
CLO 3		To become a world-class potter through knowledge of indigenous and traditional pottery and independent practice.					
Course Contents							
Mediums		Clay					
Subject		The course will be completed by making any type of decorative pottery, including vases, jewelry boxes, etc., using only the pinch, coil, and slab methods by hand, without the use of any molds, chalk, or technology.					
Unit 1	Jewelry box making by slab method.	Number of classes			CLOs		
		1 (8 Days)			1,2,3		
Unit 2	Vase making by coil method.	1 (8 Days)			1,2,3		
Unit 3	Ornamental pottery making by pinch, slab and coil method.	1 (8 Days)			1,2,3		

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	•					•	•		•

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	To create pottery with practical and aesthetic properties without the use of chalk or any type of technology.	1, 7, 9	4.4, 4.6	1, 6, 9, 11	4, 9, 12	1, 3, 4, 6
2	To create creative work entirely through one's own planning, design, and unique techniques.	1, 6, 7, 8, 9	3.1, 3.7, 4.1, 4.3, 4.6	1, 2, 9, 10	4	4, 8
3	To become a world-class potter through knowledge of indigenous and traditional pottery and independent practice.	1, 6, 7, 9	3.7, 4.1, 4.2, 4.3, 4.5, 4.6	1, 6, 9, 10	4	4, 6

Assessment Pattern

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

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

Learning Materials	
Recommended Readings	1. William Bawyer Honey, <i>European Ceramic Art</i>, Published by Faber and Faber Ltd, London. 2. Thames and Hudson (1974), <i>Architectural Ceramics</i>, Published by Thames and Hudson Ltd, London. 3. Li Zhiyan and Cheng Wen (1984), <i>Chinese Pottery and Porcelain</i>, Published by Foreign Languages Press, Beginning. 4. Frank and Janet Hamer (1986), <i>The Potter's Dictionary of Materials and Techniques</i>, Published by A & C Black (Publishers) Ltd. 5. Peter Lane (1983), <i>Studio Ceramics</i>, published by William Collins Sons & Co Ltd, London. 6. Frank and Janet Hamer, <i>The Potter's Dictionary of Materials and Techniques</i>. 7. Jon Marsh and Jim Robison, <i>Ceramics Handbook, Slab Technique</i>. 8. Grath Clark, <i>The Potters Art</i>, Phadan Press Ltd.

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional Hour	Credits
CET201	Ceramic Chemistry, Material and Technique	Core	Theory (lecture)	8	28	80	2
Total marks: 50 (in-course written 15+ in-course viva 5 + course final 30)							
Rationale of the course		This course explores materials and scientific techniques essential for ceramic art and production. Understanding ceramic materials requires knowledge of basic chemistry, such as atoms, molecules, chemical symbols, physical and chemical changes, and reactions involved in ceramic formation. The course includes discussion of ceramic raw materials, processing, and basic structural and technological properties. Emphasis is also given to ceramic-related chemical reactions, such as those occurring during firing, glazing, and sintering.					
Course Learning Outcomes (CLOs)							
CLO 1		Understand the scientific and chemical basis of ceramic materials.					
CLO 2		Demonstrate knowledge of atoms, molecules, symbols, and physical/chemical changes.					
CLO 3		Identify and explain chemical reactions relevant to ceramic formation and processing.					
CLO 4		Apply safe and sustainable practices in ceramic production.					
CLO 5		Analyse ceramic materials based on structure, process, and function.					
Course Contents							
Teaching and learning strategies		Class lecture, multimedia presentation, interactive discussion etc.					
Subject		Basic Chemistry of Ceramic and Techniques.					
Unit 1	Basic Chemistry			Number of classes		CLOs	
	- Atoms, Molecules, Chemical Symbols, Valencey - Physical and Chemical Change			3 (3 Days)		2	
Unit 2	Origin, Structure, and Composition of Clay, Classification of Clay, Effect of Temperature on Clay			3 (3 Days)		1	
Unit 3	- Raw materials and basics composition of ceramics - Different steps involved in the manufacturing of a Ceramics - Chemical Reactions in Ceramic Processes - Different types of coloring agents and additives in ceramics			7 (7 Days)		1, 3, 4	
Unit 4	Chemical Reactions in Ceramic Processes (e.g., Glazing, Firing, Sintering)			2 (2 Days)		3	

Unit 5	Ceramic Design	2 (2 Days)	4, 5
Unit 6	Ceramic Decoration	2 (2 Days)	4, 5
Unit 7	Discussion on Supporting Technologies in Ceramic Production	2 (2 Days)	4, 5
Unit 8	Commercial Aspects of Ceramic	2 (2 Days)	5
Unit 9	Thermal Processes in Ceramics (Calcination, Sintering, Glaze Formation)	2 (Days)	3, 4
In-course	Class Test/ Assignment Written	2	
In-course	Viva/ Oral Presentation	1	

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	Understand the scientific and chemical basis of ceramic materials.	1, 3, 7, 9	2.2, 2.3, 2.4, 3.7, 4.3, 4.4, 4.5, 4.6	1, 6, 7, 9, 11, 12	4	1, 3, 4, 5, 6
2	Demonstrate knowledge of atoms, molecules, symbols, and physical/chemical changes.	1, 3, 7, 9	2.2, 2.3, 2.4, 3.7, 4.3, 4.4, 4.5, 4.6	1, 6, 7, 9, 11, 12	4	1, 3, 4, 5, 6
3	Identify and explain chemical reactions relevant to ceramic formation and processing.	1, 3, 6, 7, 9	2.2, 2.3, 2.4, 3.7, 4.3, 4.4, 4.5, 4.6	1, 6, 7, 9, 11, 12	4	1, 3, 4, 5, 6
4	Apply safe and sustainable practices in ceramic production.	1, 3, 6, 7, 9	2.2, 2.3, 2.4, 3.7, 4.3, 4.4, 4.5, 4.6	1, 6, 7, 9, 11, 12	4	1, 3, 4, 5, 6

5	Analyse ceramic materials based on structure, process, and function.	1, 2, 3, 6, 7, 9	2.2, 2.3, 2.4, 3.7, 4.3, 4.4, 4.5, 4.6	1, 6, 7, 9, 11, 12	4, 9	1, 2, 3, 4, 5, 6
---	--	------------------	--	--------------------	------	------------------

Assessment Pattern

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

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

Learning Materials	
Recommended Readings	1. R. G. Haggard (1959), <i>Pottery Through the Ages</i>, Methuen & Co. Ltd., London. 2. Fred S. Kleiner (2011), <i>Gardner's Art Through the Ages</i>, Wadsworth Publishing. 3. Dr. Md. Rafiqul Alam (2014), <i>Art of the World</i>, Gonoproskash, 38/2 Banglabazar, Dhaka.

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 Period						
	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, Rambrandt Van Rijn, Johannes Vermeer, etc.) Baroque in France:(Nicolas Poussin, Pierre Puget, Francois Girardon, etc.)	8	2,3,4
Unit 5	The Rococo Period		
	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)			Number of Marks: 40		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•			•
Understand	•	•	•		•
Apply		•	•		•
Analyse	•	•	•		•
Evaluate	•	•	•		•
Create			•		•

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

Learning Materials	
Recommended Readings	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	8. Hugh, Honour, and John Fleming. (2005) <i>A World History of Art</i>. Laurence King Publishing 9. 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.		
Unit 1	Fundamentals of Digital Tools and Computer Basics	Number of classes	CLOs
	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	15	2,4
	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.		
In-Course	Class participation and critique	1/0	
Unit 3	Digital Drawing, Painting and Sculpting Techniques	21	3,4
	Digital sketching techniques and line art. Creating depth and texture digitally. Layer management and advanced brush settings. Digital sculpting		
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	2, 3, 5, 6, 7, 9	2.3, 3.3, 3.6, 4.1	8, 9, 11	4, 17	3, 5, 6, 9

	trends, historical relevance, and professional standards.					
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)			Number of Marks: 50		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•	•		
Understand	•	•	•		•
Apply			•	•	
Analyse		•	•		
Evaluate		•	•		•
Create			•	•	

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

Learning Materials	
Recommended Readings	1. https://youtu.be/DwsKeoXOa9I 2. https://youtu.be/XF34-Wu6qWU 3. https://youtu.be/yV4i29Xo0iM 4. Steven Heller & Veronique Vienne, <i>Becoming a Graphic and Digital Designer: A Guide to Careers in Design</i>. 5th edition, 2015 5. Helen Armstrong, <i>Digital Design Theory: Readings from the Field Editor</i> 6. Xtine Burrough & Michael Mandiberg, <i>Digital Foundations: Intro to Media Design with the Adobe Creative Suite</i>, New Riders & AIGA, 2008 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. Copy Right Act, 2000 (Act No. XXVIII of 2000), Government of the Peoples Republic of Bangladesh, http://copyrightoffice.portal.gov.bd 10. DIGITAL SECURITY ACT, 2018 (Act No. XLVI of 2018), Government of the People's Republic of Bangladesh, https://www.cirt.gov.bd Books: "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
Supplementary Readings	https://youtu.be/DwsKeoXOa9I https://youtu.be/XF34-Wu6qWU https://youtu.be/yV4i29Xo0iM <u>Animation Basics - Khan Academy</u> <u>Principles of Animation - Animator's Survival Kit</u> Walk Cycle Animation - Animation Mentor Dialog Animation Techniques - Animation Mentor <u>Online Animation Courses - Coursera</u>

Course Code	Course Title	Type	Mode	Units	Contact hour	Notional hour	Credits
CEGM1 201	Method and Technique: Indigenous Art of Bangladesh	Minor	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 and presentation 15 + oral defence 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 origin s 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)				1		
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)			Number of Marks: 25		
Bloom's Category	Viva/Quiz	Written test	Assignment	Class-work	Presentation
Remember	•	•	•		
Understand	•	•	•		•
Apply					
Analyse		•	•		
Evaluate		•	•		•
Create					

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

Learning Materials	
Recommended Readings	1. Aebx>`abv_ VvKzi (2012)  evsjvi e<sup>a</sup>Z I Ab`vb` e<sup>a</sup>Z K_v  evwi`eiY †Nvl (msKjb I m^{ou}.) cÖ_g `xcvqb ms`<iY, KjKvZv 2. wPËiÄb gvBwZ (2001) cÖm^{1/2}: cU, cUzqv I cUzqv mw^{1/2}Z mvwnZ`†jvK, KjKvZv </li> <li>3. †Zvdv†qj Avn†g` (1999) †jvK HwZ†n`i `kw`MšÍ, XvKv </li> <li>4. webq †Nvl (1979)  evsjvi †jvK ms`<...wZi mgvR ZË; 5. wgwni fÆvPvh© I `xc<sup>1/4</sup>i †Nvl [m<sup>ou</sup>v.] (2004)  e<sup>1/2</sup>xq wkí cwiPq  †jvKms`<...wZ I Avw`evmx ms`<...wZ †K>`a, KjKvZv </li> <li>6. mÄxe Kzgvi emy [m<sup>ou</sup>v.]  †jvKms`<...wZ M†elYv KjKvZv 7. wmivRyj Bmjvg [m^{ou}v.] (2004) evsjv wcvWqv, 5 LÐ XvKv 8. Shamsuzzaman Khan, Firoz Mahmud, Shahida Khatun (2016). <i>Ten Elements of the Intangible Cultural Heritage of Bangladesh</i>. Bangla Academy. Dhaka.
Supplementary Readings	1. Rosa Maria Falvo [Edi.] (2012), <i>Great Masters of Bangladesh: Zainul Abedin</i>. Bengal Foundation (Dhaka), Skira editore (Milano).

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.

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 (ie. 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 ceramic.
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