Revised Curriculum

Bachelor of Arts Degree Programme

CDCE 2021

VISUAL ARTS & DESIGN

Year Study	Semester	Course Code	Course Title	Compulsory /Optional	Credits
1	1 & 2	VIAD 18214	Introduction to Visual Arts and Design - basic concepts, Principles, materials and methods.	Compulsory	4
		VIAD 18224	Painting Studio-I.* or Graphic Design Studio I- Introduction to Graphic Design*	Compulsory	4
2	3 & 4	VIAD 28214	Art and Architecture of Sri Lanka, India and Far East	Compulsory	4
		VIAD 28224	Painting Studio-II- Drawing and Painting. * or Graphic Design Studio-II- Illustration*	Compulsory	4
3	5 & 6	VIAD 38214	Survey on Western Art	Compulsory	4
		VIAD 38224	Painting Studio-III * or Graphic Design Studio III- 3D Graphics *	Compulsory	4

* Students should select only one practical subject and continue it throughout LEVEL I, II, & III

Course Code:	VIAD 18214
Compulsory/ Optional:	Compulsory
Course Name:	Introduction to Visual Arts and Design - Basic concepts, Principles, materials and methods.
Intended Learning Outcomes:	By the end of the course, the student will be able to describe basic concepts and principles of visual arts and design, compare stylistic differences in works of art in relation to the social, historical material, technological contexts of such art; and analyze the meaning of a work of art in relation to its societal purposes.
Course Content	Basic properties of visual arts and design (form, contents, subject matter, style, medium and techniques etc.) - Nature of art (what is art?) - Styles of presentation (naturalism, idealism, stylization, abstractionism) - Need for art - Art and meaning - Art and social context - Art history and its relevance - Formal and contextual study of art -. Different perspectives of art
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	• Janson.(2003), *History of Art*: The Western Tradition. Revised 6th edition. New Jersey: Pearson Education Inc., Prentice Hall. • Primer of Art History' and 'Introduction' in Janson, H.W. and A.F. • 'Starter Kit' , and 'Introduction' in Stokstad, M. (2005), *Art History. Vol.I*. New Jersey: Pearson Education Inc., Prentice Hall.

Course Code:	VIAD 18224
Compulsory/ Optional:	Compulsory
Course Name:	Painting Studio I- Basic Drawing and Painting* Or Graphic Design Studio I – Introduction to Graphic Design*

Intended Learning Outcomes:	Upon completion of the course, the student will be able to: apply basic techniques of drawing and colouring, use colouring methods effectively, draw human figures and still life paintings, sketch indoor and outdoor scenes **Or** Upon completion of the course, the student will be able to: describe the basic concepts in graphic design, and design logos and trademarks with letters.
Course Content	(Main topics, Sub topics) - Elements and principles of visual arts - Basic techniques of drawing and painting - Study of colour wheel - Study of lines and shapes with pen and pencil - introduction to water colour technique (wet into wet, wet into dry) still life - Human figures and landscapes with water colour - Copying traditional motifs, innovation of new designs. **Or** (Main topics, Sub topics) - Elements and principles of Design - Typography - Combination of figures and letters/ Gestalt Principles - Color theory. - Basic studio practices in graphic design using traditional medium
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	• De Reyna, Rudy, (1996). ***How to Draw What you See.*** USA: Watson Guptill • Gair, Angela, (1994), ***Water Colour, A Step-by-Step Guide to Water Colour Techniques***, London, New Holland Ltd.. • Lloyd, Elizabeth, Jane, (1994), ***Water Colour, Still Life,*** London, Dorling Kindersley **Or** • Ambrose Gavin, Paul Harris. 2008. ***The Production Manual, A Graphic Design Hand Book.*** United Kingdom: AVA Publishing • Bringhurst, Robert. 2013, ***Elements ofTypographic Styles: Version 4.0,*** Australia:Hartlay and Marks Publishing

	• Wheeler, Alina. 2017. *Designing Brand Identity An Essential Guide for the Whole Branding Team.* USA: Laurence King Publishing

Course Code:	**VIAD 28214**
Compulsory/ Optional:	**Compulsory**
Course Name:	**Art and Architecture of Sri Lanka, India and Far East**
Intended Learning Outcomes:	Upon completion of the course, the student will be able to; describe iconographic, formal, stylistic, and thematic differences in the art of Sri Lanka, India and Far East, using a broad art historical vocabulary, analyze the relationships between politics, religion, and art, appreciate the artistic and archaeological value of art, critically evaluate writings on art traditions in the Asian Subcontinent, point out the importance of preservation of such art.
Course Content	(Main topics, Sub topics) - Art of the Pre-Historic and Primitive Societies: Sri Lanka, India, China, Japan - Ancient River-Valley Civilizations: Indus and Yellow River - Theravada and Mahayana traditions of Buddhist Art -Buddhist Architecture: Sri Lanka, India, China, Japan, and Korea -Buddhist architectural elements: monasteries, stupa, Image Houses, temple architecture etc.,: Decorative art: Moonstone *(Sankada Pahana)*, Guardstone *(Muragala)*, Architectural balustrades *(Koravak Gala)*, Architectural front pieces *(Vahalkada)* -Tradition of Images: Buddha, Bodhisattva, minor deities - Paintings: Classical vs Folk: Chinese Cave paintings - Non Buddhist Art and Architecture (Hindu and Islamic tradition) - Secular Architecture: Secular buildings: Palaces, ponds, gateways, gardens and other exterior landscapes - Identification of folk, and indigenous art - 20th Century Arts of Sri Lanka - Social change and its influence on folk traditions; effects of tourism and globalization, - Role of the museum; means to safeguard folk arts traditions.
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	• Bandaranayake, S.(2006), *Rock and Wall Paintings of Sri Lanka,* Stanford Lake (Pvt) Ltd., Colombo.

- Bandaranayake, S; Fonseka, M,(1996), *Ivan Peries,* Colombo, Tamarind Publication (pvt) Ltd.,
- Chandrajeewa, Sarath, (1994), *Path of Visual Arts*, Colombo,
- Karunaratna, L.K., 1984, *The traditional art of wood carving*, Trumpet Publishers, Colombo.
- Tilakasiri , J. , 1994, *Handicrafts of Sri Lanka* Srimati Tilakasiri, Moratuwa.
- Premathilake, P.L. (1990), *Architecture of the Polonnaruwa Period* **-in Architecture,** Archaeological Department Centenary Commemorative Series, Vol. III, Ed. Nandadeva Wijesekara, Colombo, Department of Archaeology
- Von Schroeder, U. (1992), *The Golden Age of Sculpture in Sri Lanka: Masterpieces of Buddhist and Hindu Bronzes from Museums in Sri Lanka,* First English Edition, Visual Dharma Publication Ltd. Hong Kong.
- Von Schroeder, U. (1990), *Buddhist Sculptures of Sri Lanka*, Visual Dharma Publication Ltd. Hong Kong.
- Weereratne, Neville, (1993), *43 group: A Chronicle of fifty years in the Art of Sri Lanka,* Australia, Lantana Publishing, Australia
- Wijesekara, N.D. (1959), *Early Sinhalese Paintings*, Saman Press, Maharagama.
- ආරච්චිගේ, ෂෙල්ටන්, (2000), *ශ්‍රී ලංකාවේ නූතන චිත්‍ර මූර්ති කලාවේ නව ප්‍රවණතා, කොළඹ,* ඇස්. ගොඩගේ සහ සහෝදරයෝ
- කුමාරස්වාමි ඒ. කේ,1962,*මධ්‍යකාලීන සිංහල කලා,* සංස්කෘතික දෙපාර්තමේන්තුව, කොළඹ.

තිලකසිරි ජේ., 1994, *ශ්‍රීලංකාවේ පාරම්පරික ශිල්පීය ගම් හා පාරම්පරික ශිල්පීන්ගෙන් පැවත එන පවුල් පිළිබඳ සමීක්ෂණයක්,* ගොඩගේ සහෝදරයෝ, කොළඹ 10.

Course Code:	**VIAD 28224**
Compulsory/ Optional:	**Compulsory**
Course Name:	**Painting Studio II- Drawing and Painting*** **Or** **Graphic Design Studio II- Illustration ***
Intended	By the end of the course the student will be able to describe

Learning Outcomes:	concepts of drawing and painting, demonstrate skills in different methods of painting, draw human figures and still life paintings, sketch indoor and outdoor scenes. **Or** At the end of the course, students will be able to, demonstrate competency in drawing and illustration; identify the creative potential of industry standard software packages in illustration and image manipulation; develop specialized drawing skills and necessary technical skills, apply various rendering techniques for achieving effective visual representation in illustration by using both digital and traditional medium; and create, modify, enhance, and deliver new illustration concepts for various characters and scenarios, Create original illustrations that interpret the visual world, Discuss, analyze, and evaluate illustration projects in both written and oral critiques.
Course Content	(Main topics, Sub topics) - Painting techniques - human figure drawing - composition, - 3-dimensional Drawing - Study of colour wheel - Colouring methods **Or** (Main topics, Sub topics) - Introduction to Illustration, Composition Basics, Color and texture, Drawing strategies - Various approaches and the creative Process of the art of illustration, - Learning to use digital media in combination with traditional media - Create thumbnails, sketches, roughs and comprehensives that effectively communicate creative thinking - Digital Image manipulation - Creating Character concepts and Illustration for various contexts
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	• De Reyna, Rudy, (1996). *How to Draw What you See.* USA: Watson Guptill • Gair, Angela, (1994), *Water Colour, A Step-by-Step Guide to Water Colour Techniques*, London, New Holland Ltd..

	· Lloyd, Elizabeth, Jane, (1994), *Water Colour, Still Life,* London, Dorling Kindersley
	Or
	· Bang, Molly. (2016). *Picture this: How pictures work.* San Francisco: Chronicle Books.
	· Heller, S., & Vienne, V. (2019). *100 ideas that changed graphic design*. London: Laurence King Publishing.
	· Loomis, Andrew. (1947). *Creative illustration*. New York: The Viking Press.
	· Wigan, Mark. (2015). *Thinking visually for illustrators*. London: Fairchild Books.
	· Zeegen, L., & Roberts, C. (2014). *Fifty years of illustration*. London: Laurence King Publishing.

Course Code:	VIAD 38214
Compulsory/ Optional:	Compulsory
Course Name:	Survey on Western Art
Intended Learning Outcomes:	Upon completion the course the student will be able to, explain elements of art in the pre-historic and primitive societies, to identify the artistic elements of the people of river valley cultures, to view art in a broad perspective, to identify the meanings, allegories and metaphors depicted in European art, to describe the development of art as a product of an evolutionary process to compare stylistic differences of art belong to different eras and regions, distinguish each other, and analyze and apply them in comparison with the contemporary societal needs
Course Content	Art of the Pre-Historic and Primitive Societies: Definitions and interpretations of "Pre-historic" and Primitive.", Pre Historic art as an expression of communication, Symbolism in prehistoric art - Ancient River-Valley Civilizations: Nile, Tigris-Euphrates - Art and architecture of ancient Egypt - Cycladic, Minoan, Mycenaean - Greek art, Roman art -Art of the Byzantine Empire -Christian art in Medieval Europe (Barbarian art, Carolingian art, Ottonian art, Romanesque art, and Gothic art) - Art and Architecture of late Gothic and early Renaissance, middle and high Renaissance in Italy,

	-Mannerism and other trends in Italy -Renaissance in the North: Baroque in Italy, Germany, Austria, Flanders, Holland and Spain. -American Colonial Art, Romantic Art, Realism and Impressionism, Post-Impressionism, Cubism, and other styles of abstract art, - Modern and Post Modern trends of art, The artistic styles of Eduard Munch, Wassily Kandinsky, Henri Matisse, Pablo Picasso, Salvador Dali, and Piet Mondrian.
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	- Bahn, Paul G., (1998). *Cambridge Illustrated History of Prehistoric Art,* United Kingdom, Cambridge University Press - Bahrani,Zainab, (2017). *Art of Mesopotamia,* USA, Thames and Hudson - Bellwood, Peter, (2007). *Prehistory of Indo Malayan Archipelago,* ANU E Press. - Chilvers, I. (1996). *The concise dictionary of art and artists*. New York: Oxford University Press. - Clunas, C. (1997)**, *Art in China,*** Oxford, United Kingdom, Oxford University Press - Harthan, John, (1981), *The History of the Western Tradition*, Thames and Hudson Ltd., London. - Jason, W.H., (1991)**, *History of Art,*** **Vol. I., ed. II,***(Revised and expanded by A.F. Janson,* New York. - John, Griffith Pedley, (1998), *Greek Art and Archaeology,* Laurence King Publishing, London. - Mathpal, Yashodhar, (1984)., *Prehistoric Paintings of Bhimbetka,* Delhi: Abhinav Publications - Muntjoy, Shane, (2004). *The Tigris and the Euphrates River,* NY: USA, Infobase Publishing - Rice, D.T., (1959)**, *The Art of Byzantium***, Abrahams, New York. - Richardson, Hazel, (2005). *Life in the Ancient Indus River Valley,* NY: USA, Crabtree Publishing - Stunkel, Kenneth R., (2015). *Ideas and Art in Asian Civilizations: India, China and Japan,* USA: Routledge - White, Randol, (2003). *Prehistoric Art: The Symbolic Journey of Humankind,* NY: USA, Harry N. Abrams

Course Code:	VIAD 38224
Compulsory/ Optional:	Compulsory
Course Name:	**Painting Studio III*** **or** **Graphic Design Studio III- 3D Graphics***
Intended Learning Outcomes:	By the end of the course the student will be able to work with oil paint, draw landscapes with human figures, draw portraits and still life paintings with artistic and commercial value, and exhibit them to the public using accepted standards and formats. or At the end of the course, students will be able to, identify the fundamentals of virtual three-dimensional space and volumetric objects; apply theory and technique of 3d modeling utilizing standard 3d software; Use appropriate tools & techniques to produce complex polygonal objects with texturing & lighting and create rendered outputs; create Discuss, analyze, and evaluate 3d modelling projects in both written and oral critiques.
Course Content	Introduction to perspective, (multiple view, colour and atmospheric), - Introduction of oil as a medium of paint - Still life, landscape, human figures and portrait with oil as the medium - Copying Sigiriya frescoes (oil). - Organizing exhibitions: outdoor & indoor, educational exhibitions, thematic exhibitions, museum exhibitions, group exhibitions, exhibition curatorship **or** Introduction to 3d Graphics, Understanding virtual 3-D space and volumetric objects, - Create and modify 3D primitives, use 2d splines to create 3d objects, create & modify editable objects using vertices, edges, and polygons to create complex 3d models - Create and apply materials to 3d objects using bitmaps and procedural textures - Create different types of lights and adjust light settings, create camera and adjust camera settings, - Rendering using basic 3-D rendering tools and techniques including ray-tracing
Teaching /Learning Activities:	Lectures, Discussions, Assignments, Workshop All should be presented by using LMS (As PowerPoint

	presentation), Using web search and self-studies methods.
Assessment Strategy:	Written exam (100 marks) or written exam (80 marks) + assignments (20marks) at end of the academic year.
Recommended Reading:	- Gordon, Lousiana, (1979). *How to Draw a human Figure: An Anatomical Approach,* NY: USA, Viking Press - Fankbonner, Edga Loy, Trans. (2003). *Art of Drawing the Human Body,* NY: USA, Sterling Publishing Co., - Matassa, Freda, (2014). *Organizing Exhibitions: A Handbook for Museums, Libraries and Archives,* London: United Kingdom, Facet Publishing - Solomon J, Solomon, James Gurney, (2012). *The Practice of Oil Painting and Drawing,* NY: USA, Courier Publishing Water Foster Creative Team, (2004). *The Art of Oil Painting,* CA: USA, Walter Foster **Or** - Kerlow, I. V. (2004). **The Art of 3-D computer animation and imaging**. New York: John Wiley & Sons. - Thilakanathan, D. (2016). **3D modeling for beginners: Learn everything you need to know about 3D modeling**! Atascadero, CA?: Thilakanathan Studios. - Vaughan, W. C. (2018). **The pushing points topology workbook volume 01**. Clermont, FL: Hickory Nut Publishing. Vaughan, William. **Digital Modeling- 1st Edition**, Berkely, CA: New Riders