

**Visual Arts & Design and Performing Arts Unit, Department of Fine Arts**  
**Bachelor of Arts Degree Programme – 2020**  
**VISUAL ARTS & DESIGN**

<b>Level</b>	<b>Course Code</b>	<b>Course Description</b>	<b>Type</b>
<b><u>LEVEL I</u></b>	VIAD 11312	Introduction to Visual Arts and Design - basic concepts, Principles, materials and methods.	C
	VIAD 12322	Art of Ancient Civilizations	C
	VIAD 13332	Art and Architecture of Sri Lanka - an Overview.	C
	VIAD 13342	Painting Studio-I.	C
	VIAD 13352	Graphic Design Studio I- Introduction to Graphic Design	C
	VIAD 13363	Introduction to Graphic Design- Basic Design	O
<b><u>LEVEL II</u></b>	VIAD 21312	Art and Architecture of India and Asia	C
	VIAD 22322	Art of the Ancient Civilizations	C
	VIAD 23342	Painting Studio-II- Drawing and Painting.	C
	VIAD 23352	Graphic Design Studio-II- Illustration	C
	VIAD 23363	Advanced Graphic Design I- Illustration	O
<b><u>LEVEL III</u></b>	VIAD 31312	20 <sup>th</sup> Century Arts of Sri Lanka.	C
	VIAD 31322	Folk and Ancillary Art Studies of Sri Lanka.	C
	VIAD 33332	Painting Studio-III- Exhibition.	C
	VIAD 33342	Graphic Design Studio III- 3D Graphics	C
	VIAD 33352	Advanced Graphic Design II- 3D Graphics	O

<b>LEVEL I</b>			
<b>Course Code</b>	<b>VIAD 11312</b>		
<b>Course Name</b>	<b>Introduction to Visual Arts &amp; Design</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
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.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Basic properties of visual arts and design (form, contents, subject matter, style, medium and techniques etc.)</li> <li>- Nature of art (what is art?)</li> <li>- Styles of presentation (naturalism, idealism, stylization, abstractionism)</li> <li>- Need for art</li> <li>- Art and meaning</li> <li>- Art and social context</li> <li>- Art history and its relevance</li> <li>- Formal and contextual study of art</li> <li>- Different perspectives of art</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations.		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>

**References/Reading materials**

1. 'Starter Kit' , and 'Introduction' in Stokstad, M. (2005), *Art History. Vol.I*. New Jersey: Pearson Education Inc., Prentice Hall.
2. Primer of Art History' and 'Introduction' in Janson, H.W. and A.F.
3. Janson.(2003), *History of Art: The Western Tradition*. Revised 6th edition. New Jersey: Pearson Education Inc., Prentice Hall.

<b>Course Code</b>	<b>VIAD 12322</b>		
<b>Course Name</b>	Art of the Pre-Historic and Primitive Societies		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
Upon completion the course the student will be able to explain elements of art in the pre-historic and primitive societies, distinguish each other, and analyze and apply them in comparison with the contemporary societal needs. .			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Definitions and interpretations of “Pre-historic” and Primitive.”</li> <li>- Prehistoric and primitive art of Indian sub-continent</li> <li>- Prehistoric cultures in Indo Malayan Archipelago</li> <li>- Minoan, Mycenaean Crete, France, Australia and other regions and their societal representation through art.</li> <li>- Pre Historic art as an expression of communication</li> <li>- Symbolism in prehistoric art</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations.		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>

### References/Reading materials

1. Bellwood, Peter, (2007). *Prehistory of Indo Malayan Archipelago*, ANU E Press.
2. Mathpal, Yashodhar, (1984)., *Prehistoric Paintings of Bhimbetka*, Delhi: Abhinav Publications
3. White, Randol, (2003). *Prehistoric Art: The Symbolic Journey of Humankind*, NY: USA, Harry N. Abrams
4. Bahn, Paul G., (1998). *Cambridge Illustrated History of Prehistoric Art*, United Kingdom, Cambridge University Press

<b>Course Code</b>	<b>VIAD 13332</b>		
<b>Course Name</b>	Art and Architecture of Sri Lanka - an Overview		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
Upon completion of the course, the student will be able to; describe iconographic, formal, stylistic, and thematic differences in Sri Lankan art 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 Sri Lankan art, point out the importance of preservation of such art.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Indian impulse on Sri Lankan art.</li> <li>- Tradition of Buddhist art represented in Sri Lankan art and architecture</li> <li>- Buddhist architectural elements: monasteries, stupa, Image Houses, temple architecture etc.,</li> <li>- Tradition of Images: Buddha, Bodhisattva, minor deities</li> <li>- Decorative art: Moonstone (<i>Sankada Pahana</i>), Guardstone (<i>Muragala</i>), Architectural balustrades (<i>Koravak Gala</i>), Architectural front pieces (<i>Vahalkada</i>)</li> <li>- Relief sculptures, and motifs, floral and animal designs in Sri Lankan art</li> <li>- Secular buildings: Palaces, ponds, gateways, gardens and other exterior landscapes</li> <li>- Paintings: Classical vs Folk</li> <li>- Minor art: Ivory and wooden carvings,</li> <li>- Bronze and Metal technology in Sri Lankan art</li> <li>- Traditional design patterns in Sri Lankan Art</li> </ul>			

<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1. Bandaranayake, S.(2006), <i>Rock and Wall Paintings of Sri Lanka</i>, Stanford Lake (Pvt) Ltd., Colombo.</li> <li>2. Coomaraswamy, A.K. (1914),“<b>Bronzes of Ceylon, Chiefly in Colombo Museum, Memoirs of Colombo Museum</b>, Series A. No.1. Edited by Joseph Pearson, Department of Government Museums, Colombo.</li> <li>3. Von Schroeder, U. (1992), <i>The Golden Age of Sculpture in Sri Lanka: Masterpieces of Buddhist and Hindu Bronzes from Museums in Sri Lanka</i>, First English Edition, Visual Dharma Publication Ltd. Hong Kong.</li> <li>4. Von Schroeder, U. (1990), <i>Buddhist Sculptures of Sri Lanka</i>, Visual Dharma Publication Ltd. Hong Kong.</li> <li>5. Wijesekara, N.D. (1959), <i>Early Sinhalese Paintings</i>, Saman Press, Maharagama.</li> <li>6. Premathilake, P.L. (1990), <i>Architecture of the Polonnaruwa Period -in Architecture</i>, Archaeological Department Centenary Commemorative Series, Vol. III, Ed. Nandadeva Wijesekara, Colombo, Department of Archaeology</li> </ol>			

<b>Course Code</b>	<b>VIAD 13342</b>		
<b>Course Name</b>	Painting Studio I- Basic Drawing and Painting		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
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.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Introduction to Graphic Design</li> <li>- Elements and principles of visual arts</li> <li>- Basic techniques of drawing and painting</li> <li>- Study of colour wheel</li> </ul>			

<ul style="list-style-type: none"> <li>- Study of lines and shapes with pen and pencil</li> <li>- introduction to water colour technique ( wet into wet, wet into dry) still life</li> <li>- Human figures and landscapes with water colour</li> <li>- Copying traditional motifs, innovation of new designs.</li> <li>- Basic studio practices in graphic design using traditional medium</li> </ul>			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1. Gair, Angela, (1994), <i>Water Colour, A Step-by-Step Guide to Water Colour Techniques</i>, London, New Holland Ltd..</li> <li>2. Lloyd, Elizabeth, Jane, (1994), <i>Water Colour, Still Life</i>, London, Dorling Kindersley</li> </ol>			

<b>Course Code</b>	<b>VIAD 13352</b>		
<b>Course Name</b>	Graphic Design Studio I- Introduction to Graphic Design		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
By the end of the course the student will be able to, describe the basic concepts in graphic design, and design logos and trademarks with letters.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Fundamentals in manual graphic design</li> <li>- Design principles</li> <li>- Typography</li> <li>- Combination of figures and letters</li> <li>- Effects of colours.</li> </ul>			
<b>Teaching/Learning</b>	Lectures and demonstrations.		

<b>Methods</b>			
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
1. Ambrose Gavin, Paul Harris. 2008. <i>The Production Manual, A Graphic Design Hand Book</i> . United Kingdom: AVA Publishing			
2. Wheeler, Alina. 2017. <i>Designing Brand Identity An Essential Guide for the Whole Branding Team</i> . USA: Laurence King Publishing			
3. Bringhurst, Robert. 2013, <i>Elements of Typographic Styles: Version 4.0</i> , Australia: Hartlay and Marks Publishing			

<b>Course Code</b>	<b>VIAD 13363</b>		
<b>Course Name</b>	Introduction to Graphic Design- Basic Design		
<b>Credit Value</b>	<b>3</b>		
<b>Compulsory/Optional</b>	<b>Optional</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>45</b>	<b>45</b>	<b>60</b>
<b>Learning outcomes</b>			
By the end of the course the student will be able to, describe the basic concepts in graphic design, and design logos and trademarks with letters.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Fundamentals in manual graphic design</li> <li>- Design principles</li> <li>- Typography</li> <li>- Combination of figures and letters</li> <li>- Effects of colours.</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations.		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>

	<b>Presentation- 20%</b>		
<b>References/Reading materials</b>			
1. Ambrose Gavin, Paul Harris. 2008. <i>The Production Manual, A Graphic Design Hand Book</i> . United Kingdom: AVA Publishing			
2. Wheeler, Alina. 2017. <i>Designing Brand Identity An Essential Guide for the Whole Branding Team</i> . USA: Laurence King Publishing			
3. Bringhurst, Robert. 2013, <i>Elements of Typographic Styles: Version 4.0</i> , Australia: Hartlay and Marks Publishing			

<b>LEVEL II</b>			
<b>Course Code</b>	<b>VIAD 21312</b>		
<b>Course Name</b>	Art and Architecture of India and Asia		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
Upon completion the course the student will be able to identify and the artistic characteristics of prescribed regions, distinguish them from the rest of the art traditions in the Asian Sub Continent, and apply in an artistic work representing the particular time and space			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Indigenous art of India, China, Japan, Korea</li> <li>- Impact of Buddhism and other religious movements on Asian art</li> <li>- Buddhism, Buddhist art and architecture</li> <li>- Hindu tradition of art in India</li> <li>- Later developments and regional variations</li> <li>- Chinese Cave paintings, Jade and Bronze art of China,</li> <li>- Art on Silk route</li> <li>- Bronzes of the Asuka Period</li> <li>- Art and architecture of the Nara period, Kamakura period and its art, narrative scrolls</li> <li>- Influence of Zen on art and architecture, Edo art, Ukiya-e school of art, Korean art</li> </ul>			



during three dynasty period			
- Mahayana Buddhist art in Korea			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
1. Seckel, Dietrich, (1989). <i>Buddhist Art of East Asia</i> , WA: USA Western Washington University Press			
2. Becker, Gabriele, Fahr, (2011). <i>The Art of East Asia</i> , Germany, H. F. Ullmann			
3. Pevsner, N. (1960), <i>The Pelican History of Art (The Art &amp; Architecture of China)</i> England, Penguin Books Ltd,			
4. Sullivan, Michael, (1962), <i>The Birth of Landscape Painting in China</i> , London, Routledge & Kegan Paul Ltd., London.			
5. Clunas, C. (1997), <i>Art in China</i> , Oxford, United Kingdom, Oxford University Press			
6. Yukio, Yashiro, (1960), <i>The Art Treasures of Japan</i> , ed. Derek, Bridall, Tokyo, Kodansha International Ltd.,			
7. Hiroshi Kanazawa, (1979), <i>Japanese Ink Painting–Early Zen Masterpieces, Tokyo</i> , Kodansha International Ltd.,			
8. Clunas, C. (1997), <i>Art in China</i> , Oxford, United Kingdom, Oxford University Press			
9. Yukio, Yashiro, (1960), <i>The Art Treasures of Japan</i> , ed. Derek, Bridall, Tokyo, Kodansha International Ltd.,			
10. Hiroshi Kanazawa, (1979), <i>Japanese Ink Painting–Early Zen Masterpieces, Tokyo</i> , Kodansha International Ltd.,			

<b>Course Code</b>	<b>VIAD 22322</b>		
<b>Course Name</b>	Art of the Ancient Civilizations		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			

Upon completion the course the student will be able to identify the artistic elements of the people of river valley cultures, describe them in the particular socio-economical context and apply them in their artistic work satisfactorily.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Art of Indus valley, Nile, Sumerian and Mesopotamian, Tygris- Euphrates, Yellow River, Mississippi River valley and their socio-religious and economical representation</li> <li>- Art and architecture of ancient Egypt, Greek art, Roman art</li> <li>- Art of the Byzantine Empire</li> </ul>			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1. Richardson, Hazel, (2005). <i>Life in the Ancient Indus River Valley</i>, NY: USA, Crabtree Publishing</li> <li>2. Reily, Kent F.III, Garber, James f., (2010), <i>Ancient Objects and Sacred Realms: Interpretations of Mississippian Iconography</i>, TX: USA, University of Texas Press</li> <li>3. Stunkel, Kenneth R., (2015). <i>Ideas and Art in Asian Civilizations: India, China and Japan</i>, USA: Routhledge</li> <li>4. Clunas, C. (1997), <i>Art in China</i>, Oxford, United Kingdom, Oxford University Press</li> <li>5. Yukio, Yashiro, (1960), <i>The Art Treasures of Japan</i>, ed. Derek, Bridall, Tokyo, Kodansha International Ltd.,</li> <li>6. Bahrani, Zainab, (2017). <i>Art of Mesopotamia</i>, USA, Thames and Hudson</li> <li>7. Curatola, Giovanni, (2007), <i>Art &amp; Architecture of Mesopotamia</i>, NY: USA, Abbeville Press</li> <li>8. Muntjoy, Shane, (2004). <i>The Tigris and the Euphrates River</i>, NY: USA, Infobase Publishing</li> </ol>			
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1. Volback, W.F.,(1962), <i>Early Christian Art</i>, Abrahams, New York.</li> <li>2. Rice, D.T., (1959), <i>The Art of Byzantium</i>, Abrahams, New York.</li> <li>3. Fleming, William, (1991), <i>Arts and Ideas</i>, Holt, Rinehart and Winston, Inc. Chicago.</li> <li>4. Gombrich, E.H. (1984), <i>The Story of Art</i>, Phaidon Press Ltd., Oxford.</li> <li>5. Gombrich, E.H., (1976), <i>The Heritage of Apples: Studies in the Art of the Renaissance</i>, Oxford University Press. Oxford.</li> <li>6. Harthan, John, (1981), <i>The History of the Western Tradition</i>, Thames and Hudson Ltd., London.</li> <li>7. Jason, W.H., (1991), <i>History of Art, Vol. I, ed. II, (Revised and expanded by A.F. Janson</i>, New York.</li> <li>8. John, Griffith Pedley, (1998), <i>Greek Art and Archaeology</i>, Laurence King Publishing, London.</li> <li>9. Kranzfelder, Ivo, (1995), <i>Edward, Hopper 1882-1967 Vision of Reality</i>, Benedikt TaschenVerlag, GmbH.</li> <li>10. Malrony, Ulrike Becks, (1994), <i>Wasily Kandinsky, 1866-1944, The Journey to abstraction</i>,</li> </ol>			

Benedikt Taschen Verlag, GmbH, Italy.  
11. Rizzoli, Charles, Jencks, (1991), *The Language of Post-Modern Architecture*, The Sixth Edition, International Publication, New York.

<b>Course Code</b>	<b>VIAD 23332</b>		
<b>Course Name</b>	<b>Painting Studio-II- Drawing and Painting</b>		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
By the end of the course the student will be able to describe concepts of drawing and painting, demonstrate skills in different methods of painting, draw human figures and still life paintings, sketch indoor and outdoor scenes.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Introduction to Graphic Design</li> <li>- Painting techniques</li> <li>- human figure drawing</li> <li>- composition,</li> <li>- 3-dimensional painting</li> <li>- Study of colour wheel</li> <li>- Colouring methods</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations.		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1. Gair, Angela, (1994), <i>Water Colour, A Step-by-Step Guide to Water Colour Techniques</i>, London, New Holland Ltd..</li> <li>2. Lloyd, Elizabeth, Jane, (1994), <i>Water Colour, Still Life</i>, London, Dorling Kindersley</li> <li>3. De Reyna, Rudy, (1996). <i>How to Draw What you See</i>. USA: Watson Guptill</li> </ol>			

<b>Course Code</b>	<b>VIAD 23342</b>		
<b>Course Name</b>	<b>Graphic Design Studio II: Illustration</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
<p>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.</p>			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Introduction to Illustration, Composition Basics, Color and texture, Drawing strategies</li> <li>- Various approaches and the creative Process of the art of illustration,</li> <li>- Learning to use digital media in combination with traditional media</li> <li>- Create thumbnails, sketches, roughs and comprehensives that effectively communicate creative thinking</li> <li>- Digital Image manipulation</li> <li>- Creating Character concepts and Illustration for various contexts</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations.		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<p>1. Ambrose Gavin, Paul Harris. 2008. <i>The Production Manual, A Graphic Design Hand Book</i>. United Kingdom: AVA Publishing</p> <p>2. Wheeler, Alina. 2017. <i>Designing Brand Identity An Essential Guide for the Whole Branding Team</i>. USA: Laurence King Publishing</p>			

3. Bringhurst, Robert. 2013, *Elements of Typographic Styles: Version 4.0*, Australia: Hartlay and Marks Publishing  
4. Smith, Jeniffer (2012). *Adeobe Illustrator C6 Digital Classroom*, USA: Wiley

<b>Course Code</b>	<b>VIAD 23353</b>		
<b>Course Name</b>	Advanced Graphic Design I- Illustration		
<b>Credit Value</b>	<b>3</b>		
<b>Compulsory/Optional</b>	<b>Optional</b>	<b>Pre-requisite G.C.E. (A/L)</b>	
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
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.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Introduction to Illustration, Composition Basics, Color and texture, Drawing strategies</li> <li>- Various approaches and the creative Process of the art of illustration,</li> <li>- Learning to use digital media in combination with traditional media</li> <li>- Create thumbnails, sketches, roughs and comprehensives that effectively communicate creative thinking</li> <li>- Digital Image manipulation</li> <li>- Creating Character concepts and Illustration for various contexts</li> </ul>			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>

### References/Reading materials

1. Ambrose Gavin, Paul Harris. 2008. *The Production Manual, A Graphic Design Hand Book*. United Kingdom: AVA Publishing
2. Wheeler, Alina. 2017. *Designing Brand Identity An Essential Guide for the Whole Branding Team*. USA: Laurence King Publishing
3. Bringhurst, Robert. 2013, *Elements of Typographic Styles: Version 4.0*, Australia: Hartlay and Marks Publishing
4. Smith, Jeniffer (2012). *Adeobe Illustrator C6 Digital Classroom*, USA: Wiley

### LEVEL III

<b>Course Code</b>	<b>VIAD 31312</b>		
<b>Course Name</b>	<b>20<sup>th</sup> Century Arts of Sri Lanka.</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
Upon completion of the course students will be able to; describe the factors that contributed to the development of a modern movement in Sri Lankan art, describe the salient features of contemporary arts of Sri Lanka, make sound aesthetic and critical judgments about contemporary works of art.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Beginning of British academic art in Sri Lanka,</li> <li>- Paintings of <i>Andrew Nicholl, A.C.G.S. Amarasekara, D.V.A.S. Amarasekara and Sarlis master</i>, Paintings of the '43 group, <i>Harry Peiris, Justin Deraniyagala, Richard Gabriel, Ivan Peiris, George Keyt and Manju Sri</i>, Paintings of <i>Solies Mendis</i>, Sculptures of <i>Tissa anasinghe and Mapalagama Vipulasara Thero</i>,</li> <li>- Paintings of <i>Somabandu Vidyapati</i>,</li> <li>- Art galleries in Sri Lanka,</li> <li>- Modern trends in Sri Lankan Art.</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations.		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	

<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
1. Bandaranayake, Senaka; Fonseka, Manel,(1996), <i>Ivan Peries</i> , Colombo, Tamarind Publication (pvt) Ltd.,			
2. Chandrajeewa, Sarath, (1994), <i>Path of Visual Arts</i> , Colombo,			
3. Contemporary Art & Craft Association of Sri Lanka, Colombo.			
4. Weeraratne, Neville, (1993), <i>43 group: A Chronicle of fifty years in the Art of Sri Lanka</i> , Australia, Lantana Publishing, Australia			

<b>Course Code</b>	<b>VIAD 31322</b>		
<b>Course Name</b>	Folk and Ancillary Art Studies of Sri Lanka.		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
Upon completion of the course students will be able to; describe the factors that contributed to the development of a modern movement in Sri Lankan art, describe the salient features of contemporary arts of Sri Lanka, make sound aesthetic and critical judgments about contemporary works of art.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Beginning of British academic art in Sri Lanka,</li> <li>- Paintings of <i>Andrew Nicholl, A.C.G.S. Amarasekara, D.V.A.S. Amarasekara and Sarlis master</i>, Paintings of the '43 group, <i>Harry Peiris, Justin Deraniyagala, Richard Gabriel, Ivan Peiris, George Keyt and Manju Sri</i>, Paintings of <i>Solies Mendis</i>, Sculptures of <i>Tissa anasinghe and Mapalagama Vipulasara Thero</i>,</li> <li>- Paintings of <i>Somabandu Vidyapati</i>,</li> <li>- Art galleries in Sri Lanka,</li> <li>- Modern trends in Sri Lankan Art.</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations.		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	

<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<p>1. Bandaranayake, Senaka; Fonseka, Manel,(1996), <i>Ivan Peries</i>, Colombo, Tamarind Publication (pvt) Ltd.,</p> <p>2. Chandrajeewa, Sarath, (1994), <i>Path of Visual Arts</i>, Colombo,</p> <p>3. Contemporary Art &amp; Craft Association of Sri Lanka, Colombo.</p> <p>4. Weeraratne, Neville, (1993), <i>43 group: A Chronicle of fifty years in the Art of Sri Lanka</i>, Australia, Lantana Publishing, Australia</p> <p>5. ආරච්චිගේ, ජෙල්ටන්, (2000), <i>ශ්‍රී ලංකාවේ නූතන චිත්‍ර මූර්ති කලාවේ නව ප්‍රවණතා</i>, කොළඹ, ඇස්. ගොඩගේ සහ සහෝදරයෝ</p>			

<b>Course Code</b>	<b>VIAD 33332</b>		
<b>Course Name</b>	<b>Painting Studio-III- Exhibition</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
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.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Introduction to perspective, (multiple view, colour and atmospheric),</li> <li>- Introduction of oil as a medium of paint</li> <li>- Still life, landscape, human figures and portrait with oil as the medium</li> <li>- Copying Sigiriya frescoes (oil).</li> <li>- Organizing exhibitions: outdoor &amp; indoor, educational exhibitions, thematic exhibitions, museum exhibitions, group exhibitions, exhibition curatorship</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations.		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>



<b>References/Reading materials</b>			
1. Gordon, Lousiana, (1979). <i>How to Draw a human Figure: An Anatomical Approach</i> , NY: USA, Viking Press			
2. Fankbonner, Edga Loy, Trans. (2003). <i>Art of Drawing the Human Body</i> , NY: USA, Sterling Publishing Co.,			
3. Matassa, Freda, (2014). <i>Organizing Exhibitions: A Handbook for Museums, Libraries and Archives</i> , London: United Kingdom, Facet Publishing			
4. Water Foster Creative Team, (2004). <i>The Art of Oil Painting</i> , CA: USA, Walter Foster			
5. Solomon J, Solomon, James Gurney, (2012). <i>The Practice of Oil Painting and Drawing</i> , NY: USA, Courier Publishing			

<b>Course Code</b>	<b>VIAD 33342</b>		
<b>Course Name</b>	<b>Graphic Design Studio II: 3D Graphics</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
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.			
<b>Course Content</b>			
- Introduction to 3d Graphics, Understanding virtual 3-D space and volumetric objects,			
- Create and modify of 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			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
1. Ambrose Gavin, Paul Harris. 2008. <i>The Production Manual, A Graphic Design Hand Book</i> . United Kingdom: AVA Publishing			
2. Wheeler, Alina. 2017. <i>Designing Brand Identity An Essential Guide for the Whole Branding Team</i> . USA: Laurence King Publishing			
3. Bringhurst, Robert. 2013, <i>Elements of Typographic Styles: Version 4.0</i> , Australia: Hartlay and Marks Publishing			
4. Smith, Jeniffer (2012). <i>Adeobe Illustrator C6 Digital Classroom</i> , USA: Wiley			

<b>Course Code</b>	<b>VIAD 33353</b>		
<b>Course Name</b>	Advanced Graphic Design II- 3D Graphics		
<b>Credit Value</b>	<b>3</b>		
<b>Compulsory/Optional</b>	<b>Optional</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
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.			
<b>Course Content</b>			
- Introduction to 3d Graphics, Understanding virtual 3-D space and volumetric			

<ul style="list-style-type: none"> <li>objects,</li> <li>- Create and modify of 3D primitives, use 2d splines to create 3d objects, create &amp; modify editable objects using vertices, edges, and polygons to create complex 3d models</li> <li>- Create and apply materials to 3d objects using bitmaps and procedural textures</li> <li>- Create different types of lights and adjust light settings, create camera and adjust camera settings,</li> <li>- Rendering using basic 3-D rendering tools and techniques including ray-tracing</li> </ul>			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1. Ambrose Gavin, Paul Harris. 2008. <i>The Production Manual, A Graphic Design Hand Book</i>. United Kingdom: AVA Publishing</li> <li>2. Wheeler, Alina. 2017. <i>Designing Brand Identity An Essential Guide for the Whole Branding Team</i>. USA: Laurence King Publishing</li> <li>3. Bringhurst, Robert. 2013, <i>Elements of Typographic Styles: Version 4.0</i>, Australia: Hartlay and Marks Publishing</li> <li>4. Smith, Jeniffer (2012). <i>Adobe Illustrator C6 Digital Classroom</i>, USA: Wiley</li> </ol>			