



Republic of the Philippines
OFFICE OF THE PRESIDENT
COMMISSION ON HIGHER EDUCATION



CHED MEMORANDUM ORDER

No. 43
Series of 2017

**SUBJECT: POLICIES, STANDARDS AND GUIDELINES FOR THE
UNDERGRADUATE PROGRAMS IN FINE ARTS AND DESIGN**

In accordance with the pertinent provisions of Republic Act (RA) No. 7722, otherwise known as the "Higher Education Act of 1994," in pursuance of an outcomes-based quality assurance system as advocated under CMO No. 46 s. 2012 entitled "Policy Standards to Enhance Quality Assurance (QA) in Philippine Higher Education Through an Outcomes-Based and Typology-Based QA", and by virtue of Commission en banc Resolution No. 231-2017 dated March 28, 2017, the following policies, standards and guidelines (PSGs) are hereby adopted and promulgated by the Commission.

**ARTICLE I
INTRODUCTION**

Section 1. Rationale

The Arts and Design contributes to the development and learning of an individual. The arts and design practice, focused on the study of culture, conscious of the need to develop personal and national identity, sharpens intelligence and creativity, and develops a worldview that enables social participation and service to the community.

In Philippine Tertiary Education, 'Fine Arts and Design' refers to a wide range of disciplines characterized by the pursuit of aesthetic concerns creatively conveyed through different visual-based media. Graduates of these disciplines are grounded in the fundamental knowledge, tools and techniques in translating concepts into artworks and products. Graduates contribute significantly to the growth and development of Philippine culture and the creative industries.

Programs in Fine Arts and Design will shift from an Input-Based to an Outcomes-Based Education (OBE) system to form graduates with critical and creative thinking, visual literacy, technical and technological competence, and professional ethics, who will be able to practice professionally in the expanding local and international markets and meet globally-accepted Quality Standards in art and design.

HEIs shall endeavor to use the most appropriate learning and physical support systems based on their respective mandates, visions, and contexts of operation.

ARTICLE II AUTHORITY TO OPERATE

Section 2. Government Recognition

All private higher education institutions (PHEIs) intending to offer Bachelor of Fine Arts must first secure proper authority from the Commission in accordance with this PSG. All PHEIs with an existing Bachelor of Fine Arts programs are required to shift to an outcomes-based approach based on this PSG. State universities and colleges (SUCs), and local universities and colleges (LUCs) should likewise strictly adhere to the provisions of these policies and standards.

ARTICLE III GENERAL PROVISIONS

Per Section 13 of RA 7722, the higher education institution shall exercise academic freedom in its curricular offerings but must comply with the minimum requirements for specific academic programs, the general education distribution requirements and the specific professional courses.

Section 3. The articles that follow give minimum standards and other requirements and prescriptions. The minimum standards are expressed as a minimum set of desired program outcomes which are given in Article IV Section 6. The CHED designed a curriculum to attain such outcomes. This curriculum is shown in Article V Section 8 as a sample curriculum. The number of units of this curriculum is hereby prescribed as the "minimum unit requirement" under Section 13 of RA 7722. In designing the curriculum the CHED employed a curriculum map which is shown in Article V Section 9 as a sample curriculum map.

Using a learner-centered/outcomes-based approach, the CHED also determined appropriate curriculum delivery methods shown in Article V Section 10. The sample course syllabi given in Article V Section 11 show some of these methods.

Based on the curriculum and the means of its delivery, the CHED determined the physical resource requirements for the library, laboratories and other facilities and the human resource requirements in terms of administration and faculty. See Article VI.

Section 4. The HEIs are allowed to design curricula suited to their own contexts and missions provided that they can demonstrate that the same lead to the attainment of the required minimum set of outcomes, albeit by a different route. In the same vein, they have latitude in terms of curriculum delivery and in terms of specification and deployment of human and physical resources as long as they can show that the attainment of the program outcomes and satisfaction of program educational objectives can be assured by the alternative means they propose.



The HEIs can use the **CHED Implementation Handbook for Outcomes-Based Education (OBE)** and the **Institutional Sustainability Assessment (ISA)** as a guide in making their submissions for Sections 16, 17 and 18 of Article VII.

ARTICLE IV PROGRAM SPECIFICATIONS

Section 5. Program Description

5.1 Degree Name

The degree program described herein shall be called Bachelor of Fine Arts (BFA) and Bachelor in Various Arts and Design with specializations clustered as follows:

Studio Arts

- Painting
- Sculpture

Visual Communication

- Advertising
- Graphic Design
- Photography

Industrial Design

- Product Design
- Fashion Design
- Jewelry Design
- Furniture Design

Moving Images

- Film/Cinema
- Animation
- Multimedia

Art Theory with production component

- Art History
- Art Education
- Art Management

Other programs that will emerge satisfying the criteria indicated in 5.1.

5.2 Nature of the Field of Study

The program is characterized by the process of 1) pursuing aesthetic concerns, 2) using visuals and supplementary sensory devices creatively to translate ideas, and 3) producing and authoring media and related technologies to express ideas, communicate messages, and raise opinions to elicit reactions and actions from audiences, users, or receivers of information.



5.3 Program Educational Objectives (PEOs)

To produce art and design professionals:

- a) whose creative works exhibit core Filipino values;
- b) who demonstrate high level of competencies in artistic production in local and international settings; and
- c) who are committed to nation-building and lifelong learning.

5.4 Specific Professions/Careers/Occupations for Graduates

Graduates of the Programs in Fine Arts and Design are envisioned to be advertising artists, animators, art directors, cartographers, cartoonists, costume and fine jewelry designers, creative directors, design managers, educators, fashion designers, fashion stylists, film directors, furniture designers, game environment designers, graphic designers, illustrators, installation artists, layout artists, model makers, package designers, painters, photographers, printmakers, product designers, production designers, sculptors, shoe designers, special effects artists, tattoo artists, textile designers, video editors, visual developers, visual merchandisers, and web designers.

5.5 Allied Fields

Graduates of the Programs in Fine Arts and Design can also become account executives, art critics, art conservators and restorers, art dealers, decorative art artists, art historians, art managers, curators, copywriters, cultural heritage workers, gallery managers, event organizers, exhibition designers, food stylists, and production assistants.

Section 6. Program Outcomes

The minimum standards for the Programs in Fine Arts and Design are expressed in the following minimum set of learning outcomes:

6.1 Common to all programs in all types of schools

- a) The graduates know and manifest heightened consciousness of Philippine society and culture, serve the interest of the Filipino without prejudice to foreign influences and are equipped with the ability to adapt and translate indigenous and traditional art materials and practices with historical perspective;
- b) The graduates discern and creatively apply art and design theories;
- c) They are grounded in the basic tools and techniques in visualizing concepts. They are able to formulate new artistic expressions, explore and adopt new media in the innovative realizations of art and design projects;



- d) The graduates know and understand art and design history and contemporary issues as they manifest open-mindedness to varied schools of thought;
- e) The graduates observe best practices and professional ethics in art and design and are knowledgeable in the interplay of art with the sciences and can work in a collaborative setting;
- f) The graduates have the ability to apply necessary skills in art management;
- g) The graduates respect their cultural and natural environment; and
- h) The graduates are motivated towards life-long learning.

6.2 Common Outcomes. The following knowledge, skills, and attitudes (KSAs) are the outcomes common to all disciplines:

- a) Knowledge of histories and application of theories and principles for concept-forming. Generates concepts indicating content of histories, theories in art and design with emphasis on Philippine context;
- b) Knowledge and exploration of materials and processes. Explores and adopts effective combinations of materials and processes;
- c) Visualization of ideas. Articulates ideas into clear visual formats;
- d) Manipulation of elements based on principles of design. Organizes visual elements in relation to other components of creative projects;
- e) Development of psychomotor skills. Manifests ability to transform concepts into artworks;
- f) Professional and ethical practice in art, design, and management. Practices professionalism and good ethics in art, design, and management towards human development;
- g) Respect for cultural and natural environment. Responsible and informed use of cultural and natural resources.
- h) Generation of new knowledge. Conducts in-depth research and scholarly studies in the areas of art and design; and
- i) Motivation towards lifelong learning. Predisposed towards acquiring new knowledge and practices.



6.3 Specific to a sub-discipline and a major

The minimum standards for the undergraduate programs in Arts and Design are expressed in the following minimum set of learning outcomes:

- 6.3.1 Studio Arts – Proficient in techniques in creating unique artworks to convey concepts and emotions using two and three-dimensional media;
- 6.3.2 Visual Communication/ Advertising – Proficient in the use of art and design devices in developing communication materials through traditional and non-traditional media; proficient in delivering an intended message to an identified audience;
- 6.3.3 Industrial/ Product Design – Proficient in the use of art and design principles and devices developing designs for aesthetic appreciation, functional use, and production feasibility;
- 6.3.4 Moving Images – Proficient in the content of visual and audio materials for motion pictures;
- 6.3.5 Kinetic Art – Proficient in the creation and development of content interpreted in natural and/or mechanized movement; and
- 6.3.6 Art Theory with production component - Proficient in art history, art education, art criticism, curatorship or art management.

6.4 Common to a horizontal type as defined in CMO No. 46 s. 2012

- For professional institutions: a service orientation in one's profession
- For colleges: an ability to participate in various types of employment, development activities, and public discourses particularly in response to the needs of the communities one serves
- For universities: an ability to participate in the generation of new knowledge or in research and development projects

Graduates of State Universities and Colleges must, in addition, have the competencies to support "national, regional and local development plans" (RA 7722).

A PHEI, at its option, may adopt mission-related program outcomes that are not included in the minimum set.



Section 7. Sample Performance Indicators

Upon completion of the program, students should have attained the following:

Program Outcomes	Sample Performance Indicators
Knowledge of histories and application of theories and principles for concept-forming.	<ul style="list-style-type: none">• Generates concepts indicating content of histories, theories in art and design.
Knowledge and exploration of materials and processes.	<ul style="list-style-type: none">• Explores effective combinations of materials;• Adopts efficient production processes.
Visualization of ideas.	<ul style="list-style-type: none">• Articulates ideas into clear visual formats.
Manipulation of elements based on principles and theories of art and design	<ul style="list-style-type: none">• Organizes visual elements in relation to other components of creative projects;• Constructs shapes and forms in space guided by theories in art and design.
Development of psychomotor skills.	<ul style="list-style-type: none">• Manifests ability to transform concepts into creative works.
Professional and ethical practice in art, design, and management.	<ul style="list-style-type: none">• Practices professionalism and good ethics in art, design, and management towards human development.
Respect for cultural and natural environment	<ul style="list-style-type: none">• Responsible and informed use of cultural and natural resources.
Generation of new knowledge.	<ul style="list-style-type: none">• Conducts research and scholarly studies in the areas of art and design.
Motivation towards lifelong learning.	<ul style="list-style-type: none">• Predisposed towards acquiring new knowledge and practices.

ARTICLE V CURRICULUM

Section 8. Curriculum Description

The curriculum reflects the principles and objectives as stated in Article 1 of this document. The shift to the OBE provides the standards for a general framework and direction for HEIs.

Institutions of Arts and Design should be able to plan and carefully consider the curriculum content of each program offering based on these minimum standards. The appropriate support in the form of human, physical, technical, and other resources should enable HEIs to meet their stated intended outcomes.

Section 9. Sample Curriculum

9.1. Program of Study (Please see Annex A)

9.2. Components:

A minimum of 158 units is required for graduation with a Bachelor of Fine Arts and straight programs in arts and design, consisting of the following subject areas.



9.2.a. General Education 36 units

Core Courses	24 units
GE1	
GE2	
GE3	
GE4	
GE5	
GE6	
GE7	
GE8	
Electives	9 units
GE9	
GE10	
GE11	
Mandated	3 units
Rizal	

9.2.b. Program Majors - 108 units

(A list of prescribed professional courses for each major/specialization can be found in Annex A)

b.1. Total units of Core Courses	24 units
b.2. Total units of Specialization courses Includes Creative Research (3units), Directed Research (3 units), Thesis (6 units) and, Practicum/Immersion (3 units)	72 units
b.3. Total units of Elective courses (6 units elective courses may be selected from the specialization courses of other programs listed in Annex A.)	12 units

9.2.c. Required Courses	14 units
Physical Education	8 units
National Service Training Program	6 units

TOTAL 158 units

Refer to Annex B for sample courses and course specifications

Refer to Annex C for sample program of design



Section 10. Sample Curriculum Map (Refer to Annex D)

Section 11. Sample Means of Curriculum Delivery

11.1 Teaching Methodology

Teaching methods and techniques in professional courses should be designed to provide a quality teaching/learning environment which will nurture the creativity and uniqueness of the students, and encourage them to be sensitive and responsive to social development issues. These methods may be in the following forms:

- Case study
- Collaborative learning
- Demonstrations
- In situ learning
- Lecture-discussions
- Mentoring
- Modeling
- Online based activities
- Plenary and group discussions
- Problem based learning
- Research
- Role playing
- Seminar
- Structured learning exercises (Games)
- Studio based learning
- Use of film and other media
- Workshop

11.2 Program Standards

The following standards are recommended for the optimum delivery of instruction:

- a.) A minimum standard of two (2) lecture hours and three (3) studio hours shall be held once a week or a maximum of 2 lecture hours and 4 studio hours which may be equally divided into two sessions every week for each course. This is to ensure sufficient coverage of subject area, and sufficient time for the student to devote immediate practical application of the lecture conducted at each session.
- b.) Students of Fine Arts and Design shall be required to undertake an optimum¹ study load of 40 hours/week in any given semester, to ensure that their physical and mental capacities for learning are not overstretched. Exceptions may be allowed in the case of graduating students.

¹ Most conducive to a favorable outcome.



- c.) Teacher to student ratio shall be a minimum of 1:15 and shall not exceed 1:45 to maintain a sufficient level of quality teaching and learning.

For thesis classes, the optimum teacher student ratio is 1:15.

- d.) Students shall be provided with course syllabi at the beginning of each term. Students shall also be informed of their class standing on a regular basis.
- e.) Reading and other reference materials shall be made available on the basis of acceptable criteria set forth by the academic institution. Creative use of other instructional materials is encouraged.
- f.) A program for evaluating teaching effectiveness specific for the arts, designed by the CHED Technical Committee in Fine Arts, in consultation with specific academic institutions and professional organizations, shall be recommended for implementation in the department/division level.

11.3 Terminal Requirements

- a. **Creative Research.** The theory and practice of research for the creative industries.
- b. **Directed Research.** A student-proposed, faculty supervised research that can be used to earn initial credits for Thesis.
- c. **Thesis.** An undergraduate thesis is required to complete an undergraduate program in Fine Arts and Design regardless of the student's major area of specialization. The thesis has to be successfully defended before a panel of experts designated by the unit head in consultation with the faculty. The thesis shall consist of a body of visual works grounded on a theoretical basis previously agreed upon between the thesis adviser and the student.

The thesis paper should document the process of identifying and problematizing an aesthetic concern with the creative use of visuals and supplementary sensory devices authored in media and related technologies in solving the problem. It should also describe the experiences of the proponent while working towards the solution of the problem, as well as capture the reaction and action of audiences, users, or receivers of information.

- d. **Professional Seminar Requirement.** The completion of a professional seminar/practicum/ workshop or summer practicum is required of all undergraduate programs for the completion of a bachelor's degree in Fine Arts and Design prior to admission in senior level courses in those programs. The practicum/workshop training should be specific to the program of study. The total number of hours shall not be less than 200 hours.



A community immersion program will be recommended by the TCFA as an alternate activity to this practicum requirement for students who may not have access to industry partners.

The practicum/workshop training of the students should require, among others, the following:

- Notarized Memorandum of Agreement/Understanding (MOA/MOU);
- Work program as coordinated with the agency/institution;
- Daily journal countersigned by agency/institution representative;
- Evaluation of office/institution by the students;
- Evaluation of the students by the office/institution; and
- Over-all supervision report by faculty in-charge.

Section 12. Sample Syllabus (See Annex E of the Sample Syllabus)

**ARTICLE VI
REQUIRED RESOURCES**

Section 13. Administration. Undergraduate programs in Fine Arts and Design shall be administered by a full-time Dean and/or a Department/Unit Chairperson with appropriate qualifications specified below.

a.) Qualifications of the Dean

a.1. A Filipino citizen, at least a holder of a Master's degree in Fine Arts or in any of the allied fields, provided that the undergraduate degree is Bachelor of Fine Arts.

MS Advertising
MS Architecture
MA Art Studies
MA Communication
MA Cultural Heritage Studies
MA Film and Audio-Visual Communication
MA Humanities
MS Industrial Design
MS Interior Design
MA/MS Arts Management
MA Art Education

a.2. Practicing artist/designer for the past 5 years.

a.3. At least three (3) years of satisfactory teaching performance at the tertiary level.



b.) Functions/Responsibilities of the Dean

- b.1. Assumes academic leadership and administrative responsibility in the attainment of the program outcomes of the undergraduate programs of Fine Arts and Design.
- b.2. Appoints qualified faculty members to teach in undergraduate programs of Fine Arts and Design.
- b.3. Initiates periodic review to avoid curriculum obsolescence.
- b.4. Convenes and presides over regular and special faculty meetings.
- b.5. Fulfills all other functions as may be explicitly required by the institution.

c.) Qualifications of the Department/Unit Chairperson

- c.1 A Filipino citizen, at least a holder of a Master's degree in Fine Arts or in any of the following disciplines provided that the undergraduate degree is Bachelor of Fine Arts or Bachelor's degree in the Design and Art specializations:

MS Advertising
MS Architecture
MA Art Studies
MA Communication
MA Cultural Heritage Studies
MA Film and Audio-Visual Communication
MA Humanities
MS Industrial Design
MS Interior Design
MA/MS Arts Management
MA Art Education

- c.2. Practicing artist for the past 5 years.
- c.3. Satisfactory teaching experience in the tertiary level for the past 3 years.

d) Functions/Responsibilities of the Department/Unit Chairperson

In a situation where the structure of an institution does not require the position of a Dean, the institution should assign the administration of the Bachelor of Fine Arts or Design and Art program to a Department/Division Chairperson. In such a case, the Department/Unit Chairperson shall fulfill the functions of a Dean as stated in Article VI, Section 12.

Where the structure of an institution calls for the position of a Dean, the Department/Unit Chairperson shall fulfill the following functions:



- d.1. Ensures that individual syllabus of each course of specialization in the BFA/BDA program is fully implemented within the required period of time.
- d.2. Periodically reviews the curriculum along with the faculty of the program.
- d.3. Recommends the appointment of qualified faculty members to teach in the program.
- d.4. Convenes regular and special departmental faculty meetings.
- d.5. Schedules classes and assigns faculty teaching load.
- d.6. Ensures that student grades are submitted on time by the faculty.
- d.7. Supervises student evaluation of faculty teaching in the program.
- d.8. Monitors progress of students in the program.
- d.9. Performs other related functions as may be delegated by superiors.

Section 14. Faculty

A. Qualifications of the Faculty. The faculty for the Bachelor of Fine Arts or Bachelor in Design and Arts program must be:

- a.1. At least a holder of a Master's degree in Fine Arts or other art-related disciplines provided that the undergraduate degree is Bachelor of Fine Arts or Bachelor's degree in the Design and Art specializations.
- a.2. A practicing artist for at least five (5) years.
- a.3. Faculty of non-fine arts courses such as electives and cognates must be graduates of any of the following allied programs:

BS Architecture	MS Architecture
BA Art Studies	MA Art Studies
BA Communication	MA Communication
BA Film and Audio-Visual Communication	MA Cultural Heritage Studies
BA Humanities	MA Film and Audio-Visual Communication
BS Interior Design	MA Humanities
BA/BS Arts Management	MS Interior Design
BSE Art Education	MA/MS Arts Management
BA/BS in Industrial Design	MA Art Education
	Master in Industrial Design

B. Teaching Load. The primary consideration in assigning teaching load to the faculty should be to enable each member to adequately fulfill academic and administrative responsibilities while at the same time



providing the opportunity for practice of the profession for personal growth, which will ensure the effective and meaningful implementation of the curriculum. Teaching load, whether fulltime or part time, shall be governed by the institutional policies.

Faculty members teaching courses in undergraduate programs in Fine Arts and Design shall therefore be assigned an optimum standard teaching load of 18 units each semester, without prejudice to the minimum compensation commensurate to faculty rank.

C. Faculty Rank and Employment Status

c.1 Faculty Rank. The institution shall appoint faculty members of the undergraduate programs in Fine Arts and Design program with the rank appropriate to the qualifications and other requirements of the institution, without prejudice to existing regulations that may be applicable to such institution. The following academic ranks shall apply with appropriate compensations and benefits without prejudice to a more simplified or expanded system of faculty ranking at the option of the institution:

Regular Faculty

Professor
Associate Professor
Assistant Professor
Instructor

Part Time Faculty

Professorial Lecturer
Senior Lecturer
Junior Lecturer

Academic teaching personnel, who do not fall under any of the classes or ranks indicated in the preceding paragraph, shall be classified preferably as professorial lecturer, guest lecturer, or any similar academic designation on the basis of the individual's qualifications.

c.2 Employment Status

- a. Tenured faculty members are those who have attained permanent positions in the faculty roster after satisfying the required educational qualifications and years of service set by the institution.
- b. As a general rule, all private higher education institutions shall employ full time faculty or academic personnel consistent with the level of instruction.



Full time faculty or academic teaching personnel are those who meet all the following requirements:

- Possess at least the minimum academic qualifications prescribed under the Revised Manual of Regulations for Private Higher Education 2006 under Section 35, Article VIII, for all academic personnel;
- Paid monthly or hourly, based on the regular teaching loads as provided for in the policies, rules and standards of the Commission and the institution;
- Devote no less than eight (8) hours of work a day to the school;
- Have no other remunerative occupation elsewhere requiring regular hours of work, except when permitted by the higher education institution; and
- Do not teach fulltime in any other higher education institution.

c. All teaching personnel who do not meet the foregoing qualifications are considered part-time.

c.3 Promotion

Promotion in academic rank and compensation shall conform to standards that take into consideration the individual's educational qualification, years of service, achievements in the profession, teaching effectiveness and active engagement in the institution's varied academic and non-academic activities.

D. Faculty Development

Institutions offering undergraduate programs in Fine Arts and Design shall develop and implement a system of faculty development for professional advancement of its faculty members. A faculty development program shall include, among others, the following provisions:

- d.1. scholarship grants, research grants, creative work grants, and sabbatical leaves;
- d.2. financial support for art exhibitions;
- d.3. participation in teaching methodology training courses, extension and outreach programs; and
- d.4. participation in conferences and seminars dealing with professional growth and development in art.



E. Faculty Manual

There shall be faculty manual containing among others, information and policies on:

- e.1. hiring, retention, promotion and separation;
- e.2. functions and responsibilities;
- e.3. evaluation and ranking system;
- e.4. remunerations and faculty benefits; and
- e.5. code of conduct and ethical standards.

Section 15. Library

Library personnel, facilities and holdings should conform to existing CHED requirements for libraries which are embodied in a separate CHED issuance. The library must maintain a collection of updated and appropriate/suitable textbooks and references used for core courses in the curriculum. Library resources should complement curriculum delivery to optimize the achievement of the program outcomes for the Bachelor in Fine Arts program.

Section 16. Facilities and Equipment

16.1 Facilities

- a. Studio Requirements. The teaching/learning environment can only begin within a classroom facility unique to the fine arts – the studio. The word “studio” denotes a physical space within which the teaching/learning of the visual language takes place. Likewise, it connotes a non-physical space conducive to non-verbal teacher/student communication and mentoring, where the creative spirit is nurtured and allowed full expression. The word studio shall include workshop, photography laboratory, sewing room, and other similar spaces devoted to creative work.
 - a.1 The studio shall have adequate physical space for worktables, chairs and elbow room for the number of students doing production work at the same time.
 - a.2 The studio shall be well-ventilated and well-lit, and have at least two (2) sinks each, large enough for two faucets.
- b. Gallery. A physical space shall be provided for the display or exhibition of creative outputs.



16.2 Equipment

- a. Audio-visual Room. Audio-visual room shall contain equipment as instructional support for art history, theory and specialization courses.
- b. Computer Laboratory. A computer laboratory shall contain as many computers as the institution's resources will allow, where students are provided access to digital production using reasonably recent software.

ARTICLE VII COMPLIANCE OF HEIs

Using the **CHED Implementation Handbook for OBE and ISA** as reference, an HEI shall develop the following items which will be submitted to CHED when they apply for a permit for a new program:

Section 17. The complete set of program outcomes, including its proposed additional program outcomes.

Section 18. Its proposed **curriculum** and its justification including a curriculum map.

Section 19. Proposed **performance indicators** for each outcome. Proposed measurement system for the level of attainment of each indicator.

Section 20. Proposed **outcomes-based syllabus** for each course.

Section 21. Proposed system of program assessment and evaluation.

Section 22. Proposed system of program **Continuous Quality Improvement (CQI)**.

For existing programs, the CHED shall conduct regular monitoring and evaluation on the compliance of HEIs to this PSG using an outcomes-based assessment instrument.

ARTICLE VIII TRANSITORY, REPEALING and EFFECTIVITY PROVISIONS

Section 23. Transitory Provision

All private HEIs, state universities and colleges (SUCs) and local universities and colleges (LUCs) with existing authorization to operate the Bachelor of Fine Arts program/s are hereby given a period of three (3) years from the effectivity thereof to fully comply with all the requirements in this CMO. However, the prescribed minimum curricular requirements in this CMO shall be implemented starting Academic Year 2018-2019.



Section 24. Sanction

For violation of this Order, the Commission may impose such administrative sanction as it may deem appropriate, pursuant to the pertinent provisions of RA 7722, in relation to Section 69 of BP 232 otherwise known as Education Act of 1982, and sections 24 and 101 of the Manual of Regulations for Private Institutions (MRPS), and other related laws.

Section 25. Separability and Repealing Clauses

Any provision of this Order, which may thereafter be held invalid, shall not affect the remaining provisions.

All CHED issuances or part thereof inconsistent with the provision in this CMO shall be deemed modified or repealed.

Section 26. Effectivity Clause

This CMO shall take effect starting 1st semester of SY 2018-2019, after its complete publication in an official gazette or in a newspaper of general circulation.

An educational institution applying to offer new undergraduate programs in Fine Arts and Design shall likewise comply with all the provisions of this CMO. (see Article II – Authority to Operate - of this Memorandum).

Quezon City, Philippines May 17, 2017.

For the Commission:



Patricia B. Licuanan, Ph.D.
Chairperson

- Annex A – Sample Program of Study
- Annex B – Summary of Courses and Course Specifications
- Annex C – Sample Program Design
- Annex D – Sample Curriculum Map
- Annex E – Sample Syllabus



ANNEX A
SAMPLE PROGRAM OF STUDY

A minimum standard of two (2) lecture hours and three (3) studio hours shall be held once a week or a maximum of 2 lecture hours and 4 studio hours which may be equally divided into two sessions every week for each course.

BACHELOR OF FINE ARTS PAINTING MAJOR IN PAINTING							
	Theory	Techniques			History	Management	Exit Requirement
Core	Visual Perception I	Techniques I	Figure Drawing I	Materials I	Asian Art		
	Visual Perception II	Techniques II	Figure Drawing II	Materials II	Philippine Art		
Major	Visual Studies I	Techniques III	Adv Visual Studies I	Materials III	Western Art	Art Management	Immersion Thesis
	Visual Studies II	Techniques IV	Adv Visual Studies II	Materials IV			
	Art Theory I	Art Seminar I	Art Workshop I	Computer Art I			
	Art Theory II	Art Seminar II	Art Workshop II	Computer Art II			
	Directed Research		Art Workshop III				
Elective		Printmaking I	FA Elective I				
		Printmaking II	FA Elective II				



BACHELOR OF FINE ARTS MAJOR IN VISUAL COMMUNICATION/ ADVERTISING					
	Theory	Techniques	History	Management	Exit Requirement
Core	Visual Perception I Visual Perception II	Techniques I Techniques II Materials I Materials II Figure Drawing I Figure Drawing II	Asian Art Philippine Art		
Major	Design Theory Creative Research Portfolio VisComm Design I VisComm Design II VisComm Design III VisComm IV	Digital Design I Digital Design II Digital Design III Digital Design IV Production Techniques I Production Techniques II Photography I Photography II	Western Art	Visual Verbal Communication Problems in Verbal Communication Seminar in Creative Management	Directed Research Thesis Practicum
Elective		VisComm Elective I VisComm Elective II FA Elective I FA Elective II			



BACHELOR OF FINE ARTS MAJOR INDUSTRIAL DESIGN						
	Theory		Techniques	History	Management	Exit Requirement
CORE	Visual Perception I Visual Perception II		Techniques I Techniques II Materials I Materials II Model Construction I Model Construction II	Asian Art Philippine Art		
MAJOR	Human Factors I	Industrial Design I	Drawing Technique for Interior Design I	Western Art	Seminar in Creative Mgmt.	Directed Research Thesis Practicum
	Human Factors II	Industrial Design II	Drawing Technique for Interior Design II			
	Design Theory	Industrial Design III	Drawing Technique for Interior Design III			
	Special Topics in Interior Design	Industrial Design IV	Drawing Technique for Interior Design IV			
	Creative Research		Presentation Technique I Presentation Technique II Materials III Materials IV			
ELECTIVE			Industrial Design Elective I Industrial Design Elective II FA Elective I FA Elective II			



ANNEX B SUMMARY OF COURSES AND COURSE SPECIFICATIONS

CORE COURSES BACHELOR OF FINE ARTS (PAINTING)

Course Name	Visual Studies I
Course Description	The study of visual organization
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. apply their understanding of the visual language and principles of art and design; and 2. solve given visual problems creatively through various media and techniques.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Communication, Techniques II, Materials II
Course Outline	1. Synergy 2. Three-Image Narrative 3. Xerox Narrative 4. Metamorphosis 5. Letras 6. Clue Diptych 7. Time Capsule 8. Stencils
Studio Equipment	Easels, worktables, stools, sinks with faucets

Course Name	Visual Studies II
Course Description	Continuation of Visual Studies I
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. solve visual problems creatively through the visual language and principles; and 2. articulate how visual problems are solved through the visual language, principles, media and techniques.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Studies I, Techniques II, Materials II
Course Outline	1. Strata 2. Colored Visual 3. Altered Object 4. Visual Diary 5. Afterimage Objects 6. Neon 7. Camouflage 8. Bad Color
Studio Equipment	Easels/ worktables, stools, sinks with faucets



Course Name	Techniques III
Course Description	Studies in color and form
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. manipulate various color mediums in art compositions; and 2. define form through the use of colors.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Techniques II
Course Outline	1. Introduction 2. Color composition: transparency and opacity 3. Color in relation to form 4. Mimesis: opaque and translucent objects 5. Introduction to oil painting: Chiaroscuro 6. Color concept in contemporary art theory: research and visual output 7. Mixed media techniques: oil and water-based mediums 8. Exploration of color and form through texture: implied and actual textures 9. Composition with color and form through a particular art concept and technique
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Techniques IV
Course Description	Continuation of Techniques III
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. manipulate various color mediums in art compositions; and 2. define form through the use of colors.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Techniques III
Course Outline	1. Introduction 2. Alla Prima techniques: wet on wet, dry brush and impasto 3. Scumbling technique 4. Sgraffito technique 5. Glazing technique 6. Collage and mixed media technique 7. Combination of techniques + concept paper 8. Exploration of alternative materials and techniques
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Materials III
Course Description	Analysis of materials in relation to concept, technique and process
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. explore and manipulate materials to create artistic expressions enhanced by a full command of techniques; 2. experiment with newer materials, understand their technical qualities, in pursuit of a new form of expression; 3. develop a technique that reflects an evolving style; and



	4. express ideas clearly and develop firm grounding in the technical and procedural aspects of the craft.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Materials II
Course Outline	1. Terracotta a. Hand forming techniques b. Firing methods and techniques c. Surface finishing 2. Lamination/ Build up a. Construction techniques b. Bonding and finishing techniques c. Surface hardening 3. Metal sheet and wood: Repousse and construction a. Relief scoring techniques b. Construction techniques c. Patina finishing techniques 4. Cold Process a. Engraving/ Etching methods and techniques b. Cutting and construction techniques c. Cold bonding 5. Synthesis and portfolio making
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Materials IV
Course Description	Continuation of Materials III
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. explore and manipulate materials to create artistic expressions enhanced by a full command of the techniques; 2. experiment with newer materials, understand their technical qualities, in pursuit of a new form of expression; 3. develop a technique that reflects an evolving style; and 4. express ideas clearly and develop firm grounding in the technical and procedural aspects of the craft.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Materials III
Course Outline	1. Luminous and buoyant sculpture 2. Ceramic for tile project: painting by glazing 3. Edible art: processed food as materials 4. Industrial materials and found objects for body accessories and ornamentation: metal wires, cables, metal sheets and plates 5. New materials: asphalt and organic materials 6. Synthesis
Studio Equipment	Worktables, chairs, sinks with faucets



Course Name	Drawing I
Course Description	Drawing as a process of perception and as an independent medium in a contemporary context
Learning Outcomes (Course Objectives)	At the end of the course, the students should develop proficiency in perception and drawing.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	None
Course Outline	1. Visual diary 2. Contour drawing 3. Negative space drawing 4. Modeled drawing 5. Portfolio of works 6. Visual diary presentation
Studio Equipment	Worktables, chairs, modeling stand

Course Name	Drawing II
Course Description	Continuation of Drawing I
Learning Outcomes (Course Objectives)	At the end of the course, the students should develop proficiency in perception and drawing.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Drawing I
Course Outline	1. Visual diary 2. Detail drawing 3. Cartographic drawing 4. Self-portrait 5. Figure drawing 6. Portfolio of works 7. Visual diary presentation
Studio Equipment	Easels/ worktables, stools

Course Name	Painting I
Course Description	Exploration and analysis of various concepts in painting carried in different media and techniques.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. render various color mediums in art compositions; and 2. define form through the use of colors
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Studies II, Techniques IV, Materials IV
Course Outline	1. Introduction: Course definition and outline 2. Review of the formal elements of art and the principles of design 3. Exploration of advanced techniques in painting



	4. Writing a research paper in visual arts
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Painting II
Course Description	Portfolio preparation
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. present a body of related works arising from a proposed concept 2. conduct research on art concepts for the purpose of developing a theoretical framework for a thesis.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Painting I
Course Outline	1. Introduction: Course definition and outline 2. Initial proposal of concept(s) 3. Research 4. Studio work 4. Portfolio presentation and deliberation
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Advanced Visual Studies I
Course Description	The study of visual phenomena in relation to art making with contemporary materials, media and techniques.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. demonstrate an understanding of the visual phenomena in art; and 2. explore the possibilities of contemporary materials, media and techniques in art construction and employ them effectively.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Studies II, Techniques IV, Materials IV
Course Outline	1. Introduction: course definition and activities 2. Artwork based on a particular concept in contemporary art 3. Discussion and critique
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Advanced Visual Studies II
Course Description	Continuation of Advanced Visual Studies I
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. demonstrate an understanding of the visual phenomena in art; and 2. explore the possibilities of contemporary materials, media and techniques in art construction and employ them effectively.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Advanced Visual Studies I
Course Outline	1. Artwork based on a particular concept in contemporary art 2. Discussion and critique
Studio Equipment	Worktables, chairs, sinks with faucets



Course Name	Art Workshop I, Art Workshop II, Art Workshop III, Art Workshop IV
Course Description	Diverse courses in art production that relate to and support areas of studio specialization
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to explore and employ the materials and processes specific to studio specialization.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Junior standing
Course Outline	No uniform outline. Art production methods are specific to the selected studio specialization, i.e. Printmaking,, Computer Art
Studio Equipment	Worktables, chairs, sinks with faucets, computer

Course Name	Art Theory I
Course Description	A study of the different theories of art, especially in relation to the artist and the socio-intellectual context of his milieu
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. define the value of art theory for the study and understanding of art; 2. understand and approach the creative process from the artist's point of view; and 3. identify and examine art theory in intellectual and creative activities from Antiquity to the Renaissance.
No. of units	3 units for lecture and studio
No. of contact hours/week	3 lecture hours per week
Prerequisites	Art History I and II
Course Outline	1. Introduction 2. Antiquity: Plato and Aristotle 3. The problems of the artist in Antiquity a. Social conditions b. The artist's imagination 4. The Middle Ages a. Iconoclasm b. Aesthetic values of the Early and Late Middle Ages c. Scholasticism 5. The Early Renaissance a. The imitation of nature b. Art and science c. Durer (Northern Renaissance) d. Anatomy e. Perspective 6. High Renaissance a. The rise of the creative artist b. Leonardo da Vinci, Michelangelo Buonarroti c. The beginnings of criticism d. the last phase of the Renaissance art theory
Studio Equipment	Lecture chairs, projector



Course Name	Art Theory II
Course Description	Analysis of contemporary theories of art from the point of view the artist with an in-depth focus on specific problems in art.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. define the value of art theory for the study and understanding of art; 2. understand and approach the creative process from the artist's point of view; and 3. identify and examine art theory in intellectual and creative activities from Antiquity to the Renaissance.
No. of units	3 units for lecture and studio
No. of contact hours/week	3 lecture hours per week
Prerequisites	Art Theory I
Course Outline	1. Review of Art Theory I 2. Art theory and art criticism 3. Unity and diversity in the visual arts 4. New trends in art 5. Color symbolism 6. Facets of realism 7. The theoretical legacy
Studio Equipment	Lecture chairs, projector

Course Name	Art Seminar I, Art Seminar II
Course Description	Art production and contemporary issues in art
Learning Outcomes (Course Objectives)	At the end of the course the student should be able to discuss contemporary issues in art and to relate them to art making.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	For Art Seminar I: Senior standing for Art Seminar II: Art Seminar I
Course Outline	Specific issues that relate to varying student concerns
Studio Equipment	Easels/ worktables, stools/chairs, sinks with faucets

Course Name	Research Methods
Course Description	A student-proposed, faculty supervised research
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to propose a topic for Thesis.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Senior-standing
Course Outline	1. Elements of research in the arts 2. Art practice as research 3. Developing the thesis proposal 4. Presentation of the thesis proposal
Studio Equipment	Easels/ worktables, stools, sinks with faucets



Course Name	Thesis
Course Description	(Undergraduate thesis is required to complete an undergraduate program in Fine Arts and Design regardless of the student's major area of specialization.)
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to produce and defend and exhibit a thesis dwelling on an approved field of inquiry.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Directed Research
Course Outline	1. Execution of the body of works 2. Thesis defense
Studio Equipment	Easels/ worktables, stools, sinks with faucets

BACHELOR OF FINE ARTS (VISUAL COMMUNICATION/ADVERTISING ARTS)

Course Name	Visual Perception I
Course Description	Phenomena of perception and the concept of form in the visual arts
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. explore the elements of the visual language and develop a new way of seeing; 2. demonstrate how the visual language is employed in the production of art; and 3. develop discipline as an essential tool in creating meaningful art.
Total no. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	None
Course Outline	1. Introduction: the visual language and the nature of visual perception 2. Line a. Physical characteristics of line b. Expressive properties of line c. Varieties of line d. Line as related to other elements 3. Shape/Volume/ Mass a. Evolving shape b. Varieties of shape c. Volume/ Mass d. Shape/ Form 4. Texture a. Type of texture b. Surface finishes 5. Value a. Factors affecting value b. Descriptive uses of value c. Expressive uses of value d. Decorative value patterns e. Compositional function of value 6. Color a. Nature of color



	<ul style="list-style-type: none"> b. Physical properties of color c. Color relationships d. Factors influencing color perception e. Color organizations
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Visual Perception II
Course Description	Concepts of Visual Organization
Learning Outcomes (Course Objectives)	<p>At the end of the course, the students should be able to</p> <ul style="list-style-type: none"> 1. apply the principles learned from the course Visual Perception and the interplay of elements in visual organization; 2. discern the principles of visual organization and their relationship to the problem of meaning; and 3. develop skills in the implementation of ideas and concepts related to visual organization and the problem of meaning.
Total no. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Perception
Course Outline	<ul style="list-style-type: none"> 1. Review of Visual Perception 2. Color Theory <ul style="list-style-type: none"> a. Light sources b. Types of color c. Psychology of color 3. Principles of Visual Organization <ul style="list-style-type: none"> a. Balance b. Rhythm c. Harmony d. Emphasis and subordination e. Proportion and Ratio f. Unity 4. Space and Depth Perception 5. Motion Perception
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Techniques I
Course Description	Problems in defining volume in terms of Chiaroscuro; rendering of forms in various media
Learning Outcomes (Course Objectives)	<p>At the end of the course, the students should be able to</p> <ul style="list-style-type: none"> 1. organize the visual elements into a creative whole through various techniques and media; and 2. explore varied techniques and media and their development from drawing to painting.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	None
Course Outline	<p>Media and Techniques</p> <p>Dry Media</p> <ul style="list-style-type: none"> 1. Graphite pencil



	2. Charcoal pencil 3. Dermatograph pencil 4. Conte crayon 5. Chalk and oil pastel 6. Colored pencils
Studio Equipment	Worktables, chairs

Course Name	Techniques II
Course Description	Continuation of Techniques I
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. organize the visual elements into a creative whole through various techniques and media; and 2. explore varied techniques and media and their development from drawing to painting.
Total no. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Techniques I
Course Outline	I. Wet Media 1. Pen and ink 2. Brush and ink 3. Markers and fiber tip pens 4. Water soluble colored pencils/ pens 5. Tempera 6. Acrylic II. Mixed Media Applications and Explorations 1. Combining several wet and dry media 2. Combining media that are particularly appropriate for drawings 3. A study of works with special use of media combinations
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Materials I
Course Description	Analysis of the nature and possibilities of basic art materials
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. understand the different properties and characteristics of art materials; 2. explore and manipulate the basic art materials towards an understanding of three-dimensional forms; and 3. develop technical skills and knowledge, develop personal expression and imagery.
Total no. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	None
Course Outline	1. Wire Construction: (Line) Defining Form and Texture a. Shaping methods and techniques b. Simple and complex structures 2. Paper/ Pulp: (Shape/ Volume/ Mass) Defining Texture and Form a. Papermaking techniques b. Molding techniques c. Biomorphic and geometric



	<ul style="list-style-type: none"> d. Volumetric and massive 3. Plaster and White Glue: (Texture) Defining Form and Shape <ul style="list-style-type: none"> a. Additive and subtractive method b. Manipulative/ modeling techniques 4. Sawdust and Fibers: (Value) Defining Color and Space <ul style="list-style-type: none"> a. Substitution methods b. Modeling and manipulative techniques 5. Organic and Synthetic Pigments: (Color) Defining Intensity and Texture <ul style="list-style-type: none"> a. Chemical and physical properties b. Binders and pigments c. Application methods d. Fixatives/ preservatives 6. Portfolio
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Materials II
Course Description	Exploration of materials towards development and production of buoyant and mobile sculpture, and kinetic sculpture; application of modeling techniques, cold casting, and mold-making; and understanding of chemical properties of industrial and alternative materials.
Learning Outcomes (Course Objectives)	<p>At the end of the course, the students should be able to</p> <ul style="list-style-type: none"> 1. understand the different properties and characteristics of art materials; 2. explore and manipulate the basic art materials towards an understanding of three-dimensional forms; and 3. develop technical skills and knowledge, develop personal expression and imagery.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Materials I
Course Outline	<ul style="list-style-type: none"> 1. Balance: medium and large scale kinetic and buoyant structures 2. Rhythm: casting and multiple piece mold-making 3. Harmony: fabrication of lightweight, flexible form 4. Proportion: relief and in-the-round casting of body parts or figure 5. Emphasis and Subordination: modeling, construction, casting, and mold-making 6. Perspective: construction in wood and casting in concrete 7. Variety and Unity: synthesis, unity and variety of materials and techniques 8. Portfolio and documentation
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	History of World Arts I
Course Description	History of Western visual arts from the artist's point of view
Learning Outcomes (Course Objectives)	<p>At the end of the course, the students should be able to</p> <ul style="list-style-type: none"> 1. examine Western Art from pre-history to the modern times; 2. analyze the historical context of art production; and 3. distinguish how historical and cultural contexts influence the manner of art production.



No. of units	3 units
No. of contact hours/week	3 lecture hours per week
Prerequisites	None
Course Outline	<ol style="list-style-type: none"> 1. Art in the Ancient World <ol style="list-style-type: none"> a. Pre-historic b. Egyptian c. Ancient Eastern d. Greek and Etruscan e. Roman 2. The Middle Ages <ol style="list-style-type: none"> a. Early Christian and Byzantine b. Early Medieval c. Romanesque d. Gothic 3. The Renaissance to Rococo <ol style="list-style-type: none"> a. Early and High Renaissance in Italy b. Mannerism and Other Trends c. Renaissance in the North d. Baroque e. Rococo 4. Modern Art <ol style="list-style-type: none"> a. Neoclassicism and Romanticism b. Realism and Impressionism c. Twentieth Century d. Post-modernism
Lecture Equipment	Lecture chairs, projector

Course Name	History of World Arts II
Course Description	History of the visual arts in Asia from the artist's point of view.
Learning Outcomes (Course Objectives)	<p>At the end of the course, the students should be able to</p> <ol style="list-style-type: none"> 1. appraise Asian Art; 2. analyze the historical context of art production in various parts of Asia; and 3. demonstrate an awareness of the diverse cultural contexts and confluences that affect art production in Asia.
No. of units	3 units
No. of contact hours/week	3 lecture hours per week
Prerequisites	Art History I
Course Outline	<ol style="list-style-type: none"> 1. Islamic Art 2. Indian Art 3. Chinese Art 4. Japanese, Korean Art 5. Southeast Asian Art
Lecture Equipment	Lecture chairs, projector

Course Name	Visual Communication Design I
Course Description	<p>Typography, layout and their application in visual communication.</p> <p>Practical application on the theories of design integrating the elements of</p>



	print advertisement.
Learning Outcomes (Course Objectives)	At the end of the semester, students will be able to: <ol style="list-style-type: none"> 1. Provide students with knowledge and skills in the selection and presentation of: <ul style="list-style-type: none"> • lettering and typography • basic layout formats as important elements in visual communication.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week (2 lecture and 3 studio hrs. once a week)
Prerequisites	Visual Communication, Techniques II, Materials II
Course Outline	<ol style="list-style-type: none"> 1. Introduction to Visual Design 2. History of Lettering and Typography 3. The Structure of Letters 4. Basic letter, Word and Line Spacing 5. The Families of Letters and Types 6. Type Sizes and Forms 7. Types of Illustrations <ol style="list-style-type: none"> a. Photography b. Graphs/ Charts c. Drawings 8. Layout formats <ol style="list-style-type: none"> a. Copy Heavy b. Big Type c. Rebus d. Framed e. Big Picture f. Multi-panel g. Mondrian h. Omnibus i. Circus 9. Portfolio
Studio Equipment	Worktables, chairs

Course Name	Visual Communication Design II
Course Description	Continuation of Visual Design I
Learning Outcomes (Course Objectives)	At the end of the semester, students will be able to: <ol style="list-style-type: none"> 1. Develop the ability to create, select and organize typestyle designs and layout formats to produce an effective visual design 2. Identify different kinds of Traditional Advertisements
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week (2 lecture and 3 studio hours once a week)
Prerequisites	Visual Design I
Course Outline	<ol style="list-style-type: none"> 1. Review of Visual Design I 2. The Creative Process <ol style="list-style-type: none"> a. Thumbnails b. Rough compre c. Clean compre



	3. Kinds of Traditional Advertisements <ul style="list-style-type: none"> a. Teaser Ads b. Introductory Ad c. Sustaining Ads d. Seasonal e. Institutional f. Advocacy g. Corporate h. Out of Home Ads
Studio Equipment	Worktables, chairs

Course Name	Figure Drawing I
Course Description	Basic drawing studies of the human figure
Learning Outcomes (Course Objectives)	At the end of the semester, students will be able to <ul style="list-style-type: none"> 1. recognize the accurate and objective study of the human anatomy; and 2. illustrate correct rendering of the human figure in various poses and attitudes in basic drawing.
No. of units	3 units for lecture and studio
No. of contact hours/week	5hrs per week
Prerequisites	Techniques II
Course Outline	1. The Study of the Human Anatomy (skeletal and flesh) <ul style="list-style-type: none"> a. whole figure b. details 2. Clean figure drawing (nude) exercises in: <ul style="list-style-type: none"> a. pencil and charcoal b. Pen and ink c. Black tempera
Studio Equipment	Worktables, chairs

Course Name	Figure Drawing II
Course Description	Continuation of Figure Drawing I
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to <ul style="list-style-type: none"> 1. sketch rapidly, spontaneously and almost instinctively, the proportions, details, poses, nuances and attitudes of the human figure, alone and/ or in groups; 2. compose with a style that carries expression through deliberate distinctions, generalizations, semi-abstractions, caricatures, or thematic expressions; 3. demonstrate figure drawing skills and styles applicable to advertising, editorial and graphic designs; and 4. develop their individual styles in figure drawing.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Figure Drawing I
Course Outline	1. Review of Figure Drawing I 2. Rapid figure drawing exercises based on memory and imagination (draped or nude) in various media such as pencil and watercolor 3. Clean and rapid figure drawing exercises based on memory and



	imagination, using various media, using a simplified approach, as applied in: <ol style="list-style-type: none"> advertising design editorial design graphic design fashion design other types of design
Studio Equipment	Worktables, chairs

Course Name	Production Methods I
Course Description	Analysis, exploration and preparation of materials on print making from original designs by means of woodcut, etching, lithography, and other traditional printing procedures to produce designs that are exhibit/collectible quality.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to <ol style="list-style-type: none"> identify various art media used in visual presentations for traditional print; and apply concepts, terminologies and methods associated with various traditional printing processes.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Visual Communication, Techniques II, Materials II
Course Outline	<ol style="list-style-type: none"> Introduction to various types of printing processes Types of paper and contemporary media Production of traditional mechanical specs for printing Production of materials for digital pre-press
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Production Methods II
Course Description	Continuation of Production Methods I
Learning Outcomes (Course Objectives)	At the end of the course, the students should demonstrate the ability to apply conceptual and technical skills in formulating creative solutions to existing print production problems.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Production Methods I
Course Outline	Application of final art preparation for print media <ol style="list-style-type: none"> Publication Design Package and merchandising design Direct mail and specialties Outdoor media
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Digital Design I
Course Description	Course focused on computer graphics techniques using Adobe Photoshop for various digital artworks.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to <ol style="list-style-type: none"> use Photoshop software as applied in advertising;



Objectives)	2. apply the basic tools to complete fundamental tasks; and 3. make use of advanced features that will answer every digital imaging needs
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Visual Communication
Course Outline	Introduction to computer graphics and digital imaging 1. Introduction to Photoshop a. Navigating Photoshop b. Menus and Panel c. Exploring the toolbox d. working with selections and layers e. working with colors and swatches f. Color Manipulation g. Color Management
Studio Equipment	Computers, chairs

Course Name	Digital Design II
Course Description	Course focused on computer graphics techniques using Adobe Illustrator for various digital artworks.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. use Illustrator software as applied in advertising; 2. apply the basic tools to complete fundamental tasks; and 3. formulate ideas that will answer digital imaging needs.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Design Workshop I
Course Outline	1. Introduction to Illustrator a. Navigating Illustrator b. Menus and Panel c. Exploring the toolbox d. working with selections and layers e. working with colors and swatches f. Color Manipulation g. Color Management
Studio Equipment	Computers, chairs

Course Name	Digital Design III
Course Description	Hands on introduction to animation using Adobe Flash and other related softwares
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. integrate various softwares for video editing and animation; 2. develop technical skills in editing moving images and animating graphics for television and digital medium using Adobe After Effects and other softwares; and 3. develop proficiency in the creation of video portfolio that are design



	oriented following industry standards.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Design Workshop II
Course Outline	<ol style="list-style-type: none"> 1. Persistence of Vision Theory <ol style="list-style-type: none"> a. Phi Phenomenon b. Beta movement 2. History of Animation 3. Laws of Animation 4. Introduction to Adobe Flash <ol style="list-style-type: none"> a. Flash Interface b. Drawing tools c. File Formats d. Exporting 5. Principles of Animation 6. The complete Workflow and Process
Studio Equipment	Computers, chairs

Course Name	Digital Design IV
Course Description	Motion graphics and Design using Adobe After Effects and other related softwares
Learning Outcomes (Course Objectives)	<p>At the end of the course, the students should be able to</p> <ol style="list-style-type: none"> 1. integrate various softwares for video editing and animation; 2. develop technical skills in editing moving images and animating graphics for television and digital medium using Adobe After Effects and other softwares; and 3. develop proficiency in the creation of video portfolio that are design oriented following industry standards.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Design Workshop III
Course Outline	<ol style="list-style-type: none"> 1. What is multi media 2. Advantages and Disadvantages 3. Elements of Multimedia 4. Visual Design Principles in Multimedia 5. Technical Aspects of Multimedia 6. Introduction to After Effects
Studio Equipment	Computers, desks, chairs
Course Name	Advertising Design I
Course Description	Conceptual problem solving, execution and art production in Advertising
Learning Outcomes (Course Objectives)	<p>At the end of the course, the students should be able to</p> <ol style="list-style-type: none"> 1. Demonstrate understanding of the fundamental concepts and principles of Advertising Design as a component of Visual Communication; 2. apply the basic creative steps in the conceptualization of effective advertising design through conceptual problem-solving exercises; and 3. identify traditional media vehicles and new terminologies.
No. of units	3 units for lecture and studio
No. of contact	5 hours per week



hours/week	
Prerequisites	Visual Design II, Production Methods II, Design Workshop II
Course Outline	1. Principles of Advertising 2. The Creative Process 3. Media Vehicles and their Utilization 4. Application to projects
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Advertising Design II
Course Description	Continuation of Advertising Design I
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. prepare research materials for an advertising project or campaign; 2. analyze the various components of a comprehensive advertising campaign; and 3. design the creative requirements of an advertising project or campaign.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Advertising Design I
Course Outline	1. Review of Advertising Design I 2. Basic Components of an Advertising Campaign 3. Creative Proposal 4. Communication Plan 5. Production 6. Presentation
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Photography I
Course Description	The study of history of photography, camera features, basic camera handling and recognizing different shooting conditions
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. Identify historical and technical photography terminologies; 2. operate camera as a tool to create photographs for visual communication; 3. compose photographs of any subject at all times; and 4. demonstrate the ability to use the appropriate photographic approach in any given situation at par with international standards.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Visual Communication, Techniques II
Course Outline	1. Introduction to Photography 2. History and technical photography terminologies 3. Equipment and accessories 4. Exposure, Depth of Field, shutter motion 5. Understanding light and exposure 6. Composition
Studio Equipment	Photo studio, lights, reflectors, computer unit, darkroom (optional)



Course Name	Photography II
Course Description	Continuation of Photography I
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. apply a personal approach and insight in the production of photograph and not merely ape existing masters' style; and 2. demonstrate ability to pursue photography for its inherent value in relation to areas such as philosophy, art, culture, etc.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Photography I
Course Outline	1. Advertising Photography 2. Fashion Photography 3. Food Photography 4. Landscape Photography 5. Travel Photography 6. Street and Urban Photography 7. Fine Art and Conceptual Photography
Studio Equipment	Photo studio, lights, reflectors, computer unit, darkroom (optional)

Course Name	Production for Electronic Media I
Course Description	Preparation of art materials for audio-visual presentations, television and film graphics
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. demonstrate an understanding of electronic media as effective tools in Visual Communication; 2. apply basic skills in the visual execution and production of the various electronic media; and 3. use various electronic media in different aspects of visual communication.
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Visual Design II, Production Methods II, Design Workshop II
Course Outline	1. Introduction: The Language of moving images a. The Visual Sentence b. Sound Design 2. The Audio –Visual Statements (Mise-en-Scene) a. Sound-Slide production b. Video Production c. Cinema 3. The Electronic media as a Communication Tool 4. Technology and Equipment
Studio Equipment	Computer lab as described in Section 18.c., digital video camera, photo studio with background materials and video lights

Course Name	Production for Electronic Media II
Course Description	Continuation of Production for Electronic Media
Learning Outcomes (Course Objectives)	At the end of the course students should be able to develop concepts and produce art materials for audio-visual presentations.



Objectives)	
No. of units	3 units for lecture and studio
No. of contact hours/week	5 hours per week
Prerequisites	Production for Electronic Media I
Course Outline	The Production Process a. Pre-production: production planning, concept, script, story board b. Principal Photography c. Post Production: editing, sound editing, graphics, titling, marketing
Studio Equipment	Computer lab as described in Section 18.c., digital video camera, photo studio with background materials and video lights

Course Name	Professional Seminar Workshop
Course Description	Concentrated production work experience in the major area of specialization
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. demonstrate an understanding of the professional world of visual communication; 2. analyze the daily operations in companies and institutions related to visual communication; and 3. select an areas of specialization in advertising in preparation for their senior year.
No. of units	3 units
No. of practicum hours	160 hours
Prerequisites	Completion of all Third year level courses in BFA Advertising Arts
Course Outline	1. Introduction to the professional world of Advertising 2. Orientation 3. Assigning students to individual companies and institutions 4. Classroom activities: lectures on professional practices, ethics in the workplace, 5. Individual student evaluation
Studio Equipment	None

Course Name	Design Theory
Course Description	An investigation and study of the development of design theories from the industrial revolution to the present.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. define the role of design and the responsibility of the designer in culture and industry; 2. interpret the socio-economic and political contexts of design; and 3. summarize the evolution of design until the contemporary times.
No. of units	3 units
No. of contact hours/week	3 hours per week
Prerequisites	Art History I and II, Visual Perception
Course Outline	1. Introduction 2. The concept of design vis a vis culture and industry 3. Factors that influence design ideas, concepts and processes. a. Society, politics and design



	b. Industry, technology and design c. Theory and design d. Reconstruction and design 4. Design and modernism 5. Functionalism 6. Pop design 7. Design for need
Lecture Equipment	Lecture chairs, projector

Course Name	Seminar I
Course Description	Various concepts, methods, and peculiarities of interactive platforms for delivery in various media outlets.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. develop effective interactive advertising campaigns appropriate to client needs and requirements; 2. create relevant campaigns that follow suggested creative executions and set guidelines; 3. combine significant and appropriate applications that can be implemented for chosen advertising activities; and 4. assess effective measurement tools to analyze and evaluate interactive advertising campaigns.
No. of units	3 units for lecture
No. of contact hours/week	3 hours per week
Prerequisites	Should be Senior standing
Course Outline	1. Introduction to Internet Advertising a. understanding the advertising unit b. Guidelines from Interactive Advertising Bureau 2. Designing Creative Output 3. Understanding and designing campaigns for target audience 4. Online Sales Promotion a. email campaigns b. infomercials c. Video logs 5. Understanding leading websites
Studio Equipment	Worktables, chairs

Course Name	Problems in Visual Communication
Course Description	Special problems in contemporary advertising and editorial design
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. recognize the importance of market research and analysis, and the role that visual communication plays within the marketing mix; 2. apply the principles of marketing to various visual communication problems; and 3. appraise prevailing practices in the Philippines.
No. of units	3 units for lecture
No. of contact hours/week	3hrs per week
Prerequisites	Seminar I
Course Outline	1. General overview of Marketing



	2. Product and Product Planning/Information Plan
Studio Equipment	Worktables, chairs

Course Name	Research Methods
Course Description	Self explanatory
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to propose a topic for Thesis.
No. of units	3 units for lecture and studio
No. of contact hours/week	10 hours per week
Prerequisites	Senior Standing
Course Outline	1. Elements of research in the arts 2. Art practice as research 3. Developing the thesis proposal 4. Presentation of the thesis proposal
Studio Equipment	Worktables, chairs

Course Name	Thesis
Course Description	Self explanatory
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to create and defend an advertising campaign proposal for products or services based on research.
No. of units	3 units for lecture and studio
No. of contact hours/week	10 hours per week
Prerequisites	Research Methods
Course Outline	1. Execution of the body of works 2. Thesis defense
Studio Equipment	Worktables, chairs

BACHELOR OF FINE ARTS (INDUSTRIAL DESIGN)

Course Name	Industrial Design I
Course Description	The study of the structural, perceptual and spatial properties of well-ordered form in the process of design
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. define Industrial Design and apply the principles of design; 2. analyze the relationship of design elements to visual organization; 3. describe the different design activities and methodology and principles of industrial design; and 4. articulate the history and evolution of design and styles.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Communication, Techniques II, Materials II
Course Outline	1. Lecture and discussion on the evolution of design in pre-industrial societies and in the Industrial Revolution 2. Lecture and discussion on the influences and inspirations of the different design styles in product, furniture, architecture, fashion and



	graphics. a. Arts and Crafts b. Art Nouveau c. Art Deco d. Bauhaus Movement e. Other styles-Memphis
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Industrial Design II
Course Description	Continuation of Industrial Design I
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. apply knowledge on the elements and principles of design in 3-dimensional form or composition; 2. conduct basic product design and research activities, planning and programming as tools of the design process; and 3. present and rationalize design solutions.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Industrial Design I
Course Outline	1. Discussion on the growth of design in Asia: Japan, India, Korea, Taiwan, China, Hongkong, Philippines, Singapore 2. Discussion on the Design Process and the different methods of analysis in design
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Drawing Techniques for Industrial Design I
Course Description	Development of techniques in mechanical and technical drawing for industrial design
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to 1. Demonstrate comprehension of the characteristics of mechanical and technical drawing; 2. apply the principles of mechanical and technical drawing
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Communication, Techniques II, Materials II
Course Outline	1. Introduction to mechanical drafting, materials and equipment 2. Language of lines 3. Lettering 4. Drafting geometry, mensuration, scaling and notations 5. Drawing formats
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Drawing Techniques for Industrial Design II
Course Description	Continuation of Drawing Techniques for Industrial Design
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to demonstrate competence in preparing a computer-aided design.
No. of units	3 units for lecture and studio



No. of contact hours/week	6 hours per week
Prerequisites	Drawing Techniques for Industrial Design I
Course Outline	1. Introduction to computer technology 2. Familiarization with computer-aided design
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Photography I
Course Description	The study of history of photography, camera features, basic camera handling and recognizing different shooting conditions.
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to 1. demonstrate ability to handle/operate the single lens reflex camera (SLR) both film and digital, including its lenses and accessories; and 2. manifest sound judgment in applying the principles of photography and insightful application of the principles of design in the production of a photographic image.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Communication, Techniques II, Materials II
Course Outline	1. Introduction to photography 2. Brief history 3. Equipment and accessories 4. Film and sensor sensitivity 5. Understanding light and exposure 6. Photo composition
Studio Equipment	SLR camera, photo studio, background materials, lights, computer and printer, darkroom (optional)

Course Name	Photography II
Course Description	Continuation of Photography I
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to demonstrate skillful handling of specialized subject matters in photography; and 2. apply knowledge in advanced photography particular in the current trends for creating photographic images.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Photography I
Course Outline	Special problems in Photography 1. Advertising photography 2. Photojournalism and documentary photography 3. Fashion photography 4. Sports photography 5. Still life and product photography 6. Architectural/interior photography
Studio Equipment	SLR camera, photo studio, background materials, lights, computer and printer, darkroom (optional)



Course Name	Intermediate Industrial Design I
Course Description	Design concepts, methodologies, and theories of utilitarian forms
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to use the applications of the design process on case studies.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	All sophomore courses in the BFA Industrial Design Program
Course Outline	<ol style="list-style-type: none"> 1. Discussion and application of the conceptual approach in research and its value in design generation <ol style="list-style-type: none"> a. Product definition b. Determining goals and objectives c. Specifying research tools and methods d. Data gathering, analysis and synthesis e. Conceptualization f. Design schematics 2. Case studies <ol style="list-style-type: none"> a. Product b. Product line c. Tools and equipment
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Intermediate Industrial Design II
Course Description	Continuation of Intermediate Industrial Design I
Learning Outcomes (Course Objectives)	<p>At the end of the course, the students should be able to</p> <ol style="list-style-type: none"> 1. demonstrate understanding of the multi and inter disciplinary approach in industrial design; 2. demonstrate skill in problem-solving for the contemporary Philippine setting; and 3. develop a marketing strategy for unsuccessful local products.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Intermediate Industrial Design I
Course Outline	<ol style="list-style-type: none"> 1. Case study <ol style="list-style-type: none"> a. Identification of a product b. Marketing analysis c. Reformulation of marketing strategy 2. Development of design support <ol style="list-style-type: none"> a. Product design b. Package design c. Systems design d. Graphic design e. Promotional materials
Studio Equipment	Worktables, chairs, sinks with faucets



Course Name	Design Theory
Course Description	An investigation and study of the development of the design theory from the Industrial Revolution to the present.
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to articulate theories and influences of art and design activities and practices in the past and relate its contribution to the present context.
No. of units	3 units for lecture
No. of contact hours/week	3 hours per week
Prerequisites	Art History I and Art History II
Course Outline	<ol style="list-style-type: none"> 1. Introduction 2. The concept of Design from industry to culture 3. Factors that influence ideas and results of design and its processes <ol style="list-style-type: none"> a. Politics, society and design b. Industry, technology and design c. Theory and design d. Reconstruction and design 4. Design after modernism 5. Functionalism 6. Pop Design 7. Design for need.
Studio Equipment	Lecture chairs, projector

Course Name	Ergonomics
Course Description	The study of human factors as basic consideration in product design and to determine the application of anthropometric data in design. Initially focusing on the measurement of man as they affect design of products with human interface. Included is the history of anthropometry, sources of data and references.
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to demonstrate knowledge of human factors through its application to product design.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Introduction to Industrial Design I, Drawing Techniques for Industrial Design I, Production Techniques I, Materials for Industrial Design I, Perspective
Course Outline	<ol style="list-style-type: none"> 1. Human factors in design 2. Measurement of man 3. Product semantics 4. Major design considerations for furniture design 5. Projects <ol style="list-style-type: none"> a. door handles b. eye wear c. ear-wear d. display and control project - wrist gadget
Studio Equipment	Worktables, chairs, sinks with faucets



Course Name	Package Design I
Course Description	Study of design concepts, methodologies and theories of packaging; analysis and exploration of creative solution to package design problems
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to 1. discuss and demonstrate know-how of the basic requirements of product packaging; and 2. demonstrate understanding of the designer's role in modern manufacturing.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	All sophomore courses in BFA Industrial Design Program
Course Outline	1. History of Packaging 2. Package design as an aspect of marketing 3. Paper board and structural design in packaging 4. Plastic packaging and design 5. Problems in Package design
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Package Design II
Course Description	The comprehensive analysis of structure and graphical production of package design projects.
Learning Outcomes (Course Objectives)	At the end of the course, the students should be able to discuss and demonstrate know-how of the basic requirements of product packaging.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Package Design I
Course Outline	1. Review of Package Design I 2. Flexible packaging 3. Glass containers 4. Environmental implications of packaging 5. Advanced problems in package design
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Systems Design I
Course Description	The study of distinctive set of concepts, methodologies and structures which embraces the design, development, production and operation of physical system
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to 1. relate concepts of system design application to different consumer industrial product; and 2. manifest know-how of system design application as applied in furniture and exhibits.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	All sophomore courses in BFA Industrial Design Program



Course Outline	<ol style="list-style-type: none"> 1. Exhibition design as an alternative area of specialization for industrial design 2. Marketing dimension of exhibition design 3. Design projects <ol style="list-style-type: none"> a. Form development and imaging b. Discussion of proposed merchandise c. Preliminary design concepts d. Scale model e. Design and development of an exhibition system for flat 2D items f. Design and development for trade fair exhibition
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Systems Design II
Course Description	Continuation of Systems Design I
Learning Outcomes (Course Objectives)	<p>At the end of the course, the student should be able to</p> <ol style="list-style-type: none"> 1. locate and use essential information as appropriate for their area of specialization; and 2. work on actual furniture design and conceptualization for design detailing.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Systems Design I
Course Outline	<ol style="list-style-type: none"> 1. Furniture as human support structure 2. Development of furniture designs and styles 3. The Philippine furniture industry 4. Wood, rattan and metal as furniture material 5. Review of anthropometric considerations for furniture 6. Exercises and projects <ol style="list-style-type: none"> a. Basic support structures b. Board foot chair c. Stacking forms and details d. Table armchair e. Community sitting
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Production Techniques I
Course Description	The study and use of materials in relation to contemporary design in the industry; the study of the general properties/characteristics and structural possibilities and limitations of the materials for model construction.
Learning Outcomes (Course Objectives)	<p>At the end of the course, the student should be able to</p> <ol style="list-style-type: none"> 1. identify, discuss and explain the various contemporary studio materials and its properties; and 2. demonstrate know-how in scaled modeling or mock-up presentation.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Visual Communication, Techniques II, Materials II
Course Outline	<ol style="list-style-type: none"> 1. Model construction using paper and related materials 2. Basic principle of surface development



	3. Basic mold making 4. Modeling clay, plaster of Paris and Urethane foam
Studio Equipment	Worktables, stools, jigsaw, electric sander, electric drill, banding wheel, arc welder, acetylene torch, sinks with faucets

Course Name	Production Techniques II
Course Description	Continuation of Production Techniques I
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to 1. manifest adequate skills in model making with various and appropriate materials; and 2. execute model construction of complex or intricate shape/form and identifying appropriate technique in the fabrication of such.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Production Techniques I
Course Outline	1. Complex mold making 2. Rubber molding 3. Elastomers and other plastics for modeling 4. Rapid prototyping
Studio Equipment	Worktables, stools, jigsaw, electric sander, electric drill, banding wheel, arc welder, acetylene torch, sinks with faucets

Course Name	Professional Seminar Workshop
Course Description	Concentrated production work experience in the major area of specialization
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to 1. explain, discuss and illustrate the various activities learned from the job training; and 2. select the area of specialization to pursue in their senior year.
No. of units	3 units
No. of contact hours/week	150 hours
Prerequisites	Completion of all junior level courses in BFA Industrial Design
Course Outline	1. Introduction to the professional world of Industrial design 2. Orientation and lectures on professional practice, ethics and other important matters 3. Assigning students to individual companies 4. Monitoring of the training activities
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Special Topics in Industrial Design
Course Description	As the term implies, additional information on new or current trends in the practice of Industrial Design profession and other necessary learning deem important to the study of Industrial design.
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to 1. manifest knowledge in broad areas of the Industrial Design profession; and 2. discuss and critically assess emerging trends.



No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	
Course Outline	Indeterminate; Dependent on the topic chosen
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Research Methods in the Arts
Course Description	Study and theoretical analysis of a proposed project. The first phase of the thesis which is the research phase and the thesis manuscript writing.
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to 1. discuss and explain research activities with emphasis to thesis writing particular to Chapters 1 to 3; 2. Conduct data gathering based on the research methods identified in the proposal; and 3. Conceptualize and construct the required design output.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Senior standing
Course Outline	1. Elements of research in the arts 2. Art practice as research 3. Developing the thesis proposal 4. Presentation of the thesis proposal
Studio Equipment	Worktables, chairs, sinks with faucets

Course Name	Thesis
Course Description	Actualize the activities and practices in Industrial Design. The synthesis of the student's ingenuity, talent and skills as applied in the development of ambitious, unique and innovative Industrial Design project of their own choice in the selected areas of human activity.
Learning Outcomes (Course Objectives)	At the end of the course, the student should be able to 1. discuss expertly the varied activities of design, research and development in accordance with the principle of Industrial Design; and 2. manifest know-how in proper deliberation and presentation of project or design output.
No. of units	3 units for lecture and studio
No. of contact hours/week	6 hours per week
Prerequisites	Research Methods in the Arts
Course Outline	1. Execution of the body of works 2. Thesis defense
Studio Equipment	Worktables, chairs, sinks with faucets



ANNEX C
SAMPLE PROGRAM DESIGN

BACHELOR OF FINE ARTS MAJOR IN PAINTING				
FIRST YEAR				
FIRST SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Visual Perception I	2	3	3	
Techniques I	2	3	3	
Materials I	2	3	3	
Figure Drawing I	2	3	3	
GE 1	3	0	3	
GE 2	3	0	3	
PE I	0	0	[2]	
NSTP I	0	0	[3]	
TOTAL	14	12	18	
SECOND SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Visual Perception II	2	3	3	
Techniques II	2	3	3	
Materials II	2	3	3	
Philippine Art	3	0	3	
Figure Drawing II	2	3	3	
GE 3	3	0	3	
GE 4	3	0	3	
PE II	0	0	[2]	
NSTP II	0	0	[3]	
TOTAL	17	12	21	
SECOND YEAR				
FIRST SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
History of World Arts I	3	0	3	
Techniques III	2	3	3	
Materials III	2	3	3	
Visual Studies I	2	3	3	
Computer Art I	2	3	3	
GE 5	3	0	3	
GE 6	3	0	3	
PE III	0	0	[2]	
TOTAL	14	12	18	
SECOND SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
History of World Arts II	3	0	3	
Techniques IV	2	3	3	
Materials IV	2	3	3	
Visual Studies II	2	3	3	
Computer Art II	2	3	3	
GE 7	3	0	3	
GE 8	3	0	3	
PE IV	0	0	[2]	
TOTAL	14	12	18	
THIRD YEAR				
FIRST SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Art Theory I	3	0	3	
Art Workshop I	2	3	3	
Advanced Visual Studies I	2	3	3	
GE 9	3	0	3	
GE 10	3	0	3	
TOTAL	10	6	15	
SECOND SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Art Theory II	3	0	3	
Art Workshop II	2	3	3	
Advanced Visual Studies II	2	3	3	
Creative Research	3	0	3	
GE 11	3	0	3	
PHIL INST 100	3	0	3	
TOTAL	13	6	18	
FOURTH YEAR				
FIRST SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Printmaking I	2	3	3	
Art Seminar I	2	3	3	
FA Elective I	2	3	3	
Directed Research	2	3	3	
Immersion		[200]	3	
TOTAL	8	12	15	
SECOND SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Printmaking II	2	3	3	
Art Seminar II	2	3	3	
FA Elective II	2	3	3	
Thesis	4	6	6	
TOTAL	10	15	15	



BACHELOR OF FINE ARTS MAJOR IN VISUAL COMMUNICATION/ADVERTISING ARTS				
FIRST YEAR				
FIRST SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Visual Perception 1	2	3	3	
Techniques 1	2	3	3	
Materials I	2	3	3	
Art History I	2	3	3	
GE 1	3	0	3	
GE 2	3	0	3	
PE I	0	0	[2]	
NSTP I	0	0	[3]	
TOTAL	14	12	18	
SECOND SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Visual Perception 2	2	3	3	
Techniques II	2	3	3	
Materials II	2	3	3	
Art History II	3	0	3	
GE 3	3	0	3	
GE 4	3	0	3	
PE II	0	0	[2]	
NSTP II	0	0	[3]	
TOTAL	15	9	18	
SECOND YEAR				
FIRST SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Visual Comm Design I	3	0	3	
Figure Drawing I	2	3	3	
Digital Design I	2	3	3	
Photography I	2	3	3	
Production Technique	2	3	3	
GE 5				
GE 6	3	0	3	
PE III	2	0	[2]	
TOTAL	19	12	21	
SECOND SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Visual Comm Design II	3	0	3	
Figure Drawing II	2	3	3	
Digital Design II	2	3	3	
Photography II	2	3	3	
Production Technique	2	3	3	
GE 7	3	0	3	
GE 8	3	0	3	
PE IV	0	0	[2]	
TOTAL	14	12	21	
THIRD YEAR				
FIRST SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Visual Comm Design III	2	3	3	
VisComm Elective I	2	3	3	
Digital Design III	2	3	3	
Visual Verbal Comm	2	3	3	
Design Theory	3	0	3	
GE9	3	0	3	
GE 10	3	0	3	
TOTAL	17	12	21	
SECOND SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Visual Comm Design IV	2	3	3	
Philippine Art	3	0	3	
Digital Design IV	2	3	3	
Prob in Vis Comm	2	3	3	
Creative Research	2	3	3	
GE 11	3	0	3	
GE 12	3	0	3	
TOTAL	17	12	21	
FOURTH YEAR				
FIRST SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Portfolio	2	3	3	
FA Elective I	2	3	3	
Directed Research	2	3	3	
Practicum		[200]	3	
TOTAL	6	9	12	
SECOND SEMESTER				
COURSES	NO. OF HOURS PER WEEK		UNITS	
	LECTURE	STUDIO		
Seminar in Creative Management	2	3	3	
FA Elective II	2	3	3	
Thesis	4	6	6	
VisComm Elective II	2	3	3	
TOTAL	10	15	15	



BACHELOR OF FINE ARTS MAJOR IN INDUSTRIAL DESIGN

FIRST YEAR

FIRST SEMESTER

COURSES	NO. OF HOURS PER WEEK		UNITS
	LECTURE	STUDIO	
Visual Perception I	2	3	3
Techniques I	2	3	3
Materials I	2	3	3
History of World Arts I	3	0	3
GE 1	3	0	3
GE 2	3	0	3
PE I	0	0	[2]
NSTP I	0	0	[3]
TOTAL	15	9	18

SECOND SEMESTER

COURSES	NO. OF HOURS PER WEEK		UNITS
	LECTURE	STUDIO	
Visual Perception II	2	3	3
Techniques II	2	3	3
Materials II	2	3	3
History of World Arts II	3	0	3
GE 3	3	0	3
GE 4	3	0	3
PE II	0	0	[2]
NSTP II	0	0	[3]
TOTAL	15	9	18

SECOND YEAR

FIRST SEMESTER

COURSES	NO. OF HOURS PER WEEK		UNITS
	LECTURE	STUDIO	
Human Factors I	2	3	3
Industrial Design I	2	3	3
Drawing Technique I	2	3	3
Materials III	2	3	3
Presentation Technique I	2	3	3
GE 5	3	0	3
GE 6	3	0	3
PE III	0	0	[2]
TOTAL	16	15	21

SECOND SEMESTER

COURSES	NO. OF HOURS PER WEEK		UNITS
	LECTURE	STUDIO	
Human Factors II	2	3	3
Industrial Design II	2	3	3
Drawing Technique II	2	3	3
Materials IV	2	3	3
Presentation Technique II	2	3	3
GE 7	3	0	3
GE 8	3	0	3
PE IV	0	0	[2]
TOTAL	16	15	21

THIRD YEAR

FIRST SEMESTER

COURSES	NO. OF HOURS PER WEEK		UNITS
	LECTURE	STUDIO	
Industrial Design III	2	3	3
Drawing Technique III	2	3	3
Presentation Technique III	2	3	3
Creative Research	2	3	3
Design Theory	3	0	3
FA Elective I	2	3	3
GE 9	3	0	3
GE 10	3	0	3
TOTAL	19	15	24

SECOND SEMESTER

COURSES	NO. OF HOURS PER WEEK		UNITS
	LECTURE	STUDIO	
Industrial Design IV	2	3	3
Drawing Technique IV	2	3	3
Presentation Technique IV	2	3	3
Problem in InD	2	3	3
Special Topics in InD	3	0	3
FA Elective II	2	3	3
GE 11	3	0	3
PHIL INST 100	3	0	3
TOTAL	19	15	24

FOURTH YEAR

FIRST SEMESTER

COURSES	NO. OF HOURS PER WEEK		UNITS
	LECTURE	STUDIO	
InD Elective I	2	3	3
Directed Research	2	3	3
Seminar in Creative Management	2	3	3
TOTAL	6	9	9

SECOND SEMESTER

COURSES	NO. OF HOURS PER WEEK		UNITS
	LECTURE	STUDIO	
InD Elective II	2	3	3
Thesis	4	6	6
Practicum		[200]	3
TOTAL	6	9	12



ANNEX D SAMPLE CURRICULUM MAP

CURRICULUM MAPPING FOR BFA MAJOR IN PAINTING								
PROGRAM CURRICULUM	PROGRAM OUTCOMES							
	A	B	C	D	E	F	G	H
	Phil Culture	Theory & Principles	Tools and Techniques	History of Art & Design	Ethics	Art & Design Mgt	Sustainable Concepts & Practices	Life Long Learning
LIST OF REQUIRED COURSES								
CORE COURSES								
Visual Perception I	O	L	L	O	O	O	O	O
Visual Perception II	O	L	L	O	O	O	O	O
Techniques I	O	L	L	O	O	O	P	O
Techniques II	O	L	L	O	O	O	P	O
Materials I	O	L	L	O	O	O	L	O
Materials II	O	L	L	O	O	O	L	O
Asian Art	L	L	O	L	L	O	O	O
Philippine Art	O	L	L	O	O	O	L	O
SPECIALIZATION COURSES								
Figure Drawing I	L	L	L	P	P	P	O	O
Figure Drawing II	L	L	L	P	P	P	O	O
Techniques III	O	L	L	O	O	O	P	O
Techniques IV	O	L	L	O	O	O	P	O
Materials III	O	L	L	O	O	O	L	O
Materials IV	O	L	L	O	O	O	L	O
Visual Studies I	L	L	L	P	P	P	O	O
Visual Studies II	L	L	L	P	P	P	O	O
Computer Art I	L	L	L	O	L	P	O	O
Computer Art II	L	L	L	O	L	P	O	O
Art Theory I	L	L	L	P	P	P	O	O
Art Theory II	L	L	L	P	P	P	O	O
Art Workshop I	L	L	L	L	L	P	L	O
Art Workshop II	L	L	L	L	L	P	L	O
Advanced Visual Studies I	L	L	L	L	L	P	L	O
Advanced Visual Studies II	L	L	L	L	L	P	L	O
Printmaking I	O	L	L	L	L	P	L	O
Printmaking II	O	L	L	L	L	P	L	O
Art Seminar I	L	L	L	L	L	P	L	O
Art Seminar II	L	L	L	L	L	P	L	O
Fine Arts Elective I	O	L	L	L	L	L	L	O
Fine Arts Elective II	O	L	L	L	L	L	L	O
Seminar in Creative Management	L	L	L	L	L	P	L	O
Creative Research	L	L	L	L	L	P	P	O
Directed Research	L	L	L	L	L	P	P	O
Thesis	L	L	L	L	L	P	P	O
Immersion	O	L	P	L	P	P	L	O



Legend:

- L- LEARNED:** Input is provided and competency is evaluated
P- PRACTICED: No input provided but competency is evaluated
O- OPPORTUNITY: No input nor evaluation but opportunity to learn is present

CURRICULUM MAPPING FOR BFA MAJOR IN VISUAL COMMUNICATION								
PROGRAM CURRICULUM	PROGRAM OUTCOMES							
	A	B	C	D	E	F	G	H
	Phil Culture	Theory & Principles	Tools and Techniques	History of Art & Design	Ethics	Art & Design Mgt	Sustainable Concepts & Practices	Life Long Learning
LIST OF REQUIRED COURSES								
CORE COURSES								
Visual Perception I	O	L	L	O	O	O	O	O
Visual Perception II	O	L	L	O	O	O	O	O
Techniques I	O	L	L	O	O	O	P	O
Techniques II	O	L	L	O	O	O	P	O
Materials I	O	L	L	O	O	O	L	O
Materials II	O	L	L	O	O	O	L	O
Philippine Art	O	L	L	O	O	O	L	O
Asian Art	L	L	O	L	L	O	O	O
SPECIALIZATION COURSES								
Figure Drawing I	L	L	L	P	P	P	O	O
Figure Drawing II	L	L	L	P	P	P	O	O
Visual Communication Design I	L	L	L	P	P	P	O	O
Visual Communication Design II	L	L	L	P	P	P	O	O
Digital Design I	O	L	L	O	O	O	O	O
Digital Design II	O	L	L	O	P	O	O	O
Photography I	P	L	L	O	L	P	O	O
Photography II	P	L	L	O	L	P	O	O
Visual Communication Design III	L	L	L	P	P	P	O	O
Visual Communication Design IV	L	L	L	P	P	P	O	O
Digital Design III	P	L	L	O	L	P	O	O
Digital Design IV	P	L	L	O	L	P	O	O
Production Techniques I								
Production Techniques II								
Visual-Verbal Communication	P	L	L	O	P	O	O	O
Problems in Visual Communication	P	L	L	P	P	O	O	O
Design Theory I	O	L	P	L	P	P	P	O
Design Theory II	L	L	O	O	O	O	O	O
Seminar in Creative Management	L	L	L	L	L	P	L	O
Creative Research	L	L	L	P	P	P	P	P



VisComm Elective I	O	L	L	O	L	O	P	O
VisComm Elective II	O	L	L	O	L	O	P	O
Fine Arts Elective I	O	L	L	L	L	L	L	O
Fine Arts Elective II	O	L	L	L	L	L	L	O
Directed Research	L	L	L	P	P	P	P	P
Thesis	P	P	P	P	P	P	P	P
Practicum	O	L	P	L	P	P	L	O

Legend:

- L- LEARNED:** Input is provided and competency is evaluated
P- PRACTICED: No input provided but competency is evaluated
O- OPPORTUNITY: No input nor evaluation but opportunity to learn is present

CURRICULUM MAPPING FOR BFA MAJOR IN INDUSTRIAL DESIGN								
PROGRAM CURRICULUM	PROGRAM OUTCOMES							
	A	B	C	D	E	F	G	H
	Phil Culture	Theory & Principles	Tools and Techniques	History of Art & Design	Ethics	Art & Design n Mgt	Sustainable Concepts & Practices	Life Long Learning
LIST OF REQUIRED COURSES								
CORE COURSES								
Visual Perception I	O	L	L	O	O	O	O	O
Visual Perception II	O	L	L	O	O	O	O	O
Techniques I	O	L	L	O	O	O	P	O
Techniques II	O	L	L	O	O	O	P	O
Materials I	O	L	L	O	O	O	L	O
Materials II	O	L	L	O	O	O	L	O
Philippine Art	L	L	L	O	O	O	L	O
Asian Art	L	L	O	O	O	O	O	O
SPECIALIZATION COURSES								
Industrial Design I	O	L	P	L	P	P	L	O
Industrial Design II	O	L	P	L	P	P	L	O
Drawing Techniques for Industrial Design I	O	L	L	O	L	L	O	O
Drawing Techniques for Industrial Design II	O	L	L	O	L	L	O	O
Presentation Technique I	O	L	P	O	O	O	O	O
Presentation Technique II	O	L	P	O	O	O	O	O
Presentation Technique III	O	L	P	O	O	O	O	O
Presentation Technique IV	O	L	P	O	O	O	O	O
Industrial Design III	O	L	P	L	P	P	L	O
Industrial Design IV	O	L	P	L	P	P	L	O
Human Factors in Design I	O	L	P	L	P	P	L	O
Human Factors in Design II	O	L	P	L	P	P	L	O
Design Theory I	O	L	P	L	P	P	P	O



Design Theory II	L	L	O	O	O	O	O	O
Drawing Techniques for Industrial Design III	O	L	P	L	P	P	L	O
Drawing Techniques for Industrial Design IV	O	L	P	L	P	P	L	O
Materials III	O	L	P	L	P	P	L	O
Materials IV	O	L	P	L	P	P	L	O
Seminar in Creative Management	L	L	L	L	L	P	L	O
Creative Research	O	L	P	O	O	O	P	O
InD Electives I	O	L	L	O	L	O	P	O
InD Electives II	O	L	L	O	L	O	P	O
Fine Arts Elective I	O	L	L	L	L	L	L	O
Fine Arts Elective II	O	L	L	L	L	L	L	O
Directed Research	O	L	P	O	O	O	P	O
Thesis	O	L	P	O	O	O	P	O
Practicum	O	L	P	L	P	P	L	O

Legend:

- L- LEARNED:** Input is provided and competency is evaluated
P- PRACTICED: No input provided but competency is evaluated
O- OPPORTUNITY: No input nor evaluation but opportunity to learn is present



ANNEX E SAMPLE SYLLABUS

VISUAL PERCEPTION

SCHEDULE/ VENUE _____

NAME OF FACULTY _____

A. Course Description:

This course deals with the study of the phenomena of perception and the concept of form in the visual arts.

B. Course Objectives:

By the end of the course, the students should be able to:

1. explore the elements of the visual language and develop a new way of seeing;
2. demonstrate how the visual language is employed in the production of art; and
3. develop discipline as an essential tool in creating meaningful art.

C. Course Outline and Timeframe (tentative schedule)

Week	Topic
1	Introduction: the visual language and the nature of visual perception; Line a. Physical characteristics of line b. Expressive properties of line
2	Line (continued) c. Varieties of line d. Line as related to other elements
3	Shape/Volume/ Mass a. Evolving shape b. Varieties of shape
4	Shape/Volume/ Mass (continued) c. Volume/ Mass d. Shape/ Form
5	Texture a. Type of texture
6	Texture (continued) b. Surface finishes
7	Value a. Factors affecting value
8	Value (continued) b. Descriptive uses of value
9	PRELIMINARY EXAMINATION: Major plate



10	Value (continued) c. Expressive uses of value
11	Value (continued) d. Decorative value patterns
12	Value (continued) e. Compositional function of value
13	Color a. Nature of color
14	Color (continued) b. Physical properties of color
15	Color (continued) c. Color relationships
16	Color (continued) d. Factors influencing color perception
17	Color (continued) e. Color organizations
18	FINAL EXAMINATION: Major plate

D. Required Readings (Textbook)

Kenny, I.E. (2009). Understanding Visual Literacy. Quezon City, Philippines: Anvil Press.
Morioka, A. and Stone, T. (2006). Color Design Workbook. Beverly, Massachusetts: Rockport Publishers, Inc.

E. Suggested Readings and References

Boucharenc, C. (2008). Design for Contemporary World. Singapore: NUS Press.
Pipes, A. (2009). Introduction to Design. Upper Saddle River, New Jersey: Pearson Prentice Hall.
Wake, W. K. (2000). Design Paradigms. New York: Wiley Press.

F. Course Requirements

- All plate requirements must follow the prescribed format;
- All are expected to bring drawing tools and materials each meeting;
- Plates should be submitted on the given schedule.

G. Grading System

- | | |
|-----------------------------|------------|
| • Attendance | 10% |
| • Class participation | 10% |
| • Minor plates | 40% |
| • Midterm examination/plate | 20% |
| • Final examination/ plate | <u>20%</u> |

Total 100%



ELEMENTS OF ART Grading Rubrics					
CRITERIA	5	4	3	2	1
Elements of Art: Comprehension of Use in Project as a Whole	Effective use of the Elements of Art throughout the design process to produce a cohesive end product; application of the Principles of Art in the arrangement of the final product.	Reasonable use of the Elements of Art throughout the design process to produce a thoughtful end product; some evidence of advance arrangement using the Principles of Art.	Adequate use of the Elements of Art throughout the design process to produce an end product; little evidence of advance arrangement using the Principles of Art.	Limited use of the Elements of Art throughout the design process to produce an end product; No evidence of advance arrangement beyond the basic concept(s).	Unable to use the Elements of Art, as a whole or in part, throughout the design process in an attempt to produce an end product; absolutely no extensions beyond the basic concept(s).
Planning and Organization of Work	Effective use of class time; demonstrates clear focus and intent throughout the design process.	Reasonable use of class time; illustrates intelligent use of modifications to original design ideas.	Adequate use of class time; manages effort through the design process.	Limited use of class time; recognize need for planning in and throughout the design process.	Off-task for majority of class time; failure to produce original plan or adequately modify or re-design.
Craftsmanship	Neat execution; exhibits intent while recognizing own limitation.	Above average rendering with slight deficiencies evident in final project.	Adequate degree of skill achieved.	Shows some evidence of skill in limited areas.	Unable to recognize own ability; hindered by limitations
Quality of Evaluation/ Critique/ Review	Able to produce thoughtful review of design process and objective criticism.	Very fair review with few areas of neglect; final project reasonably evaluated.	Adequate review; student notes some areas for improvement.	Only limited ability to review progress and actions of design process.	Unable to critique own actions and progress during the design process.
Self Reliance and Initiative	Can be left to work alone most of the time following instruction.	Needs minimal supervision following instruction.	Required no more supervision after instruction than might be expected.	Needed a disproportionate amount of the teacher's time following instruction.	Unable to work without continuous help from teacher following instruction.



Safe Use of Media/ Equipment	Effective display of safety when handling media/ equipment.	Reasonable display of safety when handling media/ equipment.	Adequate use of media/ equipment; possible safety violations.	Poor or wasteful use of media/ equipment; unintentional safety violations.	Blatant disregard for safety in use of media/ equipment.
Project Extension and Application	Effective application of concepts, techniques and/or processes to other creative endeavors.	Reasonable application of concepts, techniques and/or processes to other creative endeavors.	Adequate application of concepts, techniques and/or processes to other creative endeavors.	Limited ability to apply concepts, techniques and/or processes to other creative endeavors.	Unable to apply concepts, techniques and/or processes to other creative endeavors.
Total					
Examiner's Review/ Comments/ Final Grade					

H. Classroom policies

1. Regular attendance is expected. In case of failure to attend the class session due to unavoidable circumstance, you are responsible for making up any work missed.
2. Report to class on time and stay during the entire class session.
3. Active participation is expected in every session.
4. In-class activities must be accomplished in class.
5. Observe strictly the schedule for submission of all out of class activities.
6. Feel free to come and consult with the professor during consultation hours regarding problems in assigned work.
7. Observe proper classroom decorum.
8. Intellectual and academic honesty is expected of everyone. Acknowledge all source of information. Avoid any form of plagiarism.

I. Consultation Hours

Tue / Thurs.: 5-6 pm/ Consultation Room

