



Republic of the Philippines
SULTAN KUDARAT STATE UNIVERSITY
ACCESS, EJC Montilla, 9800 City of Tacurong
Province of Sultan Kudarat

DT 113 – LETTERING WITH COLOR FUNDAMENTALS

UNIVERSITY VISION

A leading University in advancing scholarly innovation, multi-cultural convergence, and responsive public service in a borderless Region.

UNIVERSITY MISSION

The University shall primarily provide advanced instruction and professional training in science and technology, agriculture, fisheries, education and other related fields of study. It shall also undertake research and extension services, and provide progressive leadership in its areas of specialization.

UNIVERSITY STRATEGIC GOALS

- a. Deliver quality service to stakeholders to address current and future needs in instruction, research, extension, and production
- b. Observe strict implementation of the laws as well as the policies and regulations of the University
- c. Acquire with urgency state-of-the-art resources for its service areas
- d. Bolster the relationship of the University with its local and international customers and partners
- e. Leverage the qualifications and competences in personnel action and staffing
- f. Evaluate the efficiency and responsiveness of the University systems and processes

PROGRAM OUTCOMES (PO) COMMON TO ALL PROGRAMS AND ITS RELATIONSHIPS TO INSTITUTIONAL OUTCOMES

A graduate of Sultan Kudarat State University can:	INSTITUTIONAL OUTCOMES (IO)						
	a	b	c	d	e	f	g
a. discuss the current developments and advancements in the specific field of practice;	✓	✓				✓	
b. demonstrate independently the 21 st century competencies and skills;	✓	✓		✓		✓	
c. work collaboratively in multi-disciplinary and multi-cultural groups;	✓		✓	✓	✓		
d. exhibit professional, social and ethical accountability;	✓	✓	✓	✓	✓		
e. preserve Filipino historical and cultural heritage;	✓	✓	✓	✓	✓		
f. generate new knowledge through data-driven research and development projects; and				✓	✓	✓	✓
g. participate actively in the national, regional and local development plans.	✓	✓	✓	✓	✓	✓	✓

1	COURSE CODE	DT 113
2	COURSE TITLE	Lettering with Color Fundamentals
3	PREREQUISITE	None
4	CREDITS	3 units

5 COURSE DESCRIPTION

A lecture–studio course designed for BTVTEd students that introduces the form, structure, and expressive use of letterforms together with the fundamentals of color theory as applied to hand lettering and typographic composition. The lecture component develops conceptual understanding through discussions, demonstrations, and student-led reporting on letterform styles, color theory, and design principles. The studio component engages students in practical exercises, including sketching, hand-drawn letter studies, and applied projects that explore letter anatomy and construction, color properties (hue, value, saturation), color harmony and contrast, and practical color application techniques such as blending, gradients, tints/shades, layered inks, and spot colors for print and digital media. Emphasis is placed on integrating theoretical knowledge with hands-on practice to develop legibility, hierarchy, and aesthetic judgment, enabling students to produce and present effective, color-rich lettering solutions for logos, posters, packaging, and editorial layouts.

6 COURSE LEARNING OUTCOMES (CLO) AND ITS RELATIONSHIPS TO PROGRAM OUTCOMES

Course Learning Outcomes (CLO)	Program Outcomes					
	a	b	c	d	e	f
At the end of the course, a student can:						
a. Identify and draw basic letterform anatomy and styles (serif, sans serif, script, display) with accuracy and proportion during lecture and studio sessions.	✓	✓	✓	✓	✓	✓
b. Explain and discuss core color theory concepts—hue, value, saturation—together with color models and harmonies through oral reports, written outputs, and class discussions.	✓	✓	✓	✓	✓	✓
c. Demonstrate the use of color and typographic contrast to establish legibility, hierarchy, and focal points in visual compositions.	✓	✓	✓	✓	✓	✓
d. Integrate hand lettering techniques with appropriate color treatments for both print and digital outputs, showing technical competence and creative intent.	✓	✓	✓	✓	✓	✓
e. Evaluate and revise lettering and color applications through studio critique methods, documented design processes, and peer feedback.	✓	✓	✓	✓	✓	✓
f. Present and defend completed lettering projects through structured reporting, critiques, or portfolio reviews, applying professional communication and presentation skills.	✓	✓	✓	✓	✓	✓

7 COURSE CONTENTS

WEEK	CONTENT	INTENDED LEARNING OUTCOMES (ILOs)	TEACHING AND LEARNING ACTIVITIES (TLA)	OUTCOMES-BASED ASSESSMENT (OBA)	COUR LEARN OUTCO (CLO)
1	Course Orientation SKSU VMGO, Classroom Policies, Course Overview, Course Requirements, Grading System	At the end of the week, the pre-service teacher (PST) can: a. discuss the University's VMGO, classroom policies, course overview, requirements and grading system	Discuss the VMGO of the University, the classroom policies, scope of the course, course requirements and grading system	a. Recitation and quiz on the SKSU VMGO and Course Overview	

2-3	<p>Introduction to Lettering and Color in Visual Communication</p> <ul style="list-style-type: none"> a. Role of lettering in communication and design (lecture + class discussion) b. Historical overview of lettering styles and applications c. Student reporting on notable lettering traditions and contemporary trends 	<p>By the end of this unit, the student should be able to:</p> <ul style="list-style-type: none"> a. Describe the significance of lettering and color in visual communication. b. Identify historical developments and cultural influences in lettering. c. Explain the relationship between lettering styles and their functions in various media. d. Deliver a short report on historical or contemporary lettering practices, using clear visual aids. 	<ul style="list-style-type: none"> a. Interactive lecture on the role of lettering and color in visual communication. b. Multimedia presentation of historical and modern lettering examples. c. Assigned student reports on specific lettering traditions or trends. d. Facilitated class discussion on cultural and functional aspects of lettering. e. Short quiz to check understanding of key concepts. 	<ul style="list-style-type: none"> a. Short quiz on basic concepts of lettering and color. b. Graded oral report with visuals. c. Participation in guided discussion. d. Written reflection on the role of lettering in visual communication. 	
4-5	<p>Letterform Anatomy and Construction</p> <ul style="list-style-type: none"> a. Basic letterform anatomy: baseline, x-height, ascender, descender, counters, stems, etc. b. Classification of type styles: serif, sans serif, script, display c. Proportion, spacing, and alignment in lettering d. Lecture-demo and guided sketching exercises e. Peer critique of hand-drawn letter studies 	<p>By the end of this unit, the student should be able to:</p> <ul style="list-style-type: none"> a. Identify and label the parts of letterforms with correct terminology. b. Classify letterforms into major styles based on their structural characteristics. c. Apply proportion, spacing, and alignment principles in hand-lettering exercises. d. Participate constructively in a critique of letterform sketches, offering relevant feedback. 	<ul style="list-style-type: none"> a. Lecture-demonstration on letterform anatomy and classifications. b. Guided drawing exercises on proportion, spacing, and alignment. c. Hands-on practice in replicating serif, sans serif, script, and display styles. d. Small-group peer review of sketches to reinforce critical observation skills. e. Use of document camera or projector for live demonstration of lettering techniques. 	<ul style="list-style-type: none"> a. Graded drawing drills on letterform proportion and spacing. b. Worksheet on identifying letter parts and classifications. c. Participation in peer critiques. d. Submission of three refined lettering exercises for portfolio. 	

6-7	Fundamentals of Color Theory <ul style="list-style-type: none"> a. Properties of color: hue, value, saturation b. Additive (RGB) vs. subtractive (CMYK) color models c. Student reporting on color psychology and cultural meanings of color d. Lecture and exercises on creating value scales and saturation shifts 	<p>By the end of this unit, the student should be able to:</p> <ul style="list-style-type: none"> a. Define hue, value, and saturation, and illustrate each through practical examples. b. Differentiate between RGB and CMYK color models and explain their applications. c. Demonstrate the creation of value scales and saturation shifts using chosen media. d. Present a report on color psychology, relating it to design decision-making. 	<ul style="list-style-type: none"> a. Lecture on hue, value, and saturation with real-time visual samples. b. Lab activity: creating value scales and saturation gradients using paints or markers. c. Student reporting on color psychology and cultural meanings of colors. d. Color-mixing workshop applying additive and subtractive models. e. Concept check through a short formative assessment or color identification game. 	<ul style="list-style-type: none"> a. Color value scale and saturation gradient exercise. b. Written or oral report on color psychology. c. Color mixing activity graded on accuracy and neatness. d. Short quiz on hue, value, saturation, and color models. 	
8-10	Color Harmony and Contrast in Lettering <ul style="list-style-type: none"> a. Color harmony schemes: monochrome, analogous, complementary, triadic, split-complementary b. Using color to enhance hierarchy, legibility, and focal points c. Studio application: lettering compositions in various harmony schemes d. Group critique and feedback session 	<p>By the end of this unit, the student should be able to:</p> <ul style="list-style-type: none"> a. Identify and apply different color harmony schemes in lettering compositions. b. Use color to create visual hierarchy, improve legibility, and establish focal points. c. Produce lettering designs that demonstrate mastery of color harmony principles. d. Engage in group critiques, providing and accepting constructive feedback. 	<ul style="list-style-type: none"> a. Lecture on various color harmony schemes with design examples. b. Studio exercises: applying monochrome, analogous, complementary, and triadic schemes to lettering. c. Guided discussion on using color to create hierarchy and focal points. d. Group critique of class projects with instructor-led feedback. e. Worksheet analysis of famous designs to identify harmony and contrast techniques. 	<ul style="list-style-type: none"> a. Lettering designs applying three color harmony schemes. b. Graded participation in group critique. c. Annotated design sheet explaining hierarchy and contrast. d. Peer-assessment form submission after critique. 	

MIDTERM EXAMINATION

11-14	<p>Practical Color Application Techniques</p> <ul style="list-style-type: none"> a. Blending, gradients, tints, and shades b. Layered inks and spot colors for print c. Simulating textures and effects in lettering d. Studio workshop: producing color-rich lettering compositions for posters or signage 	<p>By the end of this unit, the student should be able to:</p> <ul style="list-style-type: none"> a. Apply blending, gradients, tints, and shades to enhance lettering designs. b. Use layered inks and spot colors appropriately for print applications. c. Simulate textures and effects to add depth and character to lettering. d. Create a lettering composition demonstrating at least three different color application techniques. 	<ul style="list-style-type: none"> a. Demonstration of blending, gradients, tints, and shades using various tools. b. Studio workshop on layered inks, spot colors, and textural effects. c. Guided experimentation with traditional and digital media for lettering enhancement. d. One-on-one instructor consultations during project work. e. Peer sharing of experimental results and technique demonstrations. 	<ul style="list-style-type: none"> a. Project showing blending, gradients, tints, and shades. b. Exercise using layered inks and spot colors. c. Lettering application with simulated textures. d. Process documentation of applied techniques. 	
15-16	<p>Integrating Lettering and Color for Print and Digital Media</p> <ul style="list-style-type: none"> a. Preparing lettering for print: CMYK workflow, spot color setup b. Preparing lettering for digital outputs: RGB workflow, resolution, file formats c. Applying lettering to logos, packaging, and editorial layouts d. Student presentations on project proposals and design process 	<p>By the end of this unit, the student should be able to:</p> <ul style="list-style-type: none"> a. Prepare lettering files correctly for print production, using proper color settings. b. Prepare lettering files correctly for digital publication, ensuring appropriate resolution and formats. c. Integrate lettering and color treatments into functional designs such as logos, packaging, or layouts. d. Present and justify a project proposal, demonstrating alignment between concept, lettering style, and color scheme. 	<ul style="list-style-type: none"> a. Lecture-demo on CMYK and RGB workflows for print and digital media. b. Studio activity: preparing lettering outputs for both media formats. c. Application workshop: integrating lettering into logos, packaging, and layouts. d. Student project proposal presentations with instructor and peer feedback. e. Digital file preparation session using industry-standard software. 	<ul style="list-style-type: none"> a. CMYK and RGB lettering design submission. b. Applied design project (logo, packaging, or editorial layout). c. Proposal presentation with visual aids. d. Peer review and feedback of project proposal. 	

17-18	Project Development and Presentation	By the end of this unit, the student should be able to: a. Plan, execute, and complete a comprehensive lettering project integrating learned techniques. b. Prepare and mount final works for professional presentation or portfolio inclusion. c. Defend design decisions in an oral presentation, citing design principles and technical processes. d. Critically evaluate peer work and respond constructively to critique.	a. Independent work sessions with regular instructor consultation. b. Mounting and portfolio preparation workshop. c. Formal oral defense/reporting of final lettering project. d. Class-wide final critique with structured peer and instructor evaluation. e. Submission of a process documentation folder showcasing development from concept to final output.	a. Final lettering project graded with rubric (design + color integration) b. Oral defense explaining design process and choices. c. Submission of a complete project portfolio. d. Peer evaluation of final works.	
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FINAL EXAMINATION**Total No. of Hours : 54****8 COURSE REQUIREMENTS AND COURSE POLICIES**

Each student is required to:

COURSE REQUIREMENTS

1. submit accomplished tasks, plates, portfolio and projects;
2. prepare a comprehensive lecture and activity notebook;
3. make a presentation, and discuss an assigned topic to report and participate in class discussions; and
4. pass the major exams (midterm and final)

COURSE POLICIES

Attendance: A student will be marked late if he/she enters the class 5 minutes after start of class period. Any student who comes to class 15 minutes after the scheduled time or always 1 three consecutive meetings shall be marked absent.

Required tools and materials: A student should bring necessary tools like T-square, triangles, pencils, pens, drawing papers, and coloring materials every meeting.

Missed work or exam: Any student who missed to submit a work assignment or to take a test should consult the concerned instructor for immediate compliance

Cheating and Plagiarism: Any student who committed any form of academic dishonesty (e.g., copy-paste plagiarism) shall be given disciplinary action provided in the SKSU St Handbook

Use of Technology: Cell phones should be turned off while the session is in progress. Using laptops, notebook PCs, smart phones, and tablets shall be allowed only when needed. A sc calculator (e.g. Casio fx-991ES) shall be utilized in solving.

9 GRADING SYSTEM AND RUBRICS FOR GRADING

GRADING SYSTEM	Midterm Grade	Final Term Grade	FINAL GRADE	
	Midterm Examination Attendance/ Class Participation Quizzes/ Reporting Plates/ Portfolio Major Project <hr/> TOTAL	30% 10% 20% 30% 10% <hr/> 100%	Final Term Examination Attendance/Class Participation Quizzes/ Reporting Plates/ Portfolio Major Project <hr/> TOTAL	30% 10% 20% 30% 10% <hr/> 100%
			Midterm Grade 50% Final Term Grade 50% <hr/> TOTAL 100%	

RUBRIC FOR THE INDIVIDUAL/ GROUP LESSON PRESENTATION OF THE TOPIC

Criteria	Excellent (4 pts)	Very Good (3 pts)	Satisfactory (2 pts)	Needs Improvement (1 pt)
Content Mastery	Shows deep understanding of lettering and color concepts; explains accurately with clear examples from the course.	Mostly accurate explanation; minor errors; examples are relevant.	Basic understanding; lacks depth; examples are limited.	Inaccurate or incomplete explanation; lacks examples.
Organization & Flow	Presentation is well-structured, logical, and easy to follow; smooth transitions.	Clear structure; minor lapses in flow.	Some organization but ideas may jump or repeat.	Poor structure; ideas scattered or confusing.
Use of Visuals/ Demonstrations	Visual aids are creative, clear, accurate, and well-linked to content; lettering/color samples are neat and relevant.	Visuals are clear and mostly accurate; good connection to topic.	Visuals are present but limited or somewhat unclear.	No visuals or visuals are irrelevant/confusing.
Delivery & Engagement	Speaks confidently; engages audience; maintains eye contact; uses proper voice projection.	Mostly confident; some engagement; minor issues with voice or eye contact.	Reads often from notes; limited audience interaction.	Monotone reading; no engagement.
Teamwork (for group work)	Roles are well-distributed; smooth coordination; all members actively participate.	Most members participate; some imbalance in contribution.	Uneven participation; coordination issues.	One or few members do poor coordination.
Time Management	Fits within allotted time; covers all key points without rushing or dragging.	Minor deviations from time; all points covered.	Significant rushing or delays; some points omitted.	Poor time control; major points missing.

Scoring:

- Total Points: 24 (individual) / 28 (group with teamwork criterion)
- Final Grade Formula: $(Score + Total Points) \times 100$

10 REFERENCES

Textbooks

- Bringhurst, R. (2013). The elements of typographic style (4th ed.). Hartley & Marks.
Cheng, K. (2006). Design: Type – A primer for the graphic designer. Laurence King Publishing.
Elam, K. (2007). Typographic systems of design. Princeton Architectural Press.
Itten, J. (1970). The elements of color: A treatise on the color system of Johannes Itten based on his book the art of color. Van Nostrand Reinhold.
Samara, T. (2014). Design elements: A graphic style manual (2nd ed.). Rockport Publishers.
Wong, W. (1993). Principles of form and design. Van Nostrand Reinhold.

Online Sources

- Lettering Daily. (n.d.). Lettering tutorials. Retrieved August 11, 2025, from <https://lettering-daily.com>
San José State University. (n.d.). Art 24: Lettering fundamentals. Retrieved August 11, 2025, from <https://www.sjsu.edu>
University of Florida College of the Arts. (n.d.). Typography and design principles. Retrieved August 11, 2025, from <https://arts.ufl.edu>
OpenLab City Tech. (n.d.). Typography resources. Retrieved August 11, 2025, from <https://openlab.citytech.cuny.edu>

CHED Memorandum Orders (CMOs)

- Commission on Higher Education. (2017). CHED Memorandum Order No. 79, series of 2017: Policies, standards and guidelines for Bachelor of Technical-Vocational Teacher Education (BTVTEd). Quezon City, Philippines: CHED.
Commission on Higher Education. (2012). CHED Memorandum Order No. 20, series of 2012: General education curriculum: Holistic understandings, intellectual and civic competencies. Quezon City, Philippines: CHED.

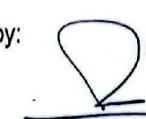
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