



*Republic of the Philippines*  
**Mountain Province State Polytechnic College**  
Bontoc, Mountain Province

# *Creative Works*

Policies & Guidelines



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## **Creative Works Policies and Guidelines**

### **VI. Rationale**

Academic promotion through NBC #461 involves an evaluation of a faculty member's contribution in each of three areas: educational qualification; experience and professional services; and professional development, achievement and honors that consist of inventions, discoveries, creative works, and research results and innovations. Since procedures and standards for evaluation of educational qualification and experience and professional services are generally well-established, the focus of this proposal is on the procedures and standards for evaluation of creative activity.

A creative work is a manifestation of creative effort created by an individual or group. Examples of creative works are literary items, musical compositions and /or arrangement, literature, painting, sculpture and other performing arts (NBC 461 Guidelines).

A creative work should be fully accepted as part of the faculty evaluation process when such work is appropriate to both faculty specialization and teaching load. Just as the primary professional contributions of a faculty member teaching media history should be expected to be in the form of published scholarship, so the primary professional contributions of a faculty member specializing in a creative area should be expected to be in one or more of the areas of creative production.

The fine arts have clearly established a precedent for the consideration of creative work as a part of the evaluation process for promotion and tenure. Exhibitions of paintings, drawings, sculptures, photographs, etc. are accepted as evidence of professional contributions in the visual arts. Musical compositions and reviews of recitals and solo performances are accepted in the field of music. Creative writing, direction and design of plays, choreography, and dance performances are likewise accepted as evidence of faculty contributions in other creative fields. The same should be true of creative work by a film or video developed by a faculty member.

Creative works have in common a degree of arbitrariness, such that it is improbable that two people would independently create the same work. At its base creative work involves two main steps--having an idea, and then turning that idea into a reality. The term is frequently used in the context of copyright.

Faculty members of the Mountain Province State Polytechnic College are creative and have been submitting their creative works; hence, there is a need to come up with policies and guidelines in evaluating creative works developed by faculty members.

### **VII. Objectives**

The main objective is to come up with policies and guidelines as basis to:

1. Objectively evaluate creative works submitted by faculty members on the part of the Creative Works Committee of the Mountain Province State Polytechnic College; and
2. Guide the faculty members on the procedures and criteria to meet in crafting their creative works.

### VIII. Types of Creative Works

Table 1 presents the different types of possible creative works that may be submitted by a faculty member for evaluation.

Table 1. Type of creative works and their description

Creative work	Description	Type of documentation accepted
1. Original Artwork	An original product of artistic or craft objects such as paintings and sculptures	Solo or curated exhibition catalogue, published reviews
2. Original Music (includes notated and/or improvised music for any medium)	An original composition or musical work for singing or playing; written or printed score of a musical composition	Performance listings, programs, published reviews, articles or awards
3. Original performed theatre performance/ production, original script for performance	Original performances/production with original script for performance	Programs from theatres, festivals or competitions, published reviews
4. Original performed choreography/production	Original ballets and other dances' composition and arrangements of movements, steps and patterns of dancers	Listings in professional or published documents such as programs, published reviews
5. Screening of original film work including documentaries	Original film or documentary produced	Catalogues from cinemas, festivals or competitions, published reviews
6. Publication of a piece of creative writing		Bibliographic citation (as per book citations above)
7. Environmental design (for architect, landscape architect, urban designer)	Designs or plans made	International awards, reviews of drawings or plans published in respected professional or academic journals
8. Performance of music, theatre, dance, film		Programs or professionally published flyers, published reviews, awards

### IX. Composition of Evaluation Committee

The composition of the **Creative Works Evaluation Committee (CWEK)** is as follows:

**Chairperson:**

Vice President for Academic Affairs

**Members:**

Executive Deans of all campuses

President of the Faculty Union

Head of the Department where the Faculty is based

Highest Ranking Faculty Member in the Campus

Faculty member who is an expert on the creative work being evaluated

An invited outside expert on the creative work being evaluated

HRMO/Administrative Assistant as Secretary

**X. Policies and Guidelines****A. Areas of Evaluation:**

1. Originality
2. Acceptability and recognition
3. Relevance and value
4. Documentation and evidence of dissemination

**B. Procedures**

1. The faculty member submits the creative work to the **CWEC** before the starts of the semester with transmittal letter indicating the area that the creative will be evaluated.
2. Supporting documents are:
  - i. Full description of the creative work
  - ii. Evidences that shall satisfy the criteria for evaluation
3. The CWEC will evaluate and issue the result of the evaluation. If the creative work passed, the committee will issue an appropriate certification establishing its value depending on the area it was evaluated. However, another letter will be issued informing the faculty if the creative work failed or lack supporting documents. In case the submitted creative works lack supporting documents, the faculty may resubmit the creative with all needed documents. In case of failure, the faculty may seek for appeal attaching justifications why the creative work should be considered or given merit.

**C. Criteria of Evaluation**

The criteria in rating a creative work are summarized in Table 1.

**Table 1. CRITERIA FOR CREATIVE WORKS**

Creative Work	Areas of Evaluation	Criteria
<p><b>1. Original Artwork</b></p> <ul style="list-style-type: none"> <li>• Description: <ul style="list-style-type: none"> <li>➤ An original product of artistic or craft objects such as decorative paintings, sculptures, drawing, art painting, ceramics and pottery.</li> <li>➤ There should be a visual impact which is a unique organization of art elements, content, &amp; execution creates a striking &amp; memorable work.</li> <li>➤ The design shows a unique creative interpretation.</li> <li>➤ The composition and design shows and effectively utilizes knowledge of the elements and principles of design, combining three or more elements and principles. The design effectively filled the entire space in painting and drawing.</li> <li>➤ The craftsmanship demonstrates a mastery of skill and a clear understanding and application of specific medium qualities. The design is beautiful and complete.</li> <li>➤ Full description of the creative work.</li> </ul> </li> </ul>	<p><b>1. Originality</b>  <b>Benchmarks which may merit originality:</b></p> <ol style="list-style-type: none"> <li>a. Presenting a major piece of new information in writing for the first time</li> <li>b. Extending, qualifying or elaborating on an existing piece of work</li> <li>c. Undertaking an original piece of work designed by someone else</li> <li>d. Developing a new product or improving an existing one</li> <li>e. Reinterpreting an existing theory, maybe in a different context</li> <li>f. Carrying out empirical work that has not been done before</li> <li>g. Synthesizing information in a new or different way</li> <li>h. Taking a particular technique and applying it in a new area</li> <li>i. Using a different methodological approach to address a problem</li> <li>j. Developing a new creative tool or technique</li> </ol> <p><b>2. Acceptability and Recognition</b>  <b>Benchmarks which may merit acceptability and Recognition</b></p> <ol style="list-style-type: none"> <li>a. Presentation— The song should be presented in any occasion with accompanying proof of presentation either of the following: <ul style="list-style-type: none"> <li>✓ A certificate of recognition</li> <li>✓ A certificate of utilization</li> <li>✓ Articles</li> </ul> </li> </ol>	<p><b>1. Painting</b></p> <ul style="list-style-type: none"> <li>• General appearance (pleasing to look at)</li> <li>• Design</li> <li>• Color (If applicable)</li> <li>• Workmanship</li> </ul> <p><b>2. Sculpture</b></p> <ul style="list-style-type: none"> <li>• general appearance</li> <li>• glazed and under glazed projects (smooth and even color, clear)</li> <li>• under fired finished projects (no brush marks, sealing is appropriate)</li> <li>• uses one of a kind finishes and designs (demonstrates uniqueness, imagination)</li> </ul> <p><b>3. Ceramics</b></p> <ul style="list-style-type: none"> <li>• overall appearance (clean, neat, and attractive)</li> <li>• molding (no visible bubbles, proper hanging device, or smooth bottom)</li> <li>• cleaning (seams not visible, no pock marks, detail not removed)</li> <li>• painting (smooth, special techniques used are appropriate and well done)</li> <li>• chalking (enhances features of article) applied in sufficient amount</li> <li>• glazing (evenly applied)</li> <li>• creativity</li> </ul> <p><b>4. Drawing</b></p> <ul style="list-style-type: none"> <li>• Design &amp; Creative Elements</li> </ul>

	<ul style="list-style-type: none"> <li>✓ Awards (If any)</li> <li>b. Solo or curated exhibition catalogue</li> <li>c. Published reviews</li> </ul> <p><b>3. Relevance and value</b> Type of documentation could be either of the following:</p> <ul style="list-style-type: none"> <li>✓ Full description of the creative work</li> <li>✓ Evidences that shall satisfy relevance and value of the creative work</li> </ul> <p><b>4. Documentation and Evidence of Dissemination</b> Type of documentation could be either of the following:</p> <ul style="list-style-type: none"> <li>✓ Pictures during exhibition</li> <li>✓ Videos during the exhibition</li> <li>✓ A copy of program where the product was exhibited</li> <li>✓ Published reviews</li> </ul>	<ul style="list-style-type: none"> <li>• Technique</li> <li>• Integration of technique, expression, and organization</li> <li>• Craftsmanship</li> </ul>
<p><b>2. Original music</b> (includes notated and/or improvised music for any medium)</p> <ul style="list-style-type: none"> <li>• Description</li> <li>➤ Original composition or musical work for singing or playing</li> <li>➤ Written or printed score of a musical composition</li> <li>➤ Written in a popular or new song genre, or a fusion thereof, in any form or structure</li> <li>➤ Lyrics may be in Tagalog or Taglish; English, or in indigenous dialect</li> <li>➤ Full description of the song</li> </ul>	<p><b>1. Originality</b> <b>Benchmarks which may merit originality:</b></p> <ul style="list-style-type: none"> <li>a. Presenting a major piece of new information in writing for the first time</li> <li>b. Undertaking an original piece of work designed by someone else</li> <li>c. Developing a new product or improving an existing one</li> <li>d. Reinterpreting an existing theory, maybe in a different context</li> <li>e. Carrying out empirical work that has not been done before</li> <li>f. Synthesizing information in a new or different way</li> </ul>	<p><b>1. Choral arrangement</b></p> <ul style="list-style-type: none"> <li>• <b>Musicality, Artistry and Creativity</b> <ul style="list-style-type: none"> <li>✓ Concept</li> <li>✓ fresh sound arrangement</li> <li>✓ applied songwriting style</li> <li>✓ technique</li> <li>✓ skill</li> </ul> </li> <li>• <b>Lyrics and Content</b> <ul style="list-style-type: none"> <li>✓ Accordance with the theme</li> <li>✓ construction of words</li> <li>✓ appeal of words used</li> <li>✓ coherent</li> <li>✓ ingenuity</li> <li>✓ effectiveness</li> </ul> </li> </ul>

	<p>g. Taking a particular technique and applying it in a new area</p> <p>h. Providing new interpretation using known information</p> <p>i. Adding to knowledge in a way that has not previously been done before</p> <p><b>2. Acceptability and Recognition</b>  <b>Benchmarks which may merit acceptability:</b></p> <p>a. <b>Melody:</b> A good melody has a definite high place near its conclusion so that there is a sense of climax and resolution.</p> <p>b. <b>Harmony</b>—Harmony should support the melody and play a subservient role.</p> <p>c. <b>Rhythm</b>—the rhythm of a song has much to do with the overall integrity of the piece. A subtle rhythm or sense of pulsation with a balance of regular accent patterns and occasional syncopation for variety and interest is acceptable. The rhythm must not overtake the melody, harmony, message, or overall flow of a song. Musical compositions with excessive repetition of a melodic phrase, harmonic pattern, rhythmic pattern, or any combination of these three are accepted. Music with continuous syncopation, dominant beat, highly accented backbeat, and/or break beat are also acceptable.</p> <p><b>Benchmarks which may merit Recognition:</b></p> <p>a. <b>Presentation</b>— The song should be presented in any occasion with accompanying proof of presentation either of the following:</p>	<p>✓ message</p> <p><b>2. Song Composition</b></p> <ul style="list-style-type: none"> <li>• <b>Melody</b> Should be convincingly complete and imaginative with the following criteria: <ul style="list-style-type: none"> <li>✓ Continuity and coherence in melody, as well as pitch, tone, tension and style</li> <li>✓ Melodic structure, relationship of lyrics to the melody, chordal progression and other technical aspect</li> <li>✓ Contains imaginative aspects that is aesthetically effective</li> </ul> </li> <li>• <b>Originality and Creativity</b> <ul style="list-style-type: none"> <li>✓ applied songwriting style that involves some original aspects or manipulations of imaginative musical ideas)</li> <li>✓ technique (includes some interesting musical ideas)</li> <li>✓ skill (strong aesthetic appeal and pleasant and effective general impression)</li> </ul> </li> <li>• <b>Lyrics and Content</b> Presents at least one complete musical idea with the following criteria: <ul style="list-style-type: none"> <li>✓ Accordance with the theme</li> <li>✓ construction of words</li> <li>✓ appeal of words used</li> <li>✓ coherent (with a clear beginning, middle and end)</li> </ul> </li> </ul>
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	<ul style="list-style-type: none"> <li>✓ A certificate of copyright if the song is copyrighted</li> <li>✓ A certificate of recognition</li> <li>✓ A certificate of utilization</li> <li>✓ Performance listings</li> <li>✓ Articles</li> <li>✓ Awards</li> </ul> <p><b>3. Relevance and Value</b> Type of documentation could be either of the following:</p> <ul style="list-style-type: none"> <li>✓ Full description of the creative work</li> <li>✓ Evidences that shall satisfy relevance and value of the creative work</li> </ul> <p><b>4. Documentation and evidence of dissemination</b> Type of documentation could be either of the following:</p> <ul style="list-style-type: none"> <li>✓ Pictures during presentation</li> <li>✓ Videos during the presentation</li> <li>✓ A copy of program where the song was performed</li> <li>✓ Published reviews</li> </ul> <p><b>NOTE:</b> pictures and videos should be taken during performances</p>	<ul style="list-style-type: none"> <li>✓ ingenuity</li> <li>✓ effectiveness (uses musical elements to organize musical ideas or forms)</li> <li>✓ message</li> </ul> <p><b>Musical elements:</b></p> <ul style="list-style-type: none"> <li>• range</li> <li>• dynamics</li> <li>• timbre</li> <li>• tempo</li> <li>• rhythm</li> </ul>
<p><b>3. Original performed theatre performance/production, original script for performance in radio (radio drama), short story, poetry, and novel.</b></p> <ul style="list-style-type: none"> <li>• Description: <ul style="list-style-type: none"> <li>➤ Original performances/production with original script of performance</li> </ul> </li> </ul>	<p><b>1. Originality</b> <b>Benchmarks which may merit originality:</b></p> <ol style="list-style-type: none"> <li>a. Presenting a major piece of new information in writing for the first time</li> <li>b. Extending, qualifying or elaborating on an existing piece of work</li> <li>c. Undertaking an original piece of work designed by someone else</li> </ol>	<p><b>1. Community Drama Script for Performance</b></p> <ul style="list-style-type: none"> <li>• <b>Generic aptitude</b> <ul style="list-style-type: none"> <li>✓ This criterion measures how clearly the writer/performer demonstrates familiarity with the formal conventions of his/her chosen genre. In other words, if</li> </ul> </li> </ul>

<p>on stage or on the radio</p> <ul style="list-style-type: none"> <li>➤ Script should be written either in Tagalog, English, vernacular dialect or a combination.</li> <li>➤ Original short story for performance and for classroom instruction</li> <li>➤ Original poetry open for consideration- free verse, haiku, rhyme, etc. for classroom instruction.</li> <li>➤ Full description of the creative work.</li> </ul>	<ul style="list-style-type: none"> <li>d. Developing a new product or improving an existing one</li> <li>e. Reinterpreting an existing theory, maybe in a different context</li> <li>f. Carrying out empirical work that has not been done before</li> <li>g. Synthesizing information in a new or different way</li> <li>h. Taking a particular technique and applying it in a new area</li> <li>i. Using a different methodological approach to address a problem</li> <li>j. Developing a new creative tool or technique</li> </ul> <p><b>2. Acceptability and Recognition</b>  <b>Benchmarks which may merit acceptability and Recognition</b></p> <ul style="list-style-type: none"> <li>a. <b>Presentation</b>— The script should be presented in any occasion with accompanying proof of presentation either of the following: <ul style="list-style-type: none"> <li>✓ A certificate of recognition</li> <li>✓ A certificate of utilization</li> <li>✓ Articles</li> <li>✓ Awards (If any)</li> </ul> </li> <li>b. <b>Programs</b> from theaters, festivals or competitions</li> <li>c. <b>Published reviews</b></li> </ul> <p><b>3. Relevance and value</b>  Type of documentation could be either of the following: <ul style="list-style-type: none"> <li>✓ Full description of the creative work</li> <li>✓ Evidences that shall satisfy relevance and value of the creative work</li> </ul> </p>	<p>the work is poetry, is there an awareness of sound and rhythm, the use of imagery, the purposeful breaking of lines. The criterion thus measures the craft of the piece.</p> <ul style="list-style-type: none"> <li>• <b>Originality</b> <ul style="list-style-type: none"> <li>✓ This criterion measures the originality of the piece's theme or structure. For example, if the work is fiction, are its themes stale or new, blunt or nuanced? Is the plot surprising yet satisfying, or predictable/improbable? In general, does the piece have something new to "say," or a new way of "saying" something, or both?</li> </ul> </li> <li>• <b>Professionalism</b> <ul style="list-style-type: none"> <li>✓ This criterion measures the professionalism of the piece's presentation or delivery. If the work is dramatic, then the presentation is the acting out/performance of the script. If the work is fiction, poetry, or nonfiction, then the presentation is the reading of the script for a public audience.</li> </ul> </li> </ul> <p><b>2. Short story</b></p> <ul style="list-style-type: none"> <li>• <b>Premise/ concept</b> <ul style="list-style-type: none"> <li>✓ The idea behind the story</li> </ul> </li> </ul>
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	<p><b>4. Documentation and Evidence of Dissemination</b>  Type of documentation could be either of the following:</p> <ul style="list-style-type: none"> <li>✓ Pictures during performances</li> <li>✓ Videos during the performances</li> <li>✓ A copy of program where the script was performed</li> <li>✓ Published reviews</li> </ul>	<ul style="list-style-type: none"> <li>✓ What the story is about</li> <li>• <b>Presentation</b> <ul style="list-style-type: none"> <li>✓ Standard spec short story format (12 pt. Correct font, Correct margins, etc.), as well as spelling, punctuation, grammar, and usage.</li> </ul> </li> <li>• <b>Structure/ Plot and Pacing</b>  (The framework of the story) <ul style="list-style-type: none"> <li>✓ Effective use of three-act (Beginning, Middle and End), odyssey, linear or non-linear story progression.</li> <li>✓ The actions, events, conflicts, and turning points that propel the story forward.</li> <li>✓ How the story unfolds (points for originality/unpredictability).</li> <li>✓ The timing of the action, unfolding of plot elements and character development.</li> </ul> </li> <li>• <b>Characters &amp; Dialogue</b> <ul style="list-style-type: none"> <li>✓ Personalities that is distinctive, compelling, multi-layered, and unpredictable.</li> <li>✓ A protagonist and antagonist with clear and active goals.</li> <li>✓ Voices that is natural, succinct, and unique to each character.</li> <li>✓ Use of language that effectively reveals character and moves the story forward.</li> </ul> </li> <li>• <b>Theme</b></li> </ul>
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		<ul style="list-style-type: none"> <li>✓ The underlying message of the story as revealed through plot, dialogue, and visual elements.</li> <li>• <b>Style/Tone</b> (Overall quality of the writing.) <ul style="list-style-type: none"> <li>✓ Tone that is appropriate to the material and narrative that is distinct, interesting, and effectively conveys the mood or “feel” of the story.</li> <li>✓ This portion is where points are awarded for exceptional stories—those that display an incredible use of vocabulary, clever ideas, mature style.</li> </ul> </li> <li>3. <b>Poetry</b> <ul style="list-style-type: none"> <li>• <b>Over - all Impact</b> <ul style="list-style-type: none"> <li>✓ The ability for the poem to etch itself into our memory.</li> </ul> </li> <li>• <b>Beauty</b> <ul style="list-style-type: none"> <li>✓ Colorful and descriptive use of language</li> </ul> </li> <li>• <b>Organization</b> <ul style="list-style-type: none"> <li>✓ Structure of how the thoughts are presented</li> </ul> </li> </ul> </li> </ul>
<b>4. Original performed choreography / production</b> <ul style="list-style-type: none"> <li>• Description: <ul style="list-style-type: none"> <li>➤ Original ballets and other dances’ composition and arrangement of movements,</li> </ul> </li> </ul>	<b>1. Originality</b> <b>Benchmarks which may merit originality:</b> <ol style="list-style-type: none"> <li>a. Presenting a major piece of new information in writing for the first time</li> <li>b. Extending, qualifying or elaborating on an existing piece of work</li> </ol>	<b>Dance</b> <ol style="list-style-type: none"> <li>1. <b>Content.</b> <ul style="list-style-type: none"> <li>• Variety of dance positions, dance movements, and/or combinations as appropriate to the specific dance.</li> <li>• Difficulty of dance movements and/or</li> </ul> </li> </ol>

<p>steps and patterns of dancers</p> <p>➤ Full description of the creative work</p>	<ul style="list-style-type: none"> <li>c. Undertaking an original piece of work designed by someone else</li> <li>d. Developing a new product or improving an existing one</li> <li>e. Reinterpreting an existing theory, maybe in a different context</li> <li>f. Carrying out empirical work that has not been done before</li> <li>g. Synthesizing information in a new or different way</li> <li>h. Taking a particular technique and applying it in a new area</li> <li>i. Using a different methodological approach to address a problem</li> <li>j. Developing a new creative tool or technique</li> </ul> <p><b>2. Acceptability and Recognition</b></p> <p><b>Benchmarks which may merit acceptability and Recognition</b></p> <ul style="list-style-type: none"> <li>a. <b>Presentation</b>— The dance should be presented in any occasion with accompanying proof of presentation either of the following: <ul style="list-style-type: none"> <li>✓ A certificate of recognition</li> <li>✓ A certificate of utilization</li> <li>✓ Articles</li> <li>✓ Awards (If any)</li> </ul> </li> <li>b. Listing in professional or published documents such as programs</li> <li>c. Published reviews</li> </ul> <p><b>3. Relevance and value</b></p> <p>Type of documentation could be either of the</p>	<p>combinations from one dance position or alignment to another.</p> <ul style="list-style-type: none"> <li>• Uniqueness or originality of dance movements and/or combinations from one dance position or alignment to another, to include presentation of dance position.</li> <li>• Continuity of dance movements and/or combinations to either interpret dance theme and music, or to demonstrate dance control. This refers to exceptional phrasing which includes spontaneous adjustments of dance pattern for irregularly phrased musical selections.</li> </ul> <p><b>2. Execution</b></p> <p>➤ Basic pattern, rhythm, timing, and initial phrasing between partners and to the selected music. For correctly phrased musical selections, phrasing may be shifted for momentary variation, but generally should be maintained throughout the specific dance.</p> <p>➤ Proper performance of footwork, hand, head, arm, and body movements through dance variations; to include balance and centering through executed movements.</p> <p>➤ Alignment, framework, and proper presentation of dance positions; to include smoothness of follow-through from movement into position; to demonstrate properly initiated lead and</p>
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	<p>following:</p> <ul style="list-style-type: none"> <li>✓ Full description of the creative work</li> <li>✓ Evidences that shall satisfy relevance and value of the creative work</li> </ul> <p><b>4. Documentation and Evidence of Dissemination</b></p> <p>Type of documentation could be either of the following:</p> <ul style="list-style-type: none"> <li>✓ Pictures during performance</li> <li>✓ Videos during the performance</li> <li>✓ Published reviews</li> </ul>	<p>follow technique from position into movement.</p> <p><b>3. Style</b></p> <ul style="list-style-type: none"> <li>➤ Artistic interpretation and choreography projected through dance movement as it relates to the selected music and the specified dance category.</li> <li>➤ Attentiveness, enthusiasm, enjoyment of the dance, and general good partnership as perceived through appropriate presentation of lead and follow roles.</li> <li>➤ Flair and accent of dance movement, generating an atmosphere and instilling a mood appropriate to the specific dance category.</li> </ul>
<p><b>5. Screening of original film work including documentaries</b></p> <ul style="list-style-type: none"> <li>• Description: <ul style="list-style-type: none"> <li>➤ Original film or documentary produced that should reflect the students' ability to use audiovisual equipment to communicate their topic's significance.</li> <li>➤ Regardless of how polished the presentation may be, the most important aspect of the documentary is its historical quality. The presentation should include primary materials but must also be an original production.</li> </ul> </li> </ul>	<p><b>1. Originality</b></p> <p><b>Benchmarks which may merit originality:</b></p> <ol style="list-style-type: none"> <li>a. Presenting a major piece of new information in writing for the first time</li> <li>b. Extending, qualifying or elaborating on an existing piece of work</li> <li>c. Undertaking an original piece of work designed by someone else</li> <li>d. Developing a new product or improving an existing one</li> <li>e. Reinterpreting an existing theory, maybe in a different context</li> <li>f. Carrying out empirical work that has not been done before</li> <li>g. Synthesizing information in a new or different way</li> <li>h. Taking a particular technique and applying</li> </ol>	<p><b>Film Documentary</b></p> <p><b>1. Historical Quality</b></p> <ul style="list-style-type: none"> <li>➤ It refers to the research, analysis, and interpretation of the topic. The documentary should be historically accurate. It should not simply recount facts but interprets and analyze them; that is, the entry should have a strong thesis or argument.</li> <li>➤ In addition, it should place the topic into historical context—the intellectual, physical, social, and cultural setting.</li> <li>➤ It should reflect historical perspective—the causes and consequences of an event.</li> </ul> <p><b>2. Clarity of Presentation</b></p> <ul style="list-style-type: none"> <li>➤ This relates to the production quality:</li> </ul>

<p>➤ Full description of the creative work</p>	<p>it in a new area</p> <ul style="list-style-type: none"> <li>i. Using a different methodological approach to address a problem</li> <li>j. Developing a new creative tool or technique</li> </ul> <p><b>2. Acceptability and Recognition</b>  <b>Benchmarks which may merit acceptability and Recognition</b></p> <ul style="list-style-type: none"> <li>a. <b>Presentation</b>— The song should be presented in any occasion with accompanying proof of presentation either of the following: <ul style="list-style-type: none"> <li>✓ A certificate of recognition</li> <li>✓ A certificate of utilization</li> <li>✓ Articles</li> <li>✓ Awards (If any)</li> </ul> </li> <li>b. <b>Catalogues</b> from cinemas, festivals or competitions</li> <li>c. <b>Published reviews</b></li> </ul> <p><b>3. Relevance and value</b>  Type of documentation could be either of the following: <ul style="list-style-type: none"> <li>✓ Full description of the creative work</li> <li>✓ Evidences that shall satisfy relevance and value of the creative work</li> </ul> </p> <p><b>4. Documentation and Evidence of Dissemination</b>  Type of documentation could be either of the following: <ul style="list-style-type: none"> <li>✓ Film documentary CD</li> <li>✓ A copy of program where the film was</li> </ul> </p>	<p>the creativity and clarity of the script, the use of visual images, the use of music and other sounds, and the mastery of technical skills.</p>
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	<p>shown</p> <p>✓ Published reviews</p>	
<p><b>6. Publication of a piece of creative writing</b></p> <ul style="list-style-type: none"> <li>• <b>Description</b> <ul style="list-style-type: none"> <li>➤ Full description of the creative work</li> </ul> </li> </ul>	<p><b>1. Originality</b></p> <p><b>Benchmarks which may merit originality:</b></p> <ol style="list-style-type: none"> <li>a. Presenting a major piece of new information in writing for the first time</li> <li>b. Extending, qualifying or elaborating on an existing piece of work</li> <li>c. Undertaking an original piece of work designed by someone else</li> <li>d. Developing a new product or improving an existing one</li> <li>e. Reinterpreting an existing theory, maybe in a different context</li> <li>f. Carrying out empirical work that has not been done before</li> <li>g. Synthesizing information in a new or different way</li> <li>h. Taking a particular technique and applying it in a new area</li> <li>i. Using a different methodological approach to address a problem</li> <li>j. Developing a new creative tool or technique</li> </ol> <p><b>2. Acceptability and Recognition</b></p> <p><b>Benchmarks which may merit acceptability and Recognition</b></p> <ol style="list-style-type: none"> <li>a. <b>Presentation</b>— The research/creative writing should be presented in any occasion with accompanying proof of presentation either of the following:</li> </ol>	<ul style="list-style-type: none"> <li>➤ must be credible, significant to the university or college, and be ongoing and current</li> <li>➤ must enhance faculty expertise in their discipline</li> <li>➤ must enhance faculty expertise in their discipline</li> <li>➤ must make a contribution to the faculty member's discipline</li> <li>➤ published</li> <li>➤ results in lectures, presentations, etc.</li> <li>➤ must have evidence of originality of work</li> <li>➤ must be clear and complete</li> </ul>

	<ul style="list-style-type: none"> <li>✓ A certificate of recognition</li> <li>✓ A certificate of utilization</li> <li>✓ Articles</li> <li>✓ Awards (If any)</li> </ul> <p><b>b. Bibliographic citation</b></p> <p><b>c. Published reviews</b></p> <p><b>3. Relevance and value</b>  Type of documentation could be either of the following:</p> <ul style="list-style-type: none"> <li>✓ Full description of the creative work</li> <li>✓ Evidences that shall satisfy relevance and value of the creative work</li> </ul> <p><b>4. Documentation and Evidence of Dissemination</b>  Type of documentation could be either of the following:</p> <ul style="list-style-type: none"> <li>✓ Pictures during presentation</li> <li>✓ A copy of program where the product was exhibited</li> <li>✓ Published reviews</li> </ul>	
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The following are the forms to be used by the evaluators in assessing the creative works per type of creative work submitted by faculty members.

Name of the Arranger: \_\_\_\_\_

Title of the composition/arrangement: \_\_\_\_\_

**CHORAL ARRANGEMENT**

CRITERIA												
MUSICALITY, ARTISTRY AND CREATIVITY (50 points)						LYRICS AND CONTENT (50 POINTS)						
	Concept (10 points)	Fresh Sound Arrangement (10 points)	Applied Songwriting Style (10 points)	Technique (10 points)	Skill (10 points)	Accordance with the theme (10 points)	Construction of words (5 points)	Appeal of words used (5 points)	Coherent (5 points)	Ingenuity (5 points)	Effective ness (10 points)	Message (10 points)
Points												
Total												

**Musicality, Artistry, Creativity**

**POINTS**

• Concept	2	4	6	8	10
• Fresh Sound Arrangement	2	4	6	8	10
• Applied Songwriting Style	2	4	6	8	10
• Technique	2	4	6	8	10
• Skill	2	4	6	8	10

Lyrics and Content

• Accordance with the Theme	2	4	6	8	10
• Construction of Words	1	2	3	4	5
• Appeal of words used	1	2	3	4	5
• Coherent	1	2	3	4	5
• Ingenuity	1	2	3	4	5
• Effectiveness	2	4	6	8	10
• Message	2	4	6	8	10

Name of the Composer: \_\_\_\_\_

Title of the Song composition: \_\_\_\_\_

**SONG COMPOSITION**

CRITERIA												
MELODY, ORIGINALITY AND CREATIVITY (50 points)						LYRICS AND CONTENT (50 POINTS)						
	Continuity and Coherence as well as pitch, tone, tension and style (5 points)	Melodic structure, relationship of lyrics to the melody, chordal progression and other technical aspects (5 points)	Contains imaginative aspects that is aesthetically effective (5 points)	Applied songwriting style that involves some original aspects or manipulations of imaginative musical ideas (20 points)	Techniques that include some interesting musical ideas (5 points)	Accordance with the theme (10 points)	Construction of words (5 points)	Appeal of words used (5 points)	Coherent (5 points)	Ingenuity (5 points)	Effectiveness (10 points)	Message (10 points)
Points												
Total												

**Musicality, Artistry, Creativity**

**POINTS**

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| • Continuity and Coherence as well as pitch, tone, tension and style                                       | 1 | 2 | 3 | 4 | 5 |
| • Melodic structure, relationship of lyrics to the melody, chordal progression and other technical aspects | 1 | 2 | 3 | 4 | 5 |
| • Contains imaginative aspects that is aesthetically effective   | 1 | 2 | 3 | 4 | 5 |

• Applied songwriting style that involves some original aspects or manipulations of imaginative musical ideas	2	4	6	8	10
• Techniques that include some interesting musical ideas	1	2	3	4	5

**Lyrics and Content**

• Accordance with the Theme	2	4	6	8	10
• Construction of Words	1	2	3	4	5
• Appeal of words used	1	2	3	4	5
• Coherent	1	2	3	4	5
• Ingenuity	1	2	3	4	5
• Effectiveness	2	4	6	8	10
• Message	2	4	6	8	10

Name of the Writer: \_\_\_\_\_

Title of the composition/arrangement: \_\_\_\_\_

**THEATER PERFORMANCE, SCRIPT, SHORT STORY, POETRY, AND NOVEL**

CRITERIA FOR DRAMATIC SCRIPT						
GENERAL APTITUDE			ORIGINALITY			PROFESSIONALISM
	Measures how clearly the writer demonstrates familiarity with the formal conventions of drama as a chosen genre. (20 points)	Awareness of sound and rhythm, the use of imagery, the purposeful breaking of lines (10 points)	Stale (out-of-date), new, blunt (direct, frank), or nuanced themes (5 points)	Surprising, predictable and improbable plot (20 points)	The piece has something to say or a new way of saying something or both. (40 points)	Presentation is the acting out/performance of the script. (5 points)
Points						
Total						

**General Aptitude**

- Measures how clearly the writer demonstrates familiarity with the formal conventions of drama as a chosen genre.
- Awareness of sound and rhythm, the use of imagery, the purposeful breaking of lines
- Stale (out-of-date), new, blunt (direct, frank), or nuanced themes

**Originality**

- Surprising, predictable and improbable plot
- The piece has something to say or a new way of saying something or both.

**Professionalism**

- Presentation is the acting out/performance of the script.
- Message

**POINTS**

5	7	10	15	20
2	4	6	8	10
1	2	3	4	5
5	7	10	15	20
10	20	30	35	40
1	2	3	4	5
2	4	6	8	10

Name of the Writer: \_\_\_\_\_

Title of the Short Story: \_\_\_\_\_

# SHORT STORY WRITING

CRITERIA													
PREMISE/CONCEPT			PRESENT ATION	STRUCTURE PLOT AND PLACING				CHARACTER AND DIALOGUE				THEME	STYLE AND TONE
	Idea behind the story (10 points)	What the story is all about (10 points)	Standard spec story format, as well as spelling, punctuatio n, and usage) (10 points)	Effective use of the three- act story progressi on (5 points)	Actions, events, conflicts and turning points propel the story forward (5 points)	How the story unfold (5 points )	The timing of the action, unfolding of plot elements and character develope d (5 points)	Distinctive , compellin g, multi- layered and unpredicta ble personaliti es (5 points)	With clear and active goals for the protago nist and the antago nist (5 points)	Natural, succinct, and unique voices of the characters (5 points)	Correct usage of language that reveals the character and moves the story forward (5 points)	Clear underlying message of the story as revealed through plot, dialogue and visual element (20 points)	Overall quality of the writing (appropriate tone) (10 points)
Points													
Total													

## Musicality, Artistry, Creativity

## POINTS

- Idea behind the story 2 4 6 8 10
- What the story is all about 2 4 6 8 10

**Presentation**

- Standard spec story format,

2      4      6      8      10

**Structure, Plot and Placing**

- Effective use of the three-act story progression
- Actions, events, conflicts and turning points propel the story forward
- How the story unfolds
- The timing of the action, unfolding of plot elements and character developed

1      2      3      4      5  
1      2      3      4      5  
1      2      3      4      5  
1      2      3      4      5

**Character and dialogue**

- Distinctive, compelling, multi-layered and unpredictable personalities
- With clear and active goals for the protagonist and the antagonist
- Natural, succinct, and unique voices of the characters
- Correct usage of language that reveals the character and moves the story forward

1      2      3      4      5  
1      2      3      4      5  
1      2      3      4      5  
1      2      3      4      5

**Theme**

- Clear underlying message of the story as revealed through plot, dialogue and visual element

5      7      10      15      20

**Style and Tone**

- Overall quality of the writing (appropriate tone)

2      4      6      8      10

Name of the Poet: \_\_\_\_\_

Title of the poetry: \_\_\_\_\_

**POETRY**

CRITERIA			
BEAUTY		ORGANIZATION	OVER-ALL IMPACT
	Colorful and descriptive use of the language (25 points)	Structure of how the thoughts are presented (25 points)	The ability for the poem to etch itself into our memory (50 points)
Points			
Total			

**Beauty**

**POINTS**

- |  |   |    |    |    |    |
|--|---|----|----|----|----|
| • Colorful and descriptive use of the language | 5 | 10 | 15 | 20 | 25 |
|--|---|----|----|----|----|

**Organization**

- |   |   |    |    |    |    |
|---|---|----|----|----|----|
| • Structure of how the thoughts are presented | 5 | 10 | 15 | 20 | 25 |
|---|---|----|----|----|----|

**Over-all Impact**

- |   |    |    |    |    |    |
|---|----|----|----|----|----|
| • The ability for the poem to etch itself into our memory | 10 | 20 | 30 | 40 | 50 |
|---|----|----|----|----|----|

Name of the Choreographer: \_\_\_\_\_

Title of the Dance: \_\_\_\_\_

**ORIGINAL PERFORMED CHOREOGRAPHY/PRODUCTION**

CRITERIA										
CONTENT (30 points)					EXECUTION (20 points)			STYLE (50 points)		
	Appropriate dance position and movements (5 points)	Difficulty of dance movements (10 points)	Uniqueness or originality of dance movements (10 points)	Continuity of dance movements to interpret theme and music. (5 points)	Basic pattern, rhythm, timing and initial phrasing between partners to the selected music (5 points)	Proper performance of body movements (10 points)	Alignment, framework, and proper presentation of dance positions. (5 points)	Artistic interpretation and choreography (30 points)	Good partnership as perceived through appropriate presentation (10 points)	Flair and accent of dance movement (10 points)
Points										
Total										

**Content**

**POINTS**

• Appropriate dance position and movements	1	2	3	4	5
• Difficulty of dance movements	2	4	6	8	10
• Uniqueness or originality of dance movements	2	4	6	8	10
• Continuity of dance movements to interpret theme and music.	1	2	3	4	5

**Execution**

- Basic pattern, rhythm, timing and initial phrasing between partners to the selected music
- Proper performance of body movements
- Alignment, framework, and proper presentation of dance positions.

1	2	3	4	5
5	7	10	15	20
1	2	3	4	5

**Style**

- Artistic interpretation and choreography
- Good partnership as perceived through appropriate presentation
- Flair and accent of dance movement

5	15	20	25	30
2	4	6	8	10
2	4	6	8	10

Name: \_\_\_\_\_

Title of the Film Documentary: \_\_\_\_\_

**ORIGINAL FILM DOCUMENTARY**

CRITERIA							
Historical Quality (40 points)				Clarity of Presentation (50 points)			
	Historically accurate with strong thesis or argument (20 points)	Accurate intellectual, physical, social and social setting (10 points)	Should reflect historical perspective (10 points)	Creativity and clarity of the script (20 points)	Clear visual images (10 points)	The use of music and other sounds (10 points)	Mastery of technical skills (10 points)
Points							
Total							

**Historical Quality**

- Historically accurate with strong thesis or argument
- Accurate intellectual, physical, social and social setting
- Should reflect historical perspective

**POINTS**

5	7	10	15	20
2	4	6	8	10
2	4	6	8	10

**Clarity of Presentation**

- Creativity and clarity of the script
- Clear visual images
- The use of music and other sounds
- Mastery of technical skills

5	7	10	15	20
2	4	6	8	10
2	4	6	8	10
2	4	6	8	10

