

BFA PROBLEM

studio experiences are of prime importance in the preparation of students for professional careers in art and design

students should have achieved significant technical mastery in at least one of the traditional or innovative techniques which are appropriate to their work

students should have developed a significant sense of what constitutes a serious design project or work of art and a relatively coherent set of ideas and goals which are embodied in their work

students should demonstrate their competency by developing a body of work for evaluation

~National Association of Schools of Art and Design

Department of Art
The University of Central Arkansas

BFA PROBLEM SYLLABUS

Department: Art
Course Number: 4600
Course Title: BFA Problem
Description: *Individual instruction in selected topics, providing an opportunity to produce a series of works that explore a creative artistic vision*
Prerequisite: 2.5 GPA Cumulative and 3.25 GPA Major
 Preceding enrollment
Text: No text required. Readings may be assigned.
Credit Hours: 6

COURSE OBJECTIVES: During this course the student will:

1. Produce a cohesive body of mature work
2. Explore the relationship of form to idea
3. Develop the relationship of materials and technique to concept
4. Define conceptual risks taken

COURSE OUTLINE AND REQUIREMENTS:

1. Completion of BFA requirements, except Art 4600 Art Internship and Art 4370 BFA Exhibit; 2.5 Cumulative GPA and a 3.25 GPA in Major; and departmental approval
2. Written proposal in the semester preceding enrollment in the BFA problem which must address specific criteria outlined in the *Proposal and Final Report Guidelines*

EVALUATION: The final grade will be based on:

1. Development of the project (statement)
2. Success in achieving the objectives of the project (progress reports)
3. Evidence of a maturing visual statement as reflected in the completed projects and presentation

Statement:	10%
Progress reports:	10%
Final project report: (completed works)	80%

Letter grade assigned as:

A = 90 – 100
B = 80 – 89
C = 70 – 79
D = 60 – 69
F = Below 60

BFA PROBLEM PROPOSAL AND FINAL REPORT GUIDELINES

A. PROPOSAL CONTENT. The proposal should be a typewritten document based on the following outline of content.

1. The statement of the Problem. State the expected direction of your work and what is intended to be accomplished in the way of content, technical exploration and cohesion. The focus of the problem on a stated goal will give a stronger direction and cohesion to the proposed body of work. The problem or series of works should be limited enough in scope to make realization possible.

- a. The problem should be reasonable and within the ability of the student to perform and the art department to support;
- b. The problem should be consistent with known modes of expression and technically feasible. Exploration of new media and techniques is encouraged where some degree of success is likely or where failure is to be viewed as a positive contribution to the student's learning experience;
- c. The problem should be worded in such a way that the results can be evaluated by others in terms of the problem statement; and
- d. The problem should be stated in the simplest possible terms.

2. The Significance of the Problem. Point out how the solution to the problem will incorporate and/or influence artistic theory or practice. This should include known general art theories and practices as well as those specific to the student's proposed medium or media. Understanding of the problem's implications and applications will give to the proposal a sense of purpose and urgency and promote justification of its worth. Avoid expenditure of effort on trivial or superficial ideas.

3. Assumptions and Limitations. It is important to list any assumptions concerning ability to carry out the problem. These should include not only the limitations of the student's ability, but also requirements of the department with respect to facilities, technical advice and general sponsorship.

4. Resume of Related Work. Briefly summarize previous work and writings related to the problem. Note the following elements:

- a. Cite work of a contemporary or historical nature that is closely related to the problem;
- b. Review technical applications similar to those expected to be employed in the problem; and
- c. Describe how the proposed work may differ from that done previously by other artists.

5. Proposed Problem Procedures. Explain here exactly how the proposal is intended to be carried out. Include an estimate of materials needed in type and quantity. Suggest sources of unusual materials and how they are expected to be acquired. If the project involves constituencies other than the artist, describe their relationships to the problem. This section of the problem proposal is not intended to limit the student's ability to explore beyond the problem statement. On the contrary, it is meant to be an assessment of material and conceptual needs that will form the support basis for the problem's exploration.

6. Time Schedule. A tentative schedule should be prepared. Divide the proposal into parts, by works to be completed or other appropriate means, and assign target dates for completion of each part. Three progress reports will be required during the term of the problem. These reports should be included in the time

schedule. Since the BFA Problem is designed to be completed in one semester, some regular flow of work is necessary in order to affect a timely completion.

B. PROGRESS REPORTS AND FACULTY CRITIQUES

1. Based on faculty evaluation three written reports may be required. These are to be typewritten statements or approximately one page each outlining the student's progress. Reports are submitted according to the time schedule of the problem, usually in conjunction with scheduled critique sessions. No special writing format is required. Correct grammatical style is expected.

2. Critiques, both individual and group, may be required by the art faculty or problem advisor at appropriate junctures of the problem. The number and frequency of critiques will depend on the nature of the problem.

C. FINAL PROBLEM REPORT. The problem report should conform to the following outline and sequence of topics:

1. Preliminary Section or Front Matter
 - a. Title Page
 - b. List of Tables (if any)
 - c. List of Figures and Diagrams (if any)
 - d. List of Illustrations (slides)
2. Main Body of the Report
 - a. Introduction, to include a brief statement of the problem, its significance, purpose, assumptions and limitations, and definitions unique to the problem (if any)
 - b. Brief review of related literature or analysis of previous work and how it influenced the problem
 - c. Techniques and media used, to include unique procedures, specialized materials (if any), and problems encountered in the working process
 - d. Referring to pieces completed, describe how the finished work related to the problem statement in terms of design, technique, or content
 - e. Summary and Conclusions – describe the principle outcomes of the problem and how the conclusions relate to the problem statement. Give recommendations (if any) for further work and what the future direction of that work may take

D. REFERENCE SECTION

1. One-Page Artists Statement of Philosophy—should be about art and the student's own expression of how their work addresses important content issues for contemporary art
2. Plastic Slide Slip or Disc of 20 images - Slides must be correctly photographed, masked mounted and labeled. Images on disc must be correctly photographed, formatted as jpegs or PDF's and placed in a single file, each image should be between 250 and 400 dpi, and correctly labeled with text appearing next to each image or on a separate slide identification sheet. Be sure to test the amount of time the file takes to open as not to be cumbersome for quick viewing.

**APPLICATION FOR THE BFA PROBLEM PROPOSAL SHOULD
BE COMPLETED PRIOR TO THE SEMESTER
OF ENROLLMENT. DEPARTMENTAL APPROVAL IS REQUIRED OF ALL
BFA PROBLEM PROPOSALS.**

FOR ADDITIONAL INFORMATION TELEPHONE (501) 450-3113