

# DIRECTED STUDY IN ART

*Opportunities should be available to develop the tools and techniques of scholarship*  
National Association of Schools of Art and Design

**Department of Art**  
**The University of Central Arkansas**

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## DIRECTED STUDY SYLLABUS

Department: Art  
Course Number: 4102, 4202, 4302  
Course Title: Directed Study  
Description: *Advanced study and research beyond available courses*  
Prerequisite: Departmental Approval  
Text: No text required. Readings may be assigned.  
Credit Hours: 1, 2, or 3

COURSE OBJECTIVES: Students who successfully complete this course will be able to:

1. initiate a problem and establish procedures for studying the problem;
2. discuss a defined problem as it relates to the field of art;
3. list techniques of self analysis and criticism as applied to defined problems;
4. describe methods of adjusting study objectives to accommodate new discoveries;
5. describe the roles of creative concept and critical judgment when applied to a set of predetermined performance objectives.

COURSE OUTLINE:

- I. Initiate the problem
  - A. Establish objectives, discuss procedures, assign related readings, set regular conference schedule;
  - B. Background the problem
- II. Activities as defined by the student in consultation with the instructor
  - A. Execute proposed procedures (as established by the student)
  - B. Adjust study to accommodate new discoveries
- III. Analysis and direction
  - A. Techniques of self analysis and criticism
  - B. Techniques of constructive procedural adjustments
- IV. Continuation of study of redefined problem
  - A. Execute amended procedures (as established by the student)
  - B. Bring study to a conclusion

COURSE REQUIREMENTS: 30% - Midterm Report or Critique  
30% - Final Report or Critique  
30% - Portfolio or Thesis  
10% - Bibliography

**REPORT OR CRITIQUE:** For scholarly-oriented problems, this is a summary of study conducted and a self evaluation of the progress made. The report format should follow objectives defined in the original problem, should cite relevant readings in support of the study, and should be in correct writing style. For studio-oriented problems, the report should describe the body of work completed and how it relates to the study objectives. It should also cite relevant references and be in good writing style.

**PORTFOLIO AND THESIS:** For scholarly-oriented study, a thesis is required to summarize the content of the study and explain the outcomes and their relevancy to the field. For studio-oriented study, the portfolio is evaluated on the basis of its solutions to the stated problem.

**BIBLIOGRAPHY:** A detailed bibliography in correct bibliographic form is required for both scholarly and student oriented study.

# DIRECTED STUDY IN ART 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 in the problem the expected direction of your work and what is intended to be accomplished in the way of content, technical exploration, etc. The problem or series of works, in the case of specific pieces, should be limited enough in scope to make realization possible. The focus of the problem on a stated goal gives stronger direction to the work.

- 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 influence artistic theory or practice. 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. Three written reports are 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. Good 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; and
  - 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 Slip of 20 slides—correctly photographed, masked, mounted and labeled.

APPLICATION FOR DIRECTED STUDY SHOULD BE COMPLETED PRIOR TO THE SEMESTER OF ENROLLMENT. DEPARTMENTAL APPROVAL IS REQUIRED OF ALL INDIVIDUAL STUDY PROJECTS.

FOR ADDITIONAL INFORMATION TELEPHONE (501) 450-3113.