



# Graduate Seminar

Fort Hays State University  
College of Visual & Performing Arts  
Brittany Gorelick | Assistant Professor of Printmaking

## 1. COURSE INFORMATION

1.1. Credit Hours	Variable Credit Hours
1.2. Semester and Year	Fall 2024
1.3. Location of Class	Schmidt Center for Art & Design   Room 102 or Remote
1.5. Class Time	Variable
1.6. Final Exam Date	TBD

## 2. INSTRUCTOR INFORMATION

### 2.1. Instructor Contact Information

- **Office:** Room 111 (Across from the printshop)
- **Office Hours:** By appointment only. Book appointments on [calendly.com/bagorelick](https://calendly.com/bagorelick) →
- **Email Address:** [bagorelick@fhsu.edu](mailto:bagorelick@fhsu.edu)  
I will respond to emails within 48 hours, sometimes I will respond to your email in person the next class period instead
- **Office Phone Number:** 785-628-4610



## 4. COURSE DESCRIPTION

This seminar supports study and production in print media for graduate students with a range of experiences with print and media technologies. Conceptual development is stressed through regular studio visits, and critiques.

This is a variable-credit hour course, so the specific amount of work I expect from you is directly dependent on the number of credit hours for which you are enrolled. The standard is 3 credit hours, for which I expect 3 finished significant pieces of work that relate to your ongoing creative interests. For 2 credit hours, I expect 2 finished significant pieces of work. For 6 credit hours, I expect at least 6 finished significant pieces of work OR work that has the equivalent investment (more layers, installations with multiple components, etc). The number of finished works you will show at each critique will vary based on your credit hours. This is a self directed class, which means it is up to you to set your own in-progress



deadlines and to make sure that you are showing enough work at each critique and that it is of high enough quality to satisfy course expectations.

In addition to your studio practice and critiques, you will read excerpts from the edited collection of essays *Perspectives on Contemporary Printmaking* [Edited by Ruth Pelzer-Montada]. Available free through ProQuest:

<https://ebookcentral.proquest.com/lib/fhsu/detail.action?pq-origsite=primo&docID=6371091>

[https://www.amazon.com/Perspectives-contemporary-printmaking-Critical-writing/dp/1526125757/ref=sr\\_1\\_1?crd=3U6AKNCG9VAJ2&keywords=perspectives+on+contemporary+printmaking&qid=1692748351&s=books&prefix=perspectives+on+contemporary+printmaking%2Cstripbook](https://www.amazon.com/Perspectives-contemporary-printmaking-Critical-writing/dp/1526125757/ref=sr_1_1?crd=3U6AKNCG9VAJ2&keywords=perspectives+on+contemporary+printmaking&qid=1692748351&s=books&prefix=perspectives+on+contemporary+printmaking%2Cstripbook)

You will also turn in an artist's statement and digital portfolio of all work made over the course of the semester at the end of finals week.

## 5. COURSE LEARNING OUTCOMES

- Develop a deeper understanding of print media theory and practice
- Experiment with new themes and forms in print media, digital media, and/or installation art
- Build aesthetic, critical, and verbal skills through the creation and critique of new artwork
- Engage in an interdisciplinary, collaborative learning environment
- Create (variable number, based on credit hours) finished, original pieces over the course of the semester

## 6. COURSE POLICIES, ATTENDANCE AND EXPECTATIONS

This seminar hopes to balance an open, experimental approach to creating printed artworks and an advanced discussion of contemporary art practice. This structure demands that everyone – students and instructor alike – be exceptionally cooperative, respectful, good-humored, and well-prepared while also willing to take intellectual and creative risks. Students are expected to make a serious, sustained commitment to individual research, discussion, and production over the course of the entire semester.

Concept and content are stressed in this course, but a rigorous practice of making will be expected of all students because execution inevitably changes conception. Your artworks made during the semester should relate to your ongoing studio practice. There



is limited time for demonstrations in specific printmaking technologies, so students will need to supplement this in-class instruction with self-teaching at their own pace, outside of class hours.

## **7. COURSE SCHEDULE ON SEPARATE SHEET**

*This schedule is tentative and might change during the semester depending on how the course evolves. The content is subject to change depending on students' interest and progress. Students will be notified of the changes through announcements either in the class or at the Blackboard course site. If time is mentioned in the course, it refers to the Central Time Zone.*

## **8. ASSESSMENT METHODS AND GRADING SCALE**

There are 500 points for this course. The grade you earn for this course depends on the total number of points you earn throughout the semester. The assessment methods and grading scale are as follows:



<b>Assessment Methods</b>	<b>Points</b>	<b>Percentage</b>
<b>Verbal Participation/Discussion</b> <b>Given the structure of the seminar, active participation in class discussions and workshop days is vital. Students must arrive prepared and willing to help less-experienced peers. Those who share their thoughts and talents generously, respectfully, and frequently will earn a top grade in the course.</b>	125	25%
<b>Artist Presentation/Digital Portfolio/Artist Statement</b> <b>Professional practices are increasingly important for graduate students. You will turn in a short artist statement and digital portfolio of all work made for this class.</b>	125	25%
<b>Creative Projects: 75%</b> <b>All students will complete 1-9 artworks over the course of the semester. Projects should represent mature, thoughtful work that is conceptually and aesthetically relevant to the field, but the form is open and may or may not represent a theme or technology covered in class. There will not be time in class to work on these.</b>	250	50%
<b>Total Points</b>		<b>100%</b>

- = A (90% and above)
- = B (80%–89%)
- = C (70%–79%)
- = D (60%–69%)
- = U (below 60%)

- A Exceptional achievement in conceptual and aesthetic development and technical expertise.
- B Extensive achievement in resolved conceptual and aesthetic projects, solid technique.
- C Acceptable achievement and satisfactory projects that fulfill the assignments.



- D Minimal achievement, attempted but incomplete work, below average in meeting basic operations.
- F Inadequate achievement necessitating a repetition of the course to secure credit. Incomplete work, poor participation and/or attendance. Student will not receive credit for the course.
- Final Project: Artist Statement and Digital Portfolio
- If you are unsatisfied with your grade for any given project, consult with your instructor regarding improvements or extra credit towards the project grade.

## 9. STUDENT HELP RESOURCES

Students have access to academic services, technical support and student services at Fort Hays State University. You can find the resources online at [FHSU Blackboard Student Tutorials](#)

Mental Health Counseling Services are completely free to students. Please visit Health and Wellness Services in the Fischli-Wills Center for Student Success, Room 301, 785-628-4401

Special Learning Conditions/Accommodations:

Fort Hays State University, in accordance with The Americans With Disabilities Act, provides assistance and resources for students with disabilities. The Student Accessibility Services office is located within Health and Wellness Services in the Fischli-Wills Center for Student Success, Room 301, 785-628-4401. This is the appropriate office for students, faculty or staff to contact to verify and notify the University of a student's documented disability. After verification of a documented disability, the Student Accessibility Services office will initiate a request for services. Students should contact the instructor within the first two weeks of class if they require special accommodations for test taking, carrying out assignments, or any other need for assistance.

For more information, you can contact TigerTech at 785-628-3478 or [FHSU TigerTech](#)

## 10. OPEN LAB HOURS

- Students registered in any printmaking course are allowed to use the facility outside of class times to complete assignments on time. Students will need their individual tiger IDs to access the entrance to the art building and print making



studio over the weekend. You will need to visit the art office to get your weekend and night pass.

- Students are expected to sign in and out of the printshop
- Students are required to clean up after themselves after each session
- Lab Hours are TBD and will be posted on the exterior of the Printshop.

## 11. UNIVERSITY POLICIES

11.1. [Academic Honesty](#)

11.2. [Withdrawal](#)

11.3. [Student Accessibility Services](#)

11.4. [Health and Wellness Services](#)

11.5. [Title IX Policy](#) : FHSU is committed to fostering a safe and productive learning environment. Title IX makes it clear that violence and harassment based on sex, gender, and gender identity are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. This includes all types of gender and relationship violence, sexual harassment, sexual misconduct, domestic and dating violence, and stalking. If you wish to report an incident or have questions about school policies and procedures regarding Title IX issues, please contact Amy Schaffer, University Compliance Officer and the FHSU Title IX Coordinator, at [alschaffer@fhsu.edu](mailto:alschaffer@fhsu.edu) or (785) 628-4175. The Compliance Officer can help connect you to campus and outside resources, discuss all of your reporting options, and assist with any concerns you may have.

11.6. [Career Services](#)

11.7. [Technology Services](#)

11.8. [Online Tutoring](#)

## 12. TEXTBOOK AND SUPPLIES

- Required Readings:  
the edited collection of essays *Perspectives on Contemporary Printmaking*  
Edited by Ruth Pelzer-Montada. Available free though ProQuest:  
<https://ebookcentral.proquest.com/lib/fhsu/detail.action?pq-origsite=primo&docID=6371091>

[https://www.amazon.com/Perspectives-contemporary-printmaking-Critical-writing/dp/1526125757/ref=sr\\_1\\_1?crd=3U6AKNCG9VAJ2&keywords=perspectives+on+contemporary+printmaking&qid=1692748351&s=books&sprefix=perspectives+on+contemporary+printmaking%2Cstripbook](https://www.amazon.com/Perspectives-contemporary-printmaking-Critical-writing/dp/1526125757/ref=sr_1_1?crd=3U6AKNCG9VAJ2&keywords=perspectives+on+contemporary+printmaking&qid=1692748351&s=books&sprefix=perspectives+on+contemporary+printmaking%2Cstripbook)

And Chromophobia:



<https://www.amazon.com/Chromophobia-Focus-Contemporary-Issues-Batchelor/dp/1861890745>

- Online Resources:  
Dick Blick, Cheap Joes, Jerry's Artarama, Amazon (General Supplies)  
Takach Press, McClains, Hanco, (Printmaking Supplies)  
Hiromi Paper (special rice paper), Black Ink (specialty papers general),  
The Morgan (handmade paper)

### 13. STUDIO SAFETY

- You must wear shoes that always cover your toes. Broken toes happen and we are using corrosive materials.
- Be familiar with any PPE that each process requires. Wear gloves at all times when handling ink.
- Avoid jewelry, lanyards, or loose clothing that can get caught in or on equipment.
- Put long hair up in the shop.
- Know where the eyewash station is in the event, you splash any chemical, solvent, or cleaner in your eyes.