



# SART\*4810 Experimental Studio III

Winter 2026

School of Fine Art and Music

Credit Weight: 0.50

Version 1.00 - December 10 2025

*The University of Guelph - Guelph Campus is located on the ancestral lands of the Attawandaron, Anishinaabe (Mississaugas, Ojibwe, Potawatomi, Odawa and Chippewa Nations), and Haudenosaunee (Mohawk, Onondaga, Cayuga, Seneca, Oneida and Tuscarora Nations) peoples; and within the treaty lands and territory of the Mississaugas of the Credit. All three campuses reside within the Dish with One Spoon wampum, an agreement between Haudenosaunee, Anishinaabeg and their allied nations to live peaceably on the lands throughout what is now known as the Great Lakes Region. This region continues to be the home of many diverse First Nations, Métis, and Inuit peoples.*

## ★ Course Details

### ★ Calendar Description

This course will consist of thematic projects that elaborate on issues and practices that are timely and significant to contemporary art. Students will be encouraged to consider various forms and media to realize their ideas in a context of critical reading, writing, class exercise and discussion. Students will continue developing their technical skills in video and sound production and are encouraged to explore such forms as collage, assemblage, the artist book and/or multiple, performance, social practice art, interventions, and other "post-studio" and experimental studio strategies.

**Pre-Requisites:** 1 of SART\*3770, SART\*4660, SART\*4670

**Restrictions:** Registration is limited to students registered in the Studio Art Major with an average of 70% in all ARTH and SART course attempts. Students are initially restricted to two SART courses per semester. For registration in additional SART classes, contact the SART Faculty Advisor.

### ★ Course Description

This split-level studio course is designed around critical and creative experimentation in expanded studio practices, particularly new media. Students will advance their

technical familiarity with digital video and audio processing software in order to expand conceptual, formal, and creative applications; as well as develop a more thorough comprehension of experimental studio methods in relation to their broader artistic practice. The semester will include a collaborative experimental screen media major project, individual mini-assignments and short essays, class visits by guest artists, and workshops.

Readings, screenings, and artist talks will provide a base for assignments and initiate class discussion, providing participants with the critical awareness for a rigorous exploration of their work in the context of a rapidly changing technological and media landscape. Works and writings produced for class will be documented and archived by students on the course blog throughout the term with images and textual descriptions.

## ★ Timetable

Classes are scheduled Monday/Wednesday, 2:30-5:20pm, in Zavitz 318 unless otherwise posted. A detailed week-by-week timetable will be available on the course blog and is subject to changes.

## ★ Final Exam

Critiques will take place throughout the semester, as noted on the course timetable. They take the place of a final exam and are mandatory. Students who would benefit from academic accommodations should connect with Student Accessibility Services (SAS) early. Once approved, SAS and the instructor will work together to make a plan.

## ☆ Learning Resources

### ★ Instructional Support Team

**Instructor:** Megan Arnold

**Email:** [marnol04@uoguelph.ca](mailto:marnol04@uoguelph.ca)

**Office:** ALEX 369

**Office Hours:** By appointment only.

**Technician:** Nathan Saliwonchuk

**Email:** [nsaliwon@uoguelph.ca](mailto:nsaliwon@uoguelph.ca)

**Office:** Zavitz 317

**Office Hours:** Monday-Thursday 9:30am-4:30pm; remote Friday 9:30am-4:30pm.

✱ Nathan provides technical assistance, health and safety advice, equipment sign-out, and printing services. He has been working in this role for over 20 years and is absolutely amazing! All questions regarding assignments, studio work, and/or conceptual ideas about projects should be directed to Megan.

## ✱ Course Blog

Course Blog (WordPress): <https://x23-2.experimentalstudio.ca/>

Students will receive links and PDFs for required readings via the blog. Assignments will be posted on the blog, but grades will be available on CourseLink.

## ✱ Lab Fee

A compulsory materials fee of \$50 will be charged for materials provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.** Items provided by this fee include specialized paper, printer ink, and other small supplies needed to produce and install projects.

## ✱ Materials

Students are expected to supply some basic tools and supplies:

- ✱ Mobile phone with camera/video capabilities
- ✱ External hard drive / solid state drive / USB for data storage (16GB minimum)
- ✱ Regular household materials (will be discussed in class)

**We will make every effort to accommodate all students with whatever tools and supplies they may have at hand.**

## ✱ Facilities

Equipment and audio recording/animation studio reservations can be booked through the area technician, Nathan Saliwonchuk ([nsaliwon@uoguelph.ca](mailto:nsaliwon@uoguelph.ca)). Weekly sign-up sheets for portable equipment and computer stations are posted outside Zavitz 318. **If you are more than 15 minutes late for a booking your reservation will be cancelled.**

**NOTE:** A Student Membership at **Ed Video Media Arts Centre** (\$45.20) is encouraged for affordable access to a wider variety of professional video and audio equipment, as well as potential off-campus exhibition and community support opportunities. **93.3**

**CFRU Radio Gryphon** also offers some media equipment to students. More information will be provided in class.

## ☆ Learning Outcomes

### ★ Course Learning Outcomes

By the end of this course, you should be able to:

- ✱ Synthesize your broader artistic practice with experimental, conceptual, and new media practices
- ✱ Practice creative risk-taking and experimental approaches in assignments, both individually and as part of a collaborative group
- ✱ Assess and apply peer and instructor feedback to iterations of artworks
- ✱ Use and apply advanced technical tools and software in the production of audio-visual works
- ✱ Analyze key differences between mainstream, alternative, and experimental media
- ✱ Identify and evaluate contemporary issues related to rapidly changing technological landscapes
- ✱ Recall and evaluate examples of historical and contemporary artworks in various artistic media, including the work of peers, in relation to the course content
- ✱ Communicate concepts and information clearly - orally, in writing, and in media including video and audio

## ☆ Teaching and Learning Activities

Some classes will take place outside of the classroom - these will be noted on the course schedule.

This is a 0.5 credit course. Each week, students are expected to spend approximately five hours outside of class on related course work.

### ★ Texts

- ✱ Hampton, Chris. "BUMP TV broadcasts 24/7 from the basement of an old Victorian — and anyone can have their own show." *CBC Arts*, 2019.
- ✱ Masayeva, Victor. Selections from "Indigenous Experimentation." *Transference, Tradition, Technology: Native New Media Exploring Visual & Digital Culture*. Walter

Phillips Gallery Editions in association with Art Gallery of Hamilton & Indigenous Media Arts Group, 2005, pp. 173-177.

- \* Loft, Steven. Selection from "Aboriginal Media Art and the Postmodern Conundrum: A Coyote Perspective." *Transference, Tradition, Technology: Native New Media Exploring Visual & Digital Culture*. Walter Phillips Gallery Editions in association with Art Gallery of Hamilton & Indigenous Media Arts Group, 2005, pp. 89-96.
- \* The Powers (Katherine Kline, Emily Pelstring, Jessica Mensch). "Some thoughts on wicker and the playpen in the shitstorm." *Self-published*, 2020, pp. 1-5.
- \* **CHOOSE ONE PAIR:** Russell, Legacy. "Reality, Televised: On The Rodney King Generation." *Black Meme: A History of the Images That Make Us*. Verso, London; New York, 2024, pp. 97-109 //AND// Neves Marques, Isadora. "How to be Responsible Irresponsibly: On Art Beyond Immediacy." *E-flux*, Issue #155, June 2025, pp.1-7.

//OR//

Paglen, Trevor. "Society of the Psyop, Part 1: UFOs and the Future of Media." *E-flux*, Issue #147, September 2024, pp. 1-8. //AND// Paglen, Trevor. "Society of the Psyop, Part II: AI, Mind Control, and Magic." *E-flux*, Issue #148, October 2024, pp. 1-16.

## ☆ Assessments

**Method of Evaluation:** You will receive regular feedback through work-in-progress critiques and through our individual/small group meetings during work periods. Assessment of your studio projects will focus on both technical and conceptual resolution; upon ambition and innovation in terms of conception and execution; and the degree to which these illustrate an engagement with the course content. Experimentation and collaboration are particularly key in this course.

Assignments are to be completed on time and all materials posted to the course blog. Group projects will be assessed individually by group member.

## ★ Assignments

### \* Artist Multiple - Oracle Deck (due Monday January 12) - 5%

Using their choice of medium, students will conceptualize and design a card for the class Oracle Deck. Students must come to class on January 12th with their design and description ready: we will format, print, trim, and package the decks during class.

### \* Experimental Screen Media Collaborative Major Project - TV Episode (due Wednesday April 1st) - 45%

In small groups, students will conceptualize, plan, produce, and edit an experimental TV show episode comprised of several interrelated short experimental video art works. Each group will be assigned a theme/concept. The aesthetic atmosphere for each component, overall structure, and individual group member roles will be decided by the group. The semester will be broken down into 3 key phases: pre-production, production, and post-production. Each phase will end with a mandatory critique, allowing for groups to apply peer feedback before handing in their final work. There will be a celebratory screening and livestream broadcast of the finished episodes after the final critique (details will be discussed in class).

- **Work-in-Progress Critique 1 (Wednesday January 28 - 10%):** Groups will present the pre-production phase of their Pilot, including ideation, writing, storyboarding, and location scouting. By this critique, groups should have a solid idea of how they want their Episode to be structured, visual and aural aesthetic(s), and a production schedule outline. One member of the group will be designated as a note-taker to record peers' critique feedback. In addition to the critique presentation, groups will submit a PDF between 6-12 pages (point-form notes and sketches/images) detailing the pre-production work they have done and their production plan.
- **Work-in-Progress Critique 2 (Wednesday February 25 - 15%):** Groups will present the production phase of their Episode, including a selection of video footage and images of any props/costumes/sets they have created (if applicable). By this critique, groups should be wrapping up production and have a post-production schedule outline. One member of the group will be designated as a note-taker to record peers' critique feedback. In addition to the critique presentation, groups will submit a PDF between 6-12 pages (point-form notes and video stills) detailing the production work they have done and their post-production plan.
- **Final Critique (Monday March 30 - 20%):** Groups will describe some of the post-production work they have done, summarize their artist statement, and screen their Episode. By this critique, groups must be finished all major editing and have a 250-word group artist statement. In addition to the critique presentation, groups will submit a PDF between 5-10 pages including their group artist statement, additional background information (full sentences), and a video still from each section of their Pilot.

✱ **CHOOSE 1 OF THESE 2 (due Monday February 2) - 10%**

**Prop:** Looking to examples provided in class or personal research for inspiration, students will transform a found object into a prop for their TV Episode. This transformation will obfuscate the original function of the object, turning it into something mysterious, magical, or absurd. Students can choose to treat the surface of the object, hack it, circuit-bend it, or apply any other number of interventions to make this transformation. They must incorporate their object into their TV Episode. For the

in-class mini-crit on February 2nd, students must bring the prop into class - so think about portability!

**Character:** Looking to examples provided in class or personal research for inspiration, students will develop a performance character or persona. This character will have some kind of backstory, an outfit or costume, and a name. This character must be incorporated as a performance-to-camera element in their TV Episode. For the in-class mini-crit on February 2nd, students may choose to either present live "in character" or bring a character sheet with photographs and written information.

**\* Essays (due Wednesday February 11 and Monday March 23) - 20%**

**2 Short Essays:** Students will submit two short essays in response to readings, screenings, guest artists, and their own artistic practice. These writings should be a reflection of the student's own thought process, feelings, and ideas in relation to the course content. Writing prompts/questions will be provided to guide students' thinking. Essays will be submitted as PDFs to the blog and each formatted as 4-page (approx. 1000 words), 12-point font, double-spaced documents with a title, date, and student's name at the top of the page.

**\* Technical Exercise - Post-Production (due Wednesday March 4) - 5%**

Each student will be provided one minute of raw footage from a camera workshop earlier in the semester. Using technical skills learned from Nathan during a workshop on Wednesday March 4th, students will chroma key, colour grade, and edit the sound of the footage to a professional standard. Students must bring still images of artworks they have created outside of this class to use as chroma key backgrounds. Students who miss the workshop will be unable to complete the assignment and must see the instructor to discuss a make-up assignment.

**\* Class Community - 15%**

Active, enthusiastic, and respectful engagement in class discussions, critiques, and Q&As with guests; preparedness for workshops and demos; utilization of work periods; communication with instructor and technician; communication and cooperation with group members for major project.

NOTE: A penalty of 5% per day will be applied to late assignments if a student does not communicate with the instructor at least 24 hours prior to the due date. Penalty-free extensions of up to 3 days will be granted under reasonable circumstances. Without arranged accommodations, assignments will not be accepted after 7 days.

## ★ Course Statements

### ★ Expectations

- ★ A reciprocal list of course expectations will be developed by the instructor and students on the first day of class and posted on the course blog.
- ★ Our class dynamic is of primary importance, and participation in the class community is essential to develop a supportive atmosphere. This practice should extend to the larger art community, both on and off campus, as students begin to participate within a broader context.

### ★ Safety

Safety is always a priority. To ensure the safety of all participants, the safety guidelines and technical procedures provided by the instructor and the technician must be followed without exception. It is the responsibility of each student to attend all orientation sessions that are provided.

### ★ Policy on Harassment and Discrimination

Any form of harassment and discrimination on the basis of race, ancestry, place of origin, ethnicity, citizenship, sex, gender identification, sexual orientation, age, marital status, family status and disability WILL NOT BE TOLERATED and will be dealt with according to university policy.

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## University Statements

### Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.



Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to make a booking at least 14 days in advance, and no later than November 1 (fall), March 1 (winter) or July 1 (summer). Similarly, new or changed accommodations for online quizzes, tests and exams must be approved at least a week ahead of time.

**For Guelph students, information can be found on the SAS website <https://www.uoguelph.ca/sas>**

**For Ridgetown students, information can be found on the Ridgetown SAS website <https://www.ridgetownc.com/services/accessibilityservices.cfm>**

## Email Communication

As per university regulations, all students are required to check their e-mail account and CourseLink regularly: e-mail is the official route of communication between the University and its students.

## When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor in writing, with your name, ID#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals <https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

## Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses <https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

## Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

## Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community-faculty, staff, and students-to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

**Undergraduate Calendar - Academic Misconduct** <https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

## Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

## Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars <https://www.uoguelph.ca/academics/calendars>

## Disclaimer

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings, changes in classroom protocols, and academic schedules. Any such changes will be announced via CourseLink and/or class email. This includes on-campus scheduling during the semester, mid-terms and final examination schedules. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

## Illness

Medical notes will not normally be required for singular instances of academic consideration, although students may be required to provide supporting documentation for multiple missed assessments or when involving a large part of a course (e.g.. final exam or major assignment).

## Covid-19 Safety Protocols

For information on current safety protocols, follow these links:

- <https://news.uoguelph.ca/return-to-campus/how-u-of-g-is-preparing-for-your-safereturn/>
- <https://news.uoguelph.ca/return-to-campus/spaces/#ClassroomSpaces>

Please note, these guidelines may be updated as required in response to evolving University, Public Health or government directives.