

CRIPPING VISUAL CULTURE  
Fall 2018 | University of Wisconsin - Madison

ART HIST 430 Topics in Visual Culture: Crippling Visual Culture  
GEN&WS 370 Topics in Gender and Disability: Crippling Visual Culture  
Instructor: Jessica A. Cooley

**FINAL PROJECT**

Student presentations: 12/4, 12/6, and 12/11

**FINAL PROJECT DUE BY 5PM ON 12/20, THURSDAY**

**DESCRIPTION:**

Repetition is essential to human understanding and creative production. It is also a vital component of disability theory and practice as something to be valued and respected. Repetition within an ableist culture might elicit shame or negative associations as intellectual and physical virtuosity – or the “getting it right or understanding completely” the first time around – is overwhelmingly celebrated and goes unquestioned as the mythological creature that it is. Because, with very few exceptions, intellectual and physical virtuosity are themselves the result of repetition, practice, and a series of failures. And yet, we may never be virtuosic. We may never be intellectual geniuses or physically exceptional. And, perhaps what we might ask is what is gained through the experience of the novice, amateur, through misunderstandings and inability?

The power of the anti-virtuosic as that we know how to practice taking risks of opening ourselves up to a profound vulnerability by asking “Could you repeat that?” “I don’t understand, can we discuss it again?” “I failed the first, second, tenth time, can I try again?” The reality is that these questions, failures, and open intellectual humility are in fact how we dig deeper. It is a way in which the presumed norms of understanding and performance of intellectualism are upended. It is a way to work *with* and not *through* ideas. Or, to put it another way, the art of asking questions and the practice of returning and repeating signals that you aren’t accepting things at face-value and that you are thinking and performing outside the proverbial “box.” So, it’s ok to forget, it’s ok to not understand, it’s ok to return as it allows us to rethink and most importantly recreate that which wasn’t necessarily already there.

Repetition also serves as a tool for self-expression. Think here of neurodiversity activist and artist Amanda Baggs’ film, *In My Language*, where she urges us to make space for her language which is one of repetition. Also think of Judith Butler’s conceptualization of gender as realized “through a stylized repetition of acts.” Or, as Heather Davis writes, repetition allows

...people [to] continually return to the things or people [or, in this case, projects that] they love... [repetition] offers a way of thinking about political structures as a source of constant revitalization. As a result, we can commit ourselves again and again while recognizing that each return is new.

- Heather Davis, “LOVE” in *Keywords for Radicals: The Contested Vocabulary of Late-Capitalist Struggle*

Or, as Jill H. Casid writes, repetition “...is also the good news as disruptive, even transformative difference and wild possibility may emerge in and through repetition.”

With this in mind, your final project will return you to one of the first three projects where you will employ the radical possibilities of repetition to substantially rethink, rework, and expand a project.

What counts as a substantial reworking of a project?

Here are some examples of what that might look like for each project:

Project 1: You could turn this into a larger research paper where you dive into the history of accessible design based on whatever building/space you initially reviewed. So, research accessible housing in the city of Madison for apartment buildings or research accessibility in museums, or student housing, etc. Then, use this information to rethink your initial suggestions of redesigns and incorporate your new research into your paper. This paper should go from the initial 2 – 4 page paper to about a 5 – 7 page paper.

Project 2: You might want to create a website for your design (I recommend using WordPress as it's free and fairly easy to navigate). You could also turn this into more of a research/history project where you look into the particular history of the object/fashion/design that you initially submitted. You might want to expand the design itself by adding more options, more designs, more applications for it, etc.

Project 3: You will want to literally expand this project both in terms of length and in terms of design. So, adding an extra few pages of panels/collage and also add more detail to your existing comic.

**IMPORTANT:** These are just suggestions. You can expand your projects in whatever way is most interesting to you. It just needs to clearly show time/effort and thoughtfulness in rethinking/reworking what you initially submitted.

### **INSTRUCTIONS:**

You will follow the original prompt and instructions for whichever project you choose. The grading rubric will also follow the original rubrics with the exception of a new category that will assess the level of revision involved. See below for new rubrics for each project.

### **IN-CLASS PRESENTATION:**

On 12/4, 12/6, and 12/11 you will present your work-in-progress to the class. **We will start class right at 2:30pm**

In a **5-7 minute presentation** you will describe your proposed project to the class and include the following information:

1. Why you chose the project that you did to revise.
2. Your initial thoughts about the ways in which you will revise the project.
3. Questions that you'd like to think with the class about.

You will need some kind of visual to show the class. Please either create a PowerPoint or a PDF with said image(s). You can also create a more expansive PowerPoint to aid with your presentation, but at the very least there needs to be one image of the project so that we can, as a class, understand your proposed project.

### **ONLINE SUBMISSION OF Presentation:**

I will combine all of the presentations into one document to help make the transitions between presentations more efficient.

1. Follow this folder path within UW Box: “*Crippling Visual Culture*” → “Final Project” → “Student Presentations”
2. Upload your project by **5pm the day before you’re scheduled to present**
3. Name your digital files with this naming convention: LAST NAME\_FIRST NAME\_Final Project Presentation\_CVC\_2018.pdf

For this assignment, were I submitting one, it would look like this:  
COOLEY\_JESSICA\_Final Project Presentation \_CVC\_2018.pdf

### **ONLINE SUBMISSION OF FINAL PROJECT:**

1. Follow this folder path within UW Box: “*Crippling Visual Culture*” → “Final Project” → “Final Projects: Due Thursday, December 20<sup>th</sup> by 5pm”
2. Upload your project by **5pm on Thursday, 12/20**
3. Name your digital files with this naming convention: LAST NAME\_FIRST NAME\_PROJECTNUMBER\_CVC\_2018.pdf

For this assignment, were I submitting one, it would look like this:  
COOLEY\_JESSICA\_PROJECT3\_CVC\_2018.pdf

**Deadline: December 20<sup>th</sup>, by 5pm.** As indicated in the syllabus, all assignments must be uploaded to the online course box by 5pm on this date.

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### **PRESENTATION SCHEDULE:**

#### **12/4: (Presentation to be uploaded to UW Box by 5pm on 12/3)**

1. Engel, Mackenzie
2. Haasl, Elena Ashley
3. Howard, Phoebe Shea
4. Lusietto, Ashley Leeanne
5. Reynolds, Mary Rose
6. Schroeder, Alexis Marie
7. Bach, Kayla
8. Hach, Alyx
9. Nadendla, Surekha
10. Weinberger, Matthew

#### **12/6: (Presentation to be uploaded to UW Box by 5pm on 12/5)**

1. Bannister, Erika
2. Bren, Brianna Jill
3. Carroll, Zawadi Elaine
4. Donohue, Jamie
5. Johnson, Fantasia
6. Kuehl, Katelyn Marie
7. Moore, Liberty Ellis
8. Shi, Yuan
9. Plutz, Nicole Elizabeth

**12/11: (Presentation to be uploaded to UW Box by 5pm on 12/5)**

1. Herman, Sarah
  2. Wilson, Hayle Jeni
  3. Samaan, Ariana Nicole
  4. Luner, Celia Beal
  5. Martinez Rodriguez, Fernanda
  6. Meyer, Nat
  7. Gabriel, Haley Rose
  8. Martin, Maxwell C
  9. Shank, Elizabeth
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**RUBRICS:**

**Project 1**

*The Politics of Space: Crippling UW-Madison*  
**Assessment and Comments**

**Student Name:**

1. The project demonstrates an understanding of how space (the built environment, architecture, and social space) is not a neutral backdrop to our lives but can include and exclude people based on ability, race, gender, sexuality, etc.. The project demonstrates this by **first**: making an argument about whom your chosen site/space was designed for? Who was the intended “audience” for this space/site based on an analysis of its access, usability, and inclusiveness (or, lack thereof)? [15 points]
2. The project demonstrates an understanding of how space (the built environment, architecture, and social space) is not a neutral backdrop to our lives but can include and exclude people based on ability, race, gender, sexuality, etc.. The project demonstrates this by **second**: proposing creative and nuanced solutions to making the site/space more accessible, usable, and inclusive. The proposed changes include more than just physical access solutions like a ramp, but also an expansive understanding possibilities that could

take the shape of activist/artistic interventions, public policy changes, or changes to an institution's structural or bureaucratic makeup. [20 points]

3. The project demonstrates intersectional analysis by considering the ways in which not just disability is excluded from the site/space, but also how disability intersects with other positionalities like race, gender, sexuality, etc.. [15 points]
4. The project directly and substantively engages with the readings, lecture, and/or class discussion/handouts. [15 points]
5. The assignment follows the instructions [5 points].
6. THE PROJECT DEMONSTRATES A SIGNIFICANT REWORKING AND EXPANSION OF THE PROJECT [30 POINTS]

**Total Points/Grade:** /100 (see course website for letter-grade conversion)

**Comments:**

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**Project 2**

*Design and Fashion: Making it Work*

**Assessment and Comments**

**Student Name:**

1. The project demonstrates an understanding of the ways in which the intersection of fashion, design, and disability is not merely about functionality or accessibility but also reflects the importance of aesthetics, style, and visibility. [25 points]
2. The project includes a brief written component that engages with the readings, lecture, and/or class discussion [20 points].
3. The work clearly shows time spent to produce an innovative, thoughtful, and creative project. That is, it will go beyond an obvious redesign of, for, example, just bedazzling a wheelchair. [20 points]
4. The assignment follows the instructions [5 points].
5. THE PROJECT DEMONSTRATES A SIGNIFICANT REWORKING AND EXPANSION OF THE PROJECT [30 POINTS]

**Total Points/Grade:** /100 (see course website for letter-grade conversion)

**Comments:**

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**Project 3**  
*Comics and Graphic Medicine*  
**Assessment and Comments**

**Student Name:**

1. The project demonstrates an understanding of the ways in which disability narratives can take shape in the medium of comics, graphic novels, and graphic medicine by engaging with visual, written, and temporal features. [25 points]
2. The project engages with speculative fiction, neurodiversity, non-apparent disability, or mental illness in a substantial way. [20 points]
3. The work clearly shows time spent to produce an innovative, thoughtful, and creative project. [20 points]
4. The assignment follows the instructions. [5 points]
5. THE PROJECT DEMONSTRATES A SIGNIFICANT REWORKING AND EXPANSION OF THE PROJECT [30 POINTS]

**Total Points/Grade:** /100 (see course website for letter-grade conversion)

**Comments:**