

 Veröffentlicht

 Ändern



Your first major assignment – a critical campus map – will require you to do what we are practicing throughout this course: join experiential and theoretical knowledge to gain insight on the world around you and the people in it. In this case, the experiential portion will be how you inhabit and perceive various spaces around campus, and the theoretical portion will be the readings from the units on *Identity* (Davis, Siebers) and *Space* (Williamson, Hamraie, Imrie, Garland Thomson).

### **Step 1: Workshop with Ryan Brazell (1/22)**

This assignment requires you to use specialized software (ESRI Story Maps), and a portion of a class period will be spent learning how to use it.

### **Step 2: Reflection (1/26 7 pm)**

Since service-learning has not yet started, there will be a prompt for [this week's reflection](#) that is designed to help you start gathering material for your critical campus map.

### **Step 3: Accessibility Analysis (1/29 by start of class)**

- Starting with the two spaces from your Reflection, make a list of 5 specific rooms and/or spaces that you use multiple times each week in different buildings, either by choice or by necessity. Make sure you have at least one space on each side of the lake (Commons doesn't count as being on a side).
- Using the color version of the campus accessibility map (*Modules > Space*), mark a wheelchair-accessible path that connects all 5 rooms/spaces on the printed copy of the map you received in class (print one if you were not there). "Accessible" in this case means using only sidewalks with curb cuts, only changing floors with an elevator, only accessing buildings through button- or motion-operated automatic doors. You will need to bring this map with your marked path (in a color other than black) to class next week for our work period.
- Finally, actually physically navigate between your spaces using those paths. Document it by taking notes and pictures and video: along the path, in the buildings, and in the rooms/spaces – try using a variety of angles and perspectives. Be creative! (But make sure you get all parts of your journey, and if you want to photograph people, ask their permission first.)
- Upload your images and any videos to your FYS Box folder by the due date.

### **Step 4: Critical Campus Story Map (2/5 by start of class)**

Using your notes and photos from your accessibility analysis, combined with your knowledge of the readings from the *Space* unit, create a map that reports your findings from the accessibility analysis and critiques accessibility and design on UR's campus.

Your finished Story Map must be published and submitted on Canvas by the due date and have:

- no less than 8 and no more than 10 sections:
  - Home: title of map and description of contents
  - 1 per space/room: both report of experience (accessibility analysis) and critique of design (supported by readings)
  - Conclusion: briefly summarizes findings, articulates unifying argument
  - Works Cited: uses the Notes-Bibliography version of [Chicago format](https://librarycat.richmond.edu/vwebv/holdingsInfo?searchId=277&recCount=25&recPointer=0&bibId=2212635) [. \(https://librarycat.richmond.edu/vwebv/holdingsInfo?searchId=277&recCount=25&recPointer=0&bibId=2212635\)](https://librarycat.richmond.edu/vwebv/holdingsInfo?searchId=277&recCount=25&recPointer=0&bibId=2212635) (Part III, Section 14)
- 1000-1250 words total, with no section having less than 125 words (Works Cited is not included in the word count)
- at least 1 image per section
- at least 2 relevant, separate citations from 3 or more of the class readings (1 must be Siebers, 1 must be Hamraie)

The Story Map will be assessed based on:

- structure and design: flow of the story overall, organization of the text for each section, use of images with both captions and alternative text to support the narrative
- ideas and evidence: thoughtful, complex, and scholarly engagement with cited texts and ideas from class discussion as they relate to lived experience, i.e., to the accessibility analysis (your finding should *not* be something like "campus should be more accessible," but rather a critique of *how* and *why* it is either accessible or not and what we can learn about the school from it)
- research: correct and responsible use of sources, format of Works Cited list
- style and grammar: writing is clear and concise, yet dynamic and detailed
- presentation: engaged participation in the in-class discussion of finished Story Map

Nach Einträgen oder Autoren suchen

Ungelesen



✓ Angemeldet

Dies ist eine benotete Diskussion: 7,5 Punkte sind möglich.

fällig am am 26. Jan um 19:00



## Reflection (Space Session 01): Saturday by 7 pm

am 22. Jan um 11:06

[Caroline Weist](#)

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Here you will post your video reflection in preparation for our next class meeting. Requirements can be found in the syllabus on page 3. Explanations of how to record video and create a transcript are on the [Reflections](#) page, and you can refer to previous weeks for examples. To add your video, just click on "Reply" directly under these instructions (not under an individual video).

Since service-learning has not yet started, here is a prompt for this week's reflection that is designed to help you start gathering material for your critical campus map:

*Part 1: Decide what the one space is on campus (aside from your room) where you feel most physically and mentally comfortable. Be specific, e.g., not "the International Center," but rather "in the alcove space across from room 230 in the International Center." If you have time, go there! Otherwise, just use your memory to comment on the following aspects of that space:*

- What is it like to be there? Include detailed information obtained with all of the senses that you have access to (sight, hearing, smell, taste, touch).
- What about the architecture makes you comfortable? Think both big and small, e.g., floor plan, dimensions of doorways and rooms, colors, aesthetic (interior design/decoration), sightlines, size and feel of furniture, signage.
- What do you think the architectural elements are trying to convey about purpose and ideals 1) on a small scale about the space itself and 2) on a larger scale about the university? For instance: Who is it most trying to welcome? Who is it (intentionally or unintentionally) keeping out? How do the architectural elements communicate that to you and what does it tell you about the assumptions and choices behind the design?
- **Tip:** For the last question, it may be helpful to consider [this short article](https://www.houzz.com/ideabooks/7867799/list/whats-the-big-idea-in-architecture-its-the-parti-pris) [↗](https://www.houzz.com/ideabooks/7867799/list/whats-the-big-idea-in-architecture-its-the-parti-pris) (<https://www.houzz.com/ideabooks/7867799/list/whats-the-big-idea-in-architecture-its-the-parti-pris>) and the concept of *parti* as defined by the Oxford Dictionary of Architecture: "Choice, means, or method. *Parti pris* means a bias or a mind made up, so in architectural criticism the *parti* is the assumption made that informs a design as well as the choice of approach when realizing the scheme."

*Part 2: Now address those same questions with the space where you feel most **uncomfortable** (but have had to visit at some point).*

← Antworten

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[Student 1](#)<https://canvas.instructure.com/courses/1503967/users/23527358>

The place on campus where I feel the most ...

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[Student 2](#)<https://canvas.instructure.com/courses/1503967/users/23527357>

The most comfortable place on campus for ...

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Nach Einträgen oder Autoren suchen

Ungelesen



✓ Angemeldet



Transcript: My most comfortable spot here on campus is group study room 1, on the first floor of Boatwright Memorial Library, and this is because of how collaborative the room does feel. They really did a good job at designing the room to make sure people knew this was a space for people to come with their groups, and it's not just for you to come by yourself and take up all a huge room to just do your calc homework. You can really tell us a collaborative space with the long table that almost takes up the whole room, with the many chairs that there are in this space, but all the chairs do have great back support with me to sit here for a few hours. Also, there's a ceiling-to-floor whiteboard so everyone has space to go do something on the board and help contribute to the group, there also is a TV where you can hook up your laptop and projected to your whole groups you guys aren't just looking at this little screen. There also whiteboard piece on all four walls that allow positivity to come out a little, because yellow is a really bright color that allows you to just get a little glimpse of positivity when you kind of just want to give up. But my most uncomfortable spot here on campus is A205, which is the Smart laboratory on the 2nd floor of Gottwald; it is so uncomfortable to me is because it has pure white lights everything has a sterile feel - it's very clinical and there's like really tall black chairs that are just hard and have no back support, especially when you're in the lab for 3 hours, it really does get super uncomfortable. I love doing research but sitting there for three hours when everything is so white and clinical it really does get tiring but it is a laboratory in all the elements of it to give the vibe of a laboratory, that you're not supposed to go sit and do homework, you know you're supposed to go there and do some type of research, so they did a really good job with that. But for me, I wish there was a little bit more creative in the architecture and it wasn't just so clinical and artificial.

Bearbeitet von [sarena.enright@richmond.edu](mailto:sarena.enright@richmond.edu) (<https://canvas.instructure.com/courses/1503967/users/23527355>) am 26. Jan um 22:50

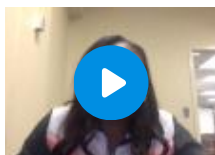
← Antworten



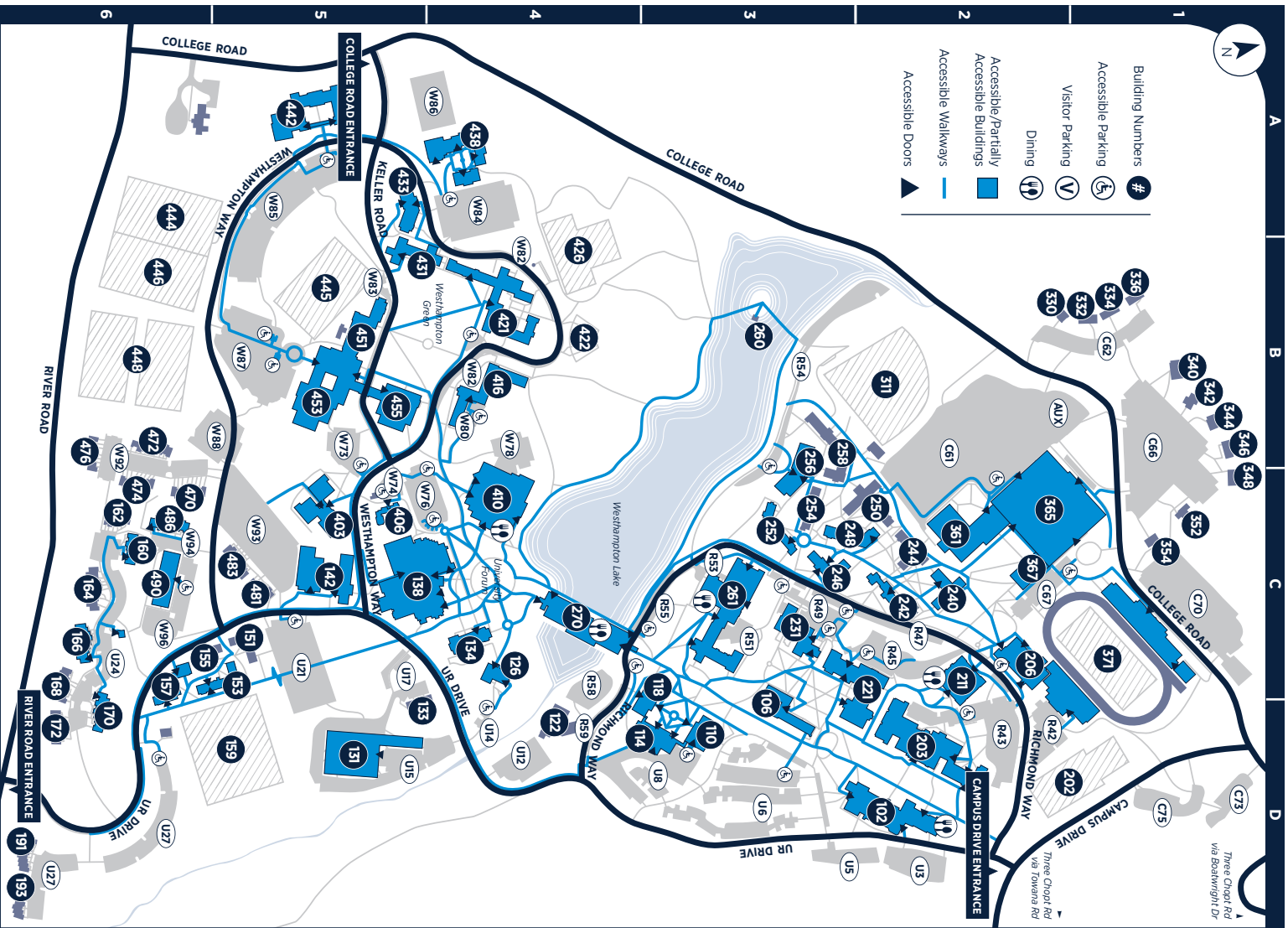
Student 5

(<https://canvas.instructure.com/courses/1503967/users/23527356>)

25. Jan 2019



The place where I feel most comfortable on campus would have to be in the Modlin Center for the Arts, specifically the Frederick for rehearsal hall. This is a dance studio, so naturally I feel comfortable there myself because I'm a dancer. When I walk into this room it's really big and really open, and at the front of it there is a big mirror and at the back are barres that go across the back wall. Something nice about this studio is that it allows for natural sunlight to go in. This gives off a positive vibe which is nice when you enter into the studio or just go the studio to improv. Another nice thing is that it has double doors which can be opened during class to allow observers to walk past and see what you are working on. The architecture is really nice in this room because it gives off an open vibe and it invites everyone to either come and try dance for the first time or continue their passion for dance. The place where I feel most uncomfortable on campus would have to be in got Gottwald in 205. This is a lab classroom and I feel most uncomfortable when I walk when i see the lab equipment on the tables and I know that i am going in there I'll have to perform a lab and I'm not really sure what all the equipment does. Also the walls are super white and there's no color so that gives off a strict vibe. I feel as if adding some color would make students less stressed.



# Accessibility Map

142	Admission and Financial Aid —	C5	311	Pitt Field	B2
261	Undergraduate	C3	133	Print Shop	D5
455	Boatwright Memorial Library	B5	490	Public Safety and Student Health Center	C6
442	Booker Hall	A5	118	Puryear Hall	D3
206	Bottomley House	C2	142	Quealy Center	C5
455	Brunet Hall	B5	102	Quealy Hall	D2
134	Camp Concert Hall	C4	246	Richmond College Dean's Office	C3
270	Cannon Memorial Chapel	C4	202	Richmond College Tennis Courts	D2
142	Career Services —	C5	114	Richmond Hall	D3
211	Employer Development	C2	444-448	River Road Fields	B6
445	Carole Weinstein International Center	B5	365	Robbins Center	C2
244	Crenshaw Field	C2	240	Robbins Hall	C2
410	Dennis Hall	C4	102	Robbins School of Business	D2
248	Dining Hall	C3	371	Robins Stadium	C1
151-157	Freeman Hall	C5	106	Ryland Hall	D3
260	Gateway Village	B3	261	School of Arts and Sciences	C3
138	Gazebo	C5	203	School of Law	D2
416	Gottwald Center for the Sciences	B4	490	School of Professional and Continuing Studies	C6
453	Gray Court	B5	133	Service Building	D5
410	Harnett Museum of Art and Harnett Print Study Center	C4	431	South Court	B5
231	Helman Center	C3	270	Spider'Shop	C4
159	Human Resources	D5	490	Special Programs	C6
422	Intramural Fields and Odyssey Course	B4	122	Steam Plant	D4
442	Jenkins Greek Theatre	A5	438	Student Activities Complex	A4
221	Jepson Alumni Center	C2	406	Thalhimer Guest Cottage	C5
221	Jepson School of Leadership Studies	C2	252	Thomas Hall	C3
242	Jeter Hall	C2	270	Tyler Haynes Commons	C4
451	Keller Hall	B5	160-172	University Forest Apartments	C6
256	Lakeview Hall	B3	191-193	University Forest Apartments	C6
403	Lakeview Hall	C5	470-486	Virginia Baptist Historical Society	C3
261	Lora Robbins Gallery of Design from Nature	C3	451	Visual Arts	B5
258	Marsh Hall	B3	361	Weinstein Center for Recreation	C2
110	Maryland Hall	D3	231	Weinstein Hall	C3
367	Milliser Gymnasium	C2	406	Westhampton Center	C5
453	Modlin Center for the Arts	B5	406	Westhampton College Dean's Office	C5
250	Moore Hall	C2	426	Westhampton College Tennis Courts	B4
330-336	New Fraternity Row	B1	433	Westhampton Hall	A5
421	North Court	B4	246	Whitehurst	C3
340-354	Old Fraternity Row	B1	126	Wilton Center	C4
131	Physical Plant	D5	254	Wood Hall	C3

Dies ist eine benotete Diskussion: 7,5 Punkte sind möglich.

fällig am am 28. Jan um 10:00



## Provocation (Space Session 01): Monday by 10 am

am 22. Jan um 11:10

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[Caroline Weist](#)

Here you will post your provocation for our class discussion. Remember that your contribution needs to be 225-275 words and:

- refer to **specific ideas** (with timestamps) in at least 2 reflections and **specific quotes** (with page numbers) from the majority of the readings for Tuesday
- **make an argument** about how and why the readings affect the way you understand the reflections and vice versa
- pose a provocative, thoughtful **discussion question regarding the readings** for Tuesday

Tip: I recommend composing your post elsewhere and then copying it in here -- you wouldn't want to lose it because of an accidental page refresh!

## ↩ Antworten

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[Student 1](#)<https://canvas.instructure.com/courses/1503967/users/23527367>

From the reflections, I found that some of m...

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[Student 2](#)<https://canvas.instructure.com/courses/1503967/users/23527356>

A common theme that I noticed was student...

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[Student 3](#)<https://canvas.instructure.com/courses/1503967/users/23527355>

28. Jan 2019

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Many of my classmates talked about their favorite places on campus is either the collaborative space on the first floor or the quiet space on the second. Marissa stated the collaborative space's architecture "had that in mind where they wanted people to be able to comfortably work together late nights or during the day" (1:09). She pointed out like many others that the way the first floor of Boatwright Memorial Library was designed allows for students to feel comfortable to work with others. This relates to the reading, *Designing Collective Access: A Feminist Disability Theory of Universal Design* where it was stated, "social sustainability can bring race, class, disability, and gender justice into conversation with consideration of aging and size through value-explicit design strategies" (Hamraie 19). It relates because this thoughtful design strategy allows people from different backgrounds: class, race, experiences, ableness, and gender together in a safe environment to contribute to the same assignment. Even though many people spoke about not liking the second floor of the library because "the noise levels in this location are nonexistent" it is a perfect example of how the library is full of accommodations (Chavez 0:59). Many of us think of accommodations to be a ramp or an elevator but in reality "accommodations may not take tangible form" like stated in *Keywords for Disability Studies* (Adams et al.17). The accommodations in the library are there with different types of learners in mind. For people who need pure silence to work, they can go to the second floor, for people who need a lot of background noise can work on the first floor, for people who don't need that much background noise can go to basement level one or two. There are also different types of sitting for different types of people: coaches, love seats, long desks, high tables, rolling personal desks, and tables with dividers. This allows all students to have a place to sit that is comfortable for them.

**Thoughtful question:** If this was the civil rights movement era, what would feminist and disability activists think about how "accessible" the University of Richmond is?

Name:

## Rubric: Critical Campus Map

The goals of the Critical Campus map come from the course learning outcomes, which state that students should know how to:

- think critically about and express their thoughts on ability as an identity marker through spoken discussions, analytical argument, and scholarly research
- recognize and interpret tropes of illness and disability in a wide range of cultural products
- interact more easily with people whose way of perceiving and experiencing the world may differ from theirs
- craft and present an academic argument in written, cartographic, and videographic form

In working toward those outcomes, students will receive a grade on their map based on the rubric below.

### STRUCTURE

20-18	17.5	17	16.5-16	15-14	13-0
The texts for the individual locations first orient the reader within the larger project and then lead the reader progressively deeper into the analysis of that location.	The texts for the individual locations simply establish the topic and then add additional information about that location with each subsequent sentence. Generally do not move consistently toward more complex material, and do not orient the reader.	The texts for the individual locations are clearly related to each location, but information is presented in a sequence that is sometimes disorienting, both for that location and the larger project. Rarely move toward more complex material.	The texts for the individual locations are clearly related to each location, but information is presented in a way that is either consistently confusing (requires second readings) or overly simplistic and repetitive.	The texts for the individual locations seem to be randomly-ordered collections of sentences.	Does not address the assignment, plagiarizes (0), or does not meet standards for academic writing or argumentation
The Story Map as a whole is written and arranged in such a way that the foundations of the argument are established early on and each location pushes the argument toward a more complex conclusion.	The Story Map as a whole is written and arranged in such a way that the argument follows a clear logical arc as it progresses, but it does not increase in complexity.	The Story Map as a whole is written and arranged in a way that is confusing in context of the argument's logic.	The Story Map as a whole is written and arranged in a way that is either consistently confusing or overly simplistic and repetitive.	The Story Map as a whole completely lacks clear organization.	
Meets all requirements as listed in the assignment description: number and type of sections, word counts, and images.	Meets the majority of requirements.			Meets less than half of requirements.	

## ARGUMENT, EVIDENCE, & ANALYSIS

30-27	26.5-26	25.5-25	24.5-24	23.5-21	20.5-0
The major claim is clearly stated, but complex, insightful, and unexpected. The thesis responds to a true question, tension or problem. Evolves throughout the Story Map to become more complex.	Either the major claim is clear, arguable, and complex but misses opportunities for nuance or subtlety, or else it set out to explore an ambitious idea whose complexity leads to minor errors in articulation. Evolves, but does so either sporadically or unconvincingly.	Either the major claim is clear and arguable but lacks complexity or else sets out to explore an intriguing idea that has not developed into a specific claim.	The major claim is logical and would require some evidence to prove, but the stakes are not as high as they should be. The Story Map's major claims are somewhat unclear, unspecific or uninteresting.	The major claim of the Story Map is faulty, i.e., vague, simple, or obvious. The Story Map does not respond to a true question, tension, or problem.	
The best available evidence is introduced not only to support but also to challenge and complicate the claims and stakes of the Story Map. It is often drawn from unexpected places, and its nuances are insightfully explored.	All ideas are supported with well-chosen evidence, and the analysis demonstrates several moments of keen insight, but also includes arguments that lack subtlety or are insufficiently explained elsewhere in the Story Map.	Most ideas are supported with well-chosen evidence that is sometimes explored in an insightful way, although nuances are often neglected.	The Story Map makes some effort to explore the subtleties of the evidence and may be occasionally insightful, but it rarely uses evidence to complicate the argument and develop new claims.	Examples offered as evidence may be insufficient or irrelevant. Instead of being used to develop the argument, evidence remains undigested and unexplored.	Does not address the assignment, plagiarizes (0), or does not meet standards for academic writing or argumentation.
The evidence for the heart of the argument is drawn from experiential knowledge; evidence from a range of readings is incorporated in a way that furthers and/or refines the author's argument. Contradictory evidence is acknowledged and addressed convincingly.	The evidence for the heart of the argument is drawn from experiential knowledge; quality evidence from a range of readings is offered and generally serves to further and/or refine the author's argument, but may simply restate portions of it. Contradictory evidence may be acknowledged, but is not addressed convincingly.	Offers evidence from both experiential knowledge and readings in appropriate ratio, but allows evidence from readings (or one in particular) to drive the argument, rather than using it to support the author's original interpretation of the locations. Contradictory evidence may be acknowledged, but is not addressed convincingly.	Does offer evidence from both experiential knowledge and readings, but the relationship between the two types of evidence is unclear or there is an excessive reliance on one type or limited sources. Any evidence from readings seems to be included simply because it is required, not because it serves a purpose for the argument.	If it offers evidence at all, then: almost entirely evidence of one type or the other; or offers both, but has an excessive reliance on limited readings.	
Evidence from readings is always incorporated in a way that shows a nuanced grasp of the ideas in all of the cited texts and larger course themes.	Evidence from readings is mostly incorporated in a way that shows a nuanced grasp of either the ideas in most of the texts or larger course themes; or a solid, perhaps limited understanding of both.	Evidence from readings is mostly incorporated in a way that shows a solid, perhaps limited understanding of either the ideas in most of the texts or larger course themes.	Evidence from readings is mostly incorporated in a way that shows a very limited understanding of the ideas in the texts or larger course themes.	Evidence from readings is mostly incorporated in a way that shows misunderstanding of either the ideas in the texts or larger course themes.	



## SOURCES AND FORMATTING

**Minimum requirements for Works Cited:** at least 3 *cited* course readings total; one must be Siebers, one must be Hamraie

15-14	13.5	13	12.5-12	11-10.5	10-0
List of cited sources goes beyond minimum requirements.		List of cited sources meets minimum requirements.		List of cited sources does not meet minimum requirements	Does not address the assignment, plagiarizes (0), or does not meet standards for academic writing or argumentation
Chicago format (Notes-Bibliography, footnotes version) used correctly and consistently throughout the entire Story Map.	Chicago format (Notes-Bibliography, footnotes version) used correctly throughout most of the Story Map.	Chicago format (Notes-Bibliography, footnotes version) attempted throughout the Story Map, but with consistent mistakes.	Chicago format (Notes-Bibliography, footnotes version) may appear occasionally, but Story Map mainly uses another system or combination of others.	Citations and works cited list do not resemble any kind of recognized citational style.	

## GRAMMAR & STYLE

15-14	13.5	13	12.5-12	11-10.5	10-0
The writing is clear and concise, yet mechanically and stylistically sophisticated, demonstrating sentence variety and appropriate vocabulary.	The writing is mostly clear but may have isolated moments of confusion due to mechanical and/or stylistic problems.	The writing is mostly clear, but it contains occasional moments of confusion due to mechanical and/or stylistic problems.	The writing is somewhat clear, but it contains frequent moments of confusion due to mechanical and/or stylistic problems.	The writing is confusing throughout entire map because it exhibits numerous mechanical and/or stylistic problems.	Does not address the assignment, plagiarizes (0), or does not meet standards for academic writing or argumentation
The author's engagement with the topic is obvious in their tone, so the map is a true pleasure to read.	The author's engagement with the topic is often visible in their tone, making the map enjoyable to read.	The author's engagement with the topic is visible in their tone at times, making the map somewhat enjoyable to read.	The author's tone suggests disinterest in the topic, making the map very dry.	The author's tone is entirely absent, making the map difficult to read.	

## PRESENTATION

20-18	17.5	17	16.5-16	15-14	13-0
Student is well-prepared to present the highlights of their Story Map in an easily comprehensible and engaging manner without reading from the screen. Speaks 2.5-3 min.	Student is prepared to present the highlights of their Story Map in an easily comprehensible manner without reading from the screen. Speaks for +/- 30 sec over/under.	Student is somewhat prepared to present their Story Map without reading from the screen, but presentation is not easily comprehensible because of organizational flaws or general lack of preparation. Speaks for +/- 45 sec over/under.	Student is not very prepared to present their Story Map – relies excessively on reading from the screen and/or presentation is difficult to follow. Speaks for ≤ 1.5 min or is cut off at 4.	Student does not seem to be prepared for the presentation at all due to excessive reading from the screen and lack of organization. Speaks for ≤ 1 min or is cut off at 4.	Does not address the assignment, plagiarizes (0), or does not meet standards for academic writing or argumentation
Self-motivated to engage in extended, highly productive dialogue regarding commonalities and differences in the Story Maps.		Self-motivated simply to report their ideas or ask straightforward questions regarding commonalities and differences in the Story Maps.		Talks to others about the Story Maps, but only when prompted.	

**Total grade:** \_\_\_\_\_/100