

ENG 410/510: Stories and Maps

Quarter: Winter 2020

Room: 101 PETR

Days/Time: TR 10-11:20 AM

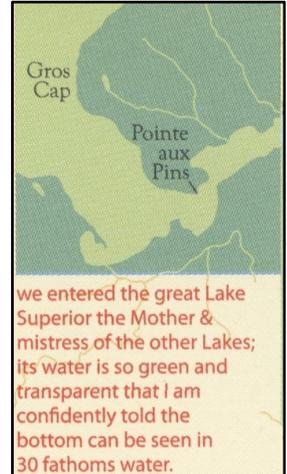
CRN: 26560 (410)
26561 (510)

Professor: Dr. Marcel Brousseau (he, him)

Email: mbrousseau@uoregon.edu

Office: 317 PLC

Office hours: TR 11:30 AM-1 PM,
and by appointment



From "The Intricacy of These Turns and Windings," by Margaret Pearce, 2005

Description: This course addresses the relationship between narrative and cartography. The course engages two perspectives on this topic: 1) the inherent spatial logics of storytelling, or the ways in which stories are maps, 2) the narrative potential of the map, or the ways in which maps are stories. In order to address these issues, students will engage with numerous modes and media of narrative mapping, including Apache oral storytelling; Zuni painted maps; critical cartography by Potawatomi geographer Margaret Wickens Pearce; cartographic cinema and "cinemapping"; GIS and web-based map texts; and literary texts from multiple genres, including drama, *crónica*, and poetry. Students will also learn narrative and cartographic terminology and theory, and gain experience in ESRI's ArcGIS StoryMaps platform. A concluding project will require students to produce their own narrative cartography (or cartographic narration) and to analytically reflect on their creative process.

Required Texts

Print:

Translations, by Brian Friel, 1981

The Devil's Highway: A True Story, by Luis Alberto Urrea, 2004

Exploring Human Geography with Maps, Second edition, by Margaret W. Pearce and Owen J. Dwyer, 2010

Film:

Thelma and Louise, directed by Ridley Scott, 1991

The Bulger Case: A Spatial Story, directed by Les Roberts, 2010

~ The required print texts are available at The Duck Store. The films will be available online.~

~**Additional required readings will be posted to Canvas or linked to online**~

~Always bring required readings to class~

Grade Breakdown (410)

15% Attendance and participation

20% Discussion posts

5% Group presentation

20% Micro essays

40% Final project:

(5% proposal and outline; 15% StoryMap;

20% analytical reflective essay)

Grade Breakdown (510)

15% Attendance and participation

20% Discussion posts

10% Class facilitation

15% Conference short paper

40% Final project:

(5% proposal and outline; 35% final project)

Learning Outcomes

This course should foster and further a student's ability to:

1. Read literary and cultural texts with discernment and comprehension and with an understanding of their conventions.
2. Draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts.
3. Employ logic, creativity, and interpretive skills to produce original and persuasive arguments and critical and formal analyses of literary, cinematic, cartographic, and other cultural texts.
4. Identify and analyze how digital tools and media technologies function in society, academic culture, and/or scholarly research.
5. Use/Engage with digital tools effectively, ethically, and thoughtfully to build new knowledge in the humanities.
6. Develop (plan and/or build) a digital research project and written analysis of that project.

Assignments and Course Work

- Expected Workload (410): This is a 4-credit undergraduate course. Expected student engagement hours are approximately 120 per quarter. The breakdown according to assignments and requirements are as follows: 1) Attendance: 30 hours; 2) Reading/viewing, discussion posts, and preparation for presentation: 60 hours; 3) Close-reading essays: 10 hours; 4) Final project: 20 hours.
- Expected Workload (510): This is a 4-credit graduate course. Expected student engagement hours are approximately 160 per quarter. The breakdown according to assignments and requirements are as follows: 1) Attendance: 30 hours; 2) Reading/viewing, discussion posts, and preparation for facilitation: 70 hours; 3) Conference short paper: 20 hours; 4) Final project: 40 hours.
- Attendance: Attendance is mandatory. Attendance will be taken regularly in class. More than three absences will result in the loss of your attendance/participation grade.
- Participation: Students are expected to arrive to class prepared, to bring the daily reading(s) to class, to complete in-class projects, to listen and take notes, and to contribute to discussion. During the quarter, undergraduates will be responsible for a group presentation, and graduate students will be responsible for a class facilitation. All students are required to have a conference with the professor.
- Discussion posts: There are discussion forums on our Canvas site that require you to post one discussion response for every night of reading. Undergraduates will be required to submit discussion posts of 100-150 words, and graduate students will be required to submit discussion posts of 200-250 words. Your post must follow the prompt, address the assigned reading(s) and be intended to inspire conversation. For full credit, your questions are due by 8 AM on the day that a reading is due.
- Micro essays (410): During the quarter undergraduates will write two micro essays and upload them to Canvas. These essays will help you to strengthen your critical reading, writing, and analysis skills, and to develop ideas about the course themes. We will discuss the essay guidelines.
- Conference Short Paper (510): Graduate students will be required to write a short-form presentation paper (5-7 pages, double-spaced/10-12 minutes) related to course materials. You will upload this paper to Canvas and present your paper in class. We will discuss the paper guidelines.
- Grading: Grades will be determined on the basis of the following rubric.

A+ = 98-100 A- = 90-92 B = 83-86 C+ = 77-79 C- = 70-72 D = 63-66 F = 0-59
 A = 93-97 B+ = 87-89 B- = 80-82 C = 73-76 D+ = 67-69 D- = 60-62

• **Final Project (410): ArcGIS StoryMap and analytical reflective essay**
 The final project will require you to produce narrative cartography or cartographic narration using the platform ArcGIS StoryMaps. You will also write an analytical reflective essay about your creative process. In-class training in the ArcGIS StoryMaps platform will support the project, and you will have a conference with me to discuss your ideas. The project will consist of three parts:

1. A proposal and outline for your ArcGIS StoryMap
2. An original ArcGIS StoryMap created online
3. An analytical reflective essay of 1500 words

~More details about the project will be made available on Canvas and in class.~

• **Final Project (510): Seminar paper or digital mapping project and analytical reflective essay**
 The final project gives you a choice of producing an article-length seminar paper or constructing a digital project that allows you to experiment with Digital Humanities practice and to engage in theoretical analysis of cartographic discourse. All projects will require a proposal and outline that includes an annotated bibliography. You will have a conference with me to discuss your ideas. More details about the project will be made available on Canvas and in class.

Course Policies

- **Respect:** Respect for each other is necessary to facilitate discussion and to create a safe space that allows students to share their thoughts. Active participation includes listening carefully to others and being considerate in your own comments. There are times when discomfort can be productive, and it is important to have our ideas challenged, but at no time will we tolerate sexist, racist, homophobic, or transphobic statements in class. I reserve the right to ask any student to leave if they do not adhere to these guidelines.
- **Sensitive material:** Some of the readings for this class feature disturbing language and images. You are responsible for all course readings; there are no substitute readings. Take the time to look over the course material and ensure that the violence, sexuality, and mature themes included in many readings will not prevent you from succeeding in the course.
- **Punctuality:** Please arrive on time for class. Alert me beforehand if you will be late, or if you need to leave early. Missing more than 15 minutes of class may result in a loss of attendance for the day.
- **Phones, laptops, tablets:** When in class, personal devices like laptops or tablets must be turned off. Phones must be off, or on silent. Use of your phone, laptop, or tablet for anything not related to the class may result in a loss of attendance for the day.
- **Accessibility Statement:** The University of Oregon seeks to provide equal access to its programs, services, and activities for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. The Accessible Education Center (AEC) works to create and sustain physical, curricular, and informational environments that are informed by and responsive to the diverse characteristics and experiences of students with disabilities and variations of ability. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. If you will need accommodations in the class, you are encouraged to contact the AEC in 360 Oregon Hall at 541-346-1155 or uoac@uoregon.edu. The AEC will work with you and I

will gladly make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification to the AEC.

- **Personal Responsibility Statement:** Each student will be responsible for the grades that they earn in this course. Except under exceptional, documented conditions, no requests for grade modification (including those for a grade of “Incomplete”) for personal circumstances outside the purview of the course (e.g., probationary standing, financial aid eligibility, scholarship status, etc.) will be considered. Grade modification requests must be made in writing. Please monitor your grades carefully throughout the quarter.
- **Contact:** You can contact me by email; I will answer within 48 hours. Please make an appointment if you cannot make my normally scheduled office hours.
- **Canvas:** You are responsible for effectively utilizing email and Canvas in order to submit assignments and participate in the course. To access Canvas, go to <http://canvas.uoregon.edu/>
- **Academic Integrity:** Any work submitted by a student in this course for academic credit will be the student's own work. Any academic misconduct will be dealt with according to the Office of Student Conduct and Community Standards. The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct, such as plagiarism. If there is any question about whether an act constitutes academic misconduct, it is the students’ obligation to clarify the question with the instructor before committing or attempting to commit the act. Students should not give or receive unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. Additional information about plagiarism is available at researchguides.uoregon.edu/citing-plagiarism.
- **Harassment, Assault, and Discrimination:** UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence, and gender-based stalking. If you have experienced or experienced gender-based violence (intimate partner violence, attempted or completed sexual assault, harassment, coercion, stalking, etc.), know that you are not alone. UO has staff trained to support survivors in navigating campus life, accessing health and counseling services, getting academic and housing accommodations, getting legal protective orders, and accessing other help. If you tell me about harassment or assault, I am not required to report this information to anyone unless you request that I do so. I am required to consult with a confidential UO employee (someone with legal confidentiality, such as a counseling professional or a crisis center advocate) to ensure that you are supported. If you decide to make a report, I and other UO employees will help you to do so. My goal is to make sure you are aware of the range of options available and that you have access to the resources you need. If you wish to speak to someone confidentially, you can call 541-346-SAFE, UO’s 24-hour hotline, to be connected to a confidential counselor to discuss your options or visit the SAFE website at safe.uoregon.edu.
- **Syllabus:** The instructor retains the right to vary the syllabus and schedule for the course.

Schedule

Readings and assignments are due on the day they are listed. The schedule is subject to change; I will post any changes to our Canvas site. You are responsible for checking Canvas for updates.

Week	Subject	Day	Assignment (Discussion posts are due for every class day after 1/7.)
1	Theoretical Framing	1/7 T	Introduction to the course. Discussion of themes and concepts.
		1/9 R	NO CLASS MEETING; replaced by one-on-one conference Reading: Sébastien Caquard, “Cartography I: Mapping narrative cartography”; James Akerman, “Finding Our Way” (Canvas)
2		1/14 T	Reading: H. Porter Abbott, excerpts from <i>The Cambridge Introduction to Narrative</i> (Canvas)
		1/16 R	Reading: Margaret Pearce and Owen Dwyer, <i>Exploring Human Geography with Maps</i> , chapters 1, 2, 4, 5, 7
3	Place and Place Names	1/21 T	Reading: Brian Friel, <i>Translations</i> * *Additional reading, optional for 410, and required for 510: J.H. Andrews, “Notes for a Future Edition of Brian Friel's <i>Translations</i> ” (Canvas)
		1/23 R	Reading: Keith Basso, excerpts from <i>Wisdom Sits in Places</i> (Canvas)
4	Emotional and Social, Colonial and Decolonial Geographies	1/26 Sun	Micro essay one due (410)
		1/28 T	Reading: Reading: Margaret Pearce, “Framing the Days: Place and Narrative in Cartography”; Pearce, <i>The Intricacy of These Turns and Windings</i> (Canvas)
		1/30 R	Reading: Margaret Pearce and Michael Hermann, “Mapping Champlain’s Travels: Restorative Techniques for Historical Cartography”; Pearce and Hermann, <i>They Would Not Take Me There</i> (Canvas)
5		2/2 Sun	Conference short paper due (510)
		2/4 T	Reading: Pearce, “The Last Piece Is You” (Canvas) In class Skype conversation with Margaret Pearce
	GIS and Digital Practices	2/6 R	Reading: Pearce and Dwyer, <i>Human Geography</i> , ch. 9, Tammy A. Hepps and Lauren Winkler, <i>Homestead Hebrew Maps</i> (http://maps.homesteadhebrews.com/); Jen Mapes and Sara Koopman, <i>Mapping May 4</i> (https://mappingmay4.kent.edu/)
6		2/11 T	Reading: Pearce and Dwyer, <i>Human Geography</i> , ch. 11; Mei-po Kwan, “From oral histories to visual narratives: re-presenting the post-September 11 experiences of the Muslim women in the USA” (Canvas); Jeff Ferzoco, <i>OUTgoing: Explore NYC's historic queer nightlife</i> (https://outgoingnyc.com/)
		2/13 R	Reading: Selected ArcGIS StoryMaps StoryMap training workshop
7	Cartographic Cinema and Cinemapping	2/16 Sun	Micro essay two due (410)
		2/18 T	Reading: Tom Conley, “A Roadmap for a Road Movie: <i>Thelma and Louise</i> ” (Canvas) Viewing: Ridley Scott, <i>Thelma and Louise</i> (Canvas)
		2/20 R	Reading: Les Roberts, “The Bulger Case: A Spatial Story” (Canvas)

			Viewing: Roberts, <i>The Bulger Case: A Spatial Story</i> (1-5) (https://www.youtube.com/watch?v=0eDN2dTcLC0)
8	GPS, Surveillance, Migration, Biopolitics, and Necropolitics	2/23 Sun	Final project proposal and outline due
		2/25 T	Reading: Luis Alberto Urrea, <i>The Devil's Highway</i> (xv-83)
		2/27 R	Reading: Urrea, <i>The Devil's Highway</i> (84-161)
9	Ancestral Knowledge and Community Art Practice	3/3 T	Reading: Urrea, <i>The Devil's Highway</i> (162-end); Pedro Lasch, Vicencio Marquez--Guías de Ruta/Route Guide (#1 New York) from <i>An Atlas of Radical Cartography</i> ; selected Humane Borders "death maps" (Canvas)
		3/5 R	Reading: Jim Enote et al, excerpts from <i>The Zuni World</i> (Canvas); Adam Loftin & Emmanuel Vaughan-Lee, and Chelsea Steinauer-Scudder, "Counter Mapping" (https://emergencemagazine.org/story/counter-mapping/)
10	Maps and Poetry	3/10 T	Reading: Adele J. Haft, "'The Map Shows Me Where It Is You Are': Gloria Oden Responds to Elizabeth Bishop Across National Geographic and Rand McNally World Maps" (Canvas); Map-poem show and tell: Bring a poem you like about maps
		3/12 R	Review and class wrap-up
Finals Week		3/18 W	Final project due online and/or on Canvas

In Case of Emergency

EMERGENCY – CALL 911

Call the UO Police Department (541) 346-2919 for non-emergency assistance.

If we need to evacuate the building during class, two possible evacuation routes include:

Out the door, turn left, exit toward 13th avenue

Out the door, turn right, walk down hall, turn left by room 107, exit building

If we need to evacuate the building during class, our designated assembly point is:

Corner of 13th Ave. and Kincaid St.

Be sure your cell phone is set up to receive UO Alert text messages:

1) Login to DuckWeb. 2) Click on the "Personal Information" menu. 3) Click on "Enter/Update Emergency Alert Phone." More information on emergency preparedness can be found online:

<https://safety.uoregon.edu/emergency-management-continuity>