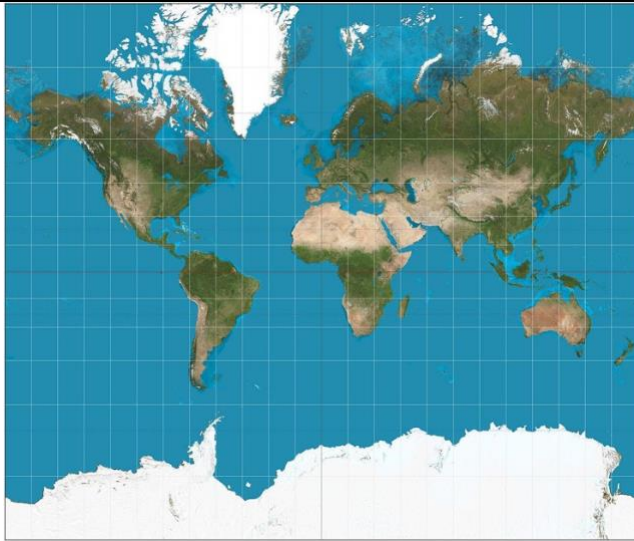
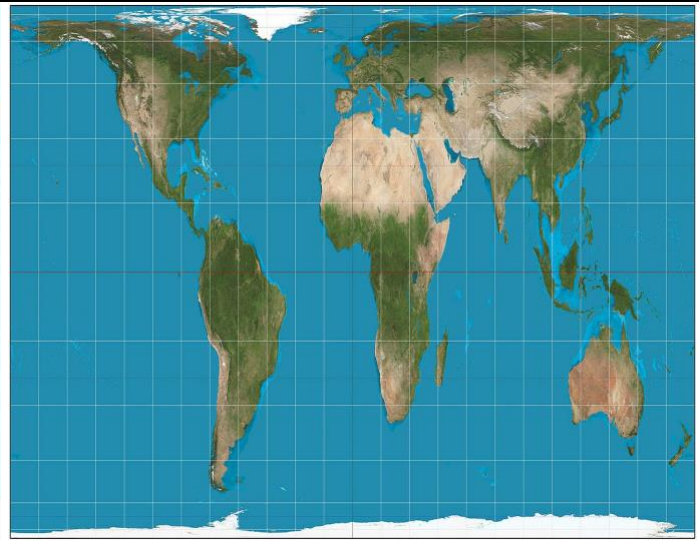


RHCS490: Senior Capstone
[Mapping Power/Empowering Maps]
Spring 2022
Weinstein Hall 105
Monday/Wednesday 10:30am-11:45am and 12:00pm-1:15pm



The Mercator Projection



The Gall-Peters Projection

Instructor: Dr. Timothy Barney (he/him/his)

Office: Weinstein Hall 402E

Email: tbarney@richmond.edu

Office Hours: Mondays and Wednesdays 2-3pm, otherwise by appointment (I have lots of time to give)

Of exactitude in science:

...In that Empire, the craft of Cartography attained such Perfection that the Map of a Single province covered the space of an entire City, and the Map of the Empire itself an entire Province. In the course of Time, these Extensive maps were found somehow wanting, and so the College of Cartographers evolved a Map of the Empire that was of the same Scale as the Empire and that coincided with it point for point. Less attentive to the Study of Cartography, succeeding Generations came to judge a map of such Magnitude cumbersome, and, not without Irreverence, they abandoned it to the Rigours of sun and Rain. In the western Deserts, tattered fragments of the Map are still to be found, Sheltering an occasional Beast or beggar; in the whole Nation, no other relic is left of the Discipline of Geography.

--

Jorge Luis Borges, *A Universal History of Infamy*

OUR SYLLABUS

This document is a living, evolving charter (hey, let's just call it...a map!) that outlines the expectations of OUR course, including both the (high) expectations I have of you and the (high) expectations you have of me. Let's begin with what you are here for...

“Mapping” Our Course (and What is Capstone Anyway?)

You've made it! You have been through the major of Rhetoric & Communication Studies, and now you have reached the end point, and it is time to reflect on, synthesize, and apply the prodigious and diverse amount of methods, research skills, critical analysis tools, and theories in our discipline and beyond. Every Spring, RHCS requires a Capstone experience for its seniors, and it is basically an intensive seminar (with a topic chosen by the rotating professor) that is designed to engage with the totality of its members' experiences and put them into a research project that is the culmination of their studies in RHCS. Based on my expertise and my passions, I chose the theme of visual rhetoric, specifically the “map” as a mode of rhetoric and communication.

In addition to being scientific collections of data and artistic works of beauty, maps are also, importantly, rhetorical documents. From this rhetorical standpoint, maps have always shaped (and been shaped by) the contours of power, often through the authority of the nation-state. Maps provide the seeming naturalness of borders and boundaries and powerfully demarcate our everyday spaces from the local level all the way up to the global. At the same time, maps can be used to challenge and indict power and hierarchies. That's why the course is divided into two sections: 1) Mapping Power (building a critical lens that acknowledges all the ways in which maps are complex processes in the maintenance of control); and 2) Empowering Maps (exploring the emancipatory potential of maps to argue for social change, through methods like “counter-mapping” and “radical cartography,” which we will define). In Capstone, what you'll come to see (hopefully) about maps is just how important they are to the exercises and strategies of power, but also to the possibilities for social justice and change. For better or for worse, maps *place* us in the world, and that is a monumental political act. I also believe that the unique power of maps is a terrific opportunity to build on concepts you've learned over your time with us: public life, persuasion, intersectionality, citizenship, media, identity, visibility, amongst a host of others.

Going Nerd Deep

While we will look broadly at how maps became important historical and contemporary markers of politics and identity, we will also treat this course as a primer in how to *read* maps for their symbolic codes, political messages, and historical impacts. We have a course philosophy based around the notion of “nerd-deepness.” In other words, we're going to look at maps in the kind of depth that you probably thought was never possible—and if it *was* possible, it would only be for nerds. Well, let's accept that it's OK to be a “map nerd” in this course. Maps are especially compelling because they seem to be all about the surface—what you actually *see* and perceive on that flat page should tell you all you need to know, right? Well, going nerd deep into cartography questions what the assumptions of those surfaces are, and even requires looking at how the maps were made, used, and circulated into important political contexts. Each part of the mapping process is political and involves the rhetorical choices of a variety of different, sometimes conflicting interests. In short, maps have lives. Our job as nerd-deep rhetorical critics in this course is to trace those lives, and to go even deeper to think about what it means to perceive the world *spatially*.

Objectives:

Overall Capstone Objectives:

- 1) To outline and describe both modern and traditional approaches to rhetoric including their relationship to culture, government, and the human condition.
- 2) To evaluate and utilize evidence to create and analyze arguments and synthesize new ideas to answer research questions.
- 3) To demonstrate polished, persuasive, well organized and clear public speaking skills.
- 4) To demonstrate the ability to research, plan and secure appropriate resources for their projects.
- 5) Students will be able to effectively analyze symbolic action.

Specific Objectives for this Capstone:

- 1) To read maps critically as symbolic processes of power, politics, and rhetoric.
- 2) To situate maps as constituted by the tensions between social control and social change.
- 3) To use maps as a gateway into working and writing with primary historical and contemporary materials.
- 4) To use maps and cartography as a case to apply to the methods and skills that were gathered in previous courses in the RHCS major, and to successfully articulate those connections.
- 5) To successfully present the Capstone research projects in a public forum.

Covid Statement

The terrible elephant in the room is the fact that we will still be conducting the business of this course during one of the most consequential global pandemics in history. It would be futile (and wrong) to try and pretend like this isn't happening. It's important that we acknowledge and prepare to grapple with the reality that our lives are likely never to be quite the same. This virus is something that is affecting us all emotionally, and that is important. We need to display an empathy and compassion for each other that acknowledges that we're all experiencing and processing these events differently but that these experiences are profound. I am here to talk with you about any of these issues, not just to discuss our scholarship in the classroom. We will seek to establish a safe, welcoming, and thoughtful class culture. I pledge to do my best to be there when you need me and to steer the ship steadily.

Covid-Related Classroom Policies

- 1) I will be asking all students to **mask for the entirety of the semester**. I have a young unvaccinated toddler at home, and I want to keep him safe, and I also want to keep you safe.
- 2) There will be a **seating policy** administered in the first week of classes, which we will stick to throughout the semester—as it helps the administration keep tabs on the process of contact tracing in case of Covid spread.
- 3) There may be times when I ask you to do **some one-on-one meetings remotely through Zoom**. I am hoping to stick as closely to in-person as possible, but there are some realities we are juggling in this pandemic that might not make that always possible.

Expectations of YOU (and Me)

In this course, I expect nothing less than what brought you to this point in the first place. Intellectual curiosity, hard work, loads of academic potential, a diligent attitude to research and discovery, and if we're lucky, a healthy sense of humor. But beyond this, I also expect you to perform on another level—to

participate in our class culture. We are going to be wading nerd-deep into some crazy maps and some momentous developments in rhetoric, history, and geography—but even stuff as potentially exciting as that will turn very quickly into a mind-numbing city council meeting if you don't join in. So let's be a community that is open for thoughtful and continuous discussion.

With these very general expectations in mind, I have a list of policies that are in place to help us more formally maintain a constructive class climate:

- 1) ***An Inclusive Experience.*** We are committed, not just in this course, but in all of our RhCS courses, to *inclusivity*. The Department of Rhetoric and Communication Studies defines inclusivity as:
 - Committing to an anti-racist, anti-sexist, anti-homophobic, anti-religious intolerance, anti-classist, and anti-ableist pedagogy and practice.
 - Recognizing that forms of oppression are institutional, interconnected, overlapping, and that they affect people and the environment on many levels in their day-to-day lives, in public and in private.
 - Dedicating ourselves to community engagement and justice, as ways to work within and with communities.
 - Valuing diverse ways of knowing, including lived experiences as important sources of knowledge.
 - Endeavoring to practice ethical listening and empathic communication, and recognizes that power relationships shape difference, disagreement, and conflict.
 - Creating a sanctuary amidst these times of precarity, particularly for those who face oppression, marginalization, and discrimination.
- 2) ***Expect a Rigorous Workload.*** This is Capstone, so the work might be more intense than some other courses. The research expectations are elevated here, and you will be doing a lot of independent work on your main Digital Story Map project, so you need to self-motivate as much as possible and put a lot into this course and its important “looking back” at your time in the major.
- 3) ***Attendance is Mandatory.*** This is an obvious one. Because “life happens,” you get two absences with no questions asked during the semester. After that, your absences will cut against your participation grade (each absence will bring your participation grade down from A to A-minus, C-plus to C etc.), and obviously a pattern of serious absences may constitute failure in the course. And note that even excused absences don't excuse you from sending assignments in on time. Whenever it is due on the syllabus, *that* is when the assignment is due for everybody. Late penalties will be assessed for late work by calendar day *not* class day, plain and simple. If you know you will not be able to make the class, make arrangements to have it submitted to me. Otherwise, assignments **submitted within 24 hours of the deadline will lose a full letter grade. (i.e. A to B).** A half a letter grade will be deducted each additional day an assignment is late (B to B-). Finally, exams and presentations will not be rescheduled for you without University-approved notice ahead of time. I'm happy to work with you early on to take care of your anxieties about any of this.
- 4) ***Be Responsible and Professional.*** This is something I'm not that worried about: all of you are already responsible and have a good handle on being professional. Just use common sense: be respectful of your peers (during your peers' presentations, be attentive and ask smart questions; in group-work situations, pull your weight and do your job). Also, I typically don't have lots of lateness problems—again, it's common sense: we're all late once or twice due to things outside of our control. Let me know ahead of time if you know you'll be late. If it becomes a habitual issue, I will have a conversation with you about it; it may affect your participation grade. Finally, if you are absent, I'm sure you know it is up to you to catch up on missed work. The best way is to talk with

peers or make a virtual appointment with me. I will not “catch” you up over email. Finally, I know we will all be using electronic devices during our class sessions, but please stay attentive to the session and refrain from “multitasking” (i.e. checking email, texting, watching HBO).

- 5) **Monitor Your Email Etiquette.** Email is a fine way to communicate with me, especially for setting up appointments to chat or running ideas by me for projects etc. I am pretty good about getting back to students within about twenty-four hours. That means, though, that time-sensitive questions aren’t always great candidates for email. Obviously, I can’t help you at night with those last minute panic emails, so try to plan ahead as much as you can. Also, I’m also kind of old-fashioned: to me, an email is not a text message—I expect some sort of greeting in the email, a very clear statement of what you need, and a signature from you; it also helps if your subject line relates to what our business will be. I simply cannot respond to an email that I can’t understand. Finally, I will never deal with grading questions over email. Let’s chat about those one-on-one.
- 6) **Blackboard is Our Friend.** Besides the textbook, all of our readings will be posted for you on our Blackboard site, and most assignments will be submitted there, and it will house our grading schema. In addition, we will be using it time to time for postings and discussion. Also, I will typically give you guideline questions for your readings that you can reference on Blackboard; at certain points during the semester, I will ask you to share your responses to those questions.
- 7) **Actively Read.** We’ll be reading some often tough and brow-furrowing readings in the course, but I wouldn’t torture you with them if I didn’t think they were worthwhile. Please trust me. We will discuss early in the course how I expect you to read these pieces, but one thing is for sure: I will guide you with reading questions, and you will be expected to take notes as you read.
- 8) **Take Pride in What You Hand In.** Each assignment for this course will have its own guidelines and expectations—I expect you to conform to those guidelines. But, overall, your work should be in on-time, clean, proofread, 1-inch margined, in 12pt readable font, and double-spaced, unless told otherwise.
- 9) **Have Integrity in Your Ideas.** Again, take pride in your intellectual work. Come up with good ideas and support them with strong evidence. We all take that Honor Code seriously: “I pledge that I have neither received nor given unauthorized assistance during the completion of this work.” Let’s hold each other to this: we can write this statement on all of our assignments, and we will do that, but what’s most vital is to take it to heart. What’s especially important to remember in this course is that we will be drawing from *scholarly* sources for our work—we want you to be impressively smart rhetorical critics, so I will hold you to drawing your claims and original theses from the best work out there.
- 10) **Ask for Help. Often.** I am your resource here—please use me! We can chat about the material, projects, etc. We are lucky to have a pretty small class, but I still can’t always tell when students are struggling with certain concepts. Please seek me out. Also, as you know, the University of Richmond has a boatload of great resources—here are some of my favorites:

Academic Skills Center (asc.richmond.edu): Academic coaches assist students in assessing and developing their academic and life-skills (e.g., critical reading and thinking, information conceptualization, concentration, test preparation, time management, stress management, etc.). Peer tutors offer assistance in specific subject areas (e.g., calculus, chemistry, accounting, etc.) and will be available for appointments in-person and virtually. Peer tutors are listed on the ASC website.

Email [Roger Mancastroppa \(rmancast@richmond.edu\)](mailto:rmancast@richmond.edu) and [Hope Walton \(hwatson@richmond.edu\)](mailto:hwatson@richmond.edu) for coaching appointments in academic and life skills.

Boatwright Library Research Librarians: (library.richmond.edu/help/ask/ or 289-8876): Research librarians help students with all steps of their research, from identifying or narrowing a topic, to locating, accessing, evaluating, and citing information resources. Librarians support students in their classes across the curriculum and provide individual appointments, class library instruction, tutorials, and [research guides](http://libguides.richmond.edu) (libguides.richmond.edu). Students can [contact an individual librarian](http://library.richmond.edu/help/liaison-librarians.html) (library.richmond.edu/help/liaison-librarians.html) or ASK a librarian for help via email (library@richmond.edu), text (804-277-9ASK), or [chat](http://library.richmond.edu/chat.html) (library.richmond.edu/chat.html).

Career Services: (careerservices.richmond.edu or 289-8547): Can assist you in exploring your interests and abilities, choosing a major or course of study, connecting with internships and jobs, and investigating graduate and professional school options. We encourage you to schedule an appointment with a career advisor early in your time at UR.

Counseling and Psychological Services (caps.richmond.edu or 289-8119): Assists currently enrolled, full-time, degree-seeking students in improving their mental health and well-being, and in handling challenges that may impede their growth and development. Services include brief consultations, short-term counseling and psychotherapy, skills-building classes, crisis intervention, psychiatric consultation, and related services.

Disability Services (disability.richmond.edu) The Office of Disability Services works to ensure that qualified students with a disability (whether incoming or current) are provided with reasonable accommodations that enable students to participate fully in activities, programs, services and benefits provided to all students. Please let your professors know as soon as possible if you have an accommodation that requires academic coordination and planning.

Speech Center (speech.richmond.edu or 287-6409): Assists with preparation and practice in the pursuit of excellence in public expression. Recording, playback, coaching and critique sessions offered by teams of student consultants trained to assist in developing ideas, arranging key points for more effective organization, improving style and delivery, and handling multimedia aids for individual and group presentations. Remote practice sessions can be arranged; we look forward to meeting your public speaking needs.

Writing Center (writing.richmond.edu or 289-8263): Assists writers at all levels of experience, across all majors. Students can schedule appointments with trained writing consultants who offer friendly critiques of written work.

Class Policy Pact:

To be determined by student Capstone members at beginning of course!

Architecture of the Course

Finally, you might actually want to know what you'll be responsible for in the course. Here's the basic rundown:

Course Texts:

All of our readings will be available through Blackboard. They are organized according to the calendar week in which they'll be read—under the “Content” section of our Blackboard site.

Course Assignments:

Weighting

1) Digital Story Map Project	60%
a. Prospectus Essay	10%
b. Annotated Bibliography	10%
c. Rough Draft	10%
d. Final Digital Story Map	20%
e. Senior Capstone Presentation	10%
2) “Mappenstance” Class Blog	15%
a. Curator of the Week Responsibilities	10%
b. 2 Respondent Posts	5%
3) Unit Discussion Leading	10%
4) Hometown Map Presentation	5%
5) Reflective Essay	5%
6) Participation/Professionalism	5%

Descriptions

The Digital Story Map Project. The two parts of this course involve 1) the powerful cartography of the state and the nation; and 2) the potential empowerment that maps of social justice offer to counter the state and the nation. Each Capstone student will choose one of those two areas and develop an original research argument based on a map, a set of maps, or a mapping initiative/project, and are encouraged to think globally about the projects they choose. Using theories learned both in Capstone and the entirety of the students’ time in RHCS courses, students will create an in-depth critical analysis through a dynamic multimedia project through Story Maps (for which we will learn the software). The student will pass through a series of benchmarks (see below), and will culminate in a public presentation of the final digital story map at the end of the semester. Both the quality of the writing and the visual choices in the Story Map project will be given equal weight.

1. **Prospectus Essay.** Students will write a 5-7 page proposal on a map topic, outlining their plans for the Story Map and their research agenda, and include a starting bibliography.
2. **Annotated Bibliography:** The next part of the assignment requires an annotated bibliography of at least 8 sources that will be used for the Story Map.
3. **Rough Draft:** By this point, students will create an outline of their Story Map, featuring draft images and text for the presentation.
4. **Final Digital Story Map:** At the end of the semester, the final Story Map will be due, featuring an in-depth critique and its historical/contemporary contexts. Students will be assessed on the quality of the research, the creativity and coherence of the visual and verbal flow of the map, the ability to apply class concepts, and the arguments/critiques offered. At least 12 sources (both primary and secondary) should be used in the creation of the Story Map.
5. **Senior Capstone Presentation:** Finally, students will display and present their Story Maps to a public audience of RHCS faculty, other majors and minors, and other invitees.

“Mappenstance” Class Blog. One of the coolest things about working with maps all semester is that they are simply a beautiful and provocative medium. Why not devote a blog to curating and compiling great maps from all over the web and within our collections at Boatwright? This project will ask up to two students per week to be our curators for the blog, entitled “Mappenstance.” Each curator is required to offer the following contributions to the blog:

1. **Map of the Week!:** Curators must select one cool and/or important map to showcase on the blog. The only requirement is that the map has to represent some kind of social issue or offer a radical or counter-mapping approach. This is more of a straight-up fun task: find the weirdest, most provocative, and most controversial maps for your curation week—just make sure it relates back to the themes of counter-mapping and critical cartography.
2. **Map of the Week! Critique:** Each curator will produce a well-written 3-4 page essay that will become the blog post to accompany their “Map of the Week.” I will help edit your original submission before it goes live on our site. The critique should involve some brief historical context around your map, justification of its status as “Map of the Week,” and something smart and insightful that ties it back to our course themes.
3. **Blog Link:** A fun piece of curation duties will also involve helping us amass a massively awesome list of links to other map blogs or great cartographic archive sites. We are in a map renaissance right now, so you will be amazed at the amount of great websites and online archives that celebrate and organize amazing maps from all over the world. Each curator must at the very least add one new link to our site that has not been added before.
4. **Atlas Choice:** Similar to the blog link, curators should also suggest some kind of atlas worth highlighting and cataloguing on our site. A short post on the blog by the curator should advertise why this atlas is relevant and noteworthy for our class.
5. **Blog Responses:** In addition to taking on curator duties once during the semester, each student will also be responsible for making at least two “respondent posts” throughout the course of our class together. You must do one in the first half of the semester, and the other in the second half of the semester. You should make a smart and concise response/comment to something a curator has posted.

Unit Discussion Leading. At least once a week, starting around Unit 9, we will be having a 15-20 minute presentation and discussion in which a team of two presents, critiques, and contextualizes a map or mapping project that relates directly to our unit of readings for that given day. Early on in the course, we will discuss different ways to find maps and atlases and how to choose a topic, and then will be assigned to a presentation date. The discussion leading must essentially “teach” our class the importance of this map and relate it back to the course readings. There is no written requirement for this assignment beyond preparing a one-page handout (that can also be used as a blog post) about your map for the class.

Hometown Map Presentation. In the first week, you will be asked to locate and/or create a map of your hometown/city and then tell the class 5 important places on your hometown map that speak to your identity. These maps will be used in a larger critical discussion about how the rhetorical displays of our everyday lives reflect values and ideologies. You will be graded on the creativity and thoughtfulness of the presentation.

Reflective Essay. This 6-8 page essay will come late in the course, where you will assess your knowledge from Capstone and put it into conversation with past ideas, concepts, and theories from other courses you took in RHCS. This allows you an important “cap” on the semester and on your time

in RHCS. The assignment does not encourage generalities—specific references to past courses and this semester's readings are important.

Participation/Professionalism. Participation is always important, but especially for a small seminar and especially for Capstone. Show up, be a professional, contribute to our class culture, do your reading, and participation is a snap. Your grade here will assess cumulatively your overall participation in the course—I certainly don't count the amount of times people raise their hand in class, or something awful like that. I am also sensitive to the fact that there are different types of quality participation—you may be one of those people that doesn't feel comfortable participating constantly in class discussions, but the few times you do, you offer something smart and helpful to the class. In addition, to help this, I will offer different opportunities throughout the course to participate in writing: we often will also do in-class "minute journals" where you are asked to basically write feverishly for a minute or two on a relevant question. Again, the idea is not to worry—if you approach this course with honest effort and integrity, your participation grade will be excellent. But also remember: attendance and lateness will cut into your participation grade, so just stay on top of it.

Grading:

Grading on individual assignments in this course will primarily be on a letter basis (A, A-, B+, B, B-, C+, C, C-, D, F)—this may be different from a lot of the other courses you take, which often give a point system. But I have found in my years of teaching that a course (especially one with lots of writing and presentations) with a letter grade system is much easier on students and instructors to understand. For example, it's much easier to explain what makes a "B" paper or speech different than a "C" paper or speech than it is to explain why someone got an 18 out of 20 points, rather than a 17 out of 20 points.

For each major assignment in our class, you will receive a handout that tells you what is reasonably expected to represent an "A" grade, a "B" grade, a "C" grade and so on—this will be less a rubric and more of a guide to help you understand my standards for excellence and competency. Overall, I expect both your essays and presentations to reflect: (1) your critical engagement with the material you are learning; (2) your ideas expressed clearly, cogently, and creatively; (3) your work adhering to proper style and research standards.

"A" work is superior on the general criteria and special emphases, demonstrating a unique ability to take the concepts of the course to your own independent use.

"B" work shows a thorough familiarity with material of the course and in general meets the general criteria and special emphases above.

"C" work shows an uneven mastery of the material of the course. There is clear achievement in some ways but deficiency in others.

"D" work shows evidence of learning but struggle with mastery of the course material.

"F" work shows a failure to advance knowledge.

SENIOR CAPSTONE (RHCS490): COURSE CALENDAR

--please note that this is subject to change, and please also note that readings are due on the day they are listed on the calendar--

PART I: Mapping Power

Unit 1: What is a Map?

- MON. 1/10** Welcome!
Introduction to Course/Syllabus/The Point Where You Run Screaming
- WED. 1/12** *Turnbull, "Maps and Theories," 1-11*
Wood, The Power of Maps, 4-27

Unit 2: Maps, History, and Politics

- MON. 1/17** **Martin Luther King, Jr. Day NO CLASS**
- WED. 1/19** *Harley, "Deconstructing the Map," 1-20*
Special Issue of Cartographica (2015), 1-28, 41-53
HOMETOWN MAP PRESENTATIONS

Unit 3: Critical Cartography and the Textuality of Maps

- MON. 1/24** *Crampton and Krygier, "An Introduction to Critical Cartography," 11-33*
Kim, "Critical Cartography 2.0," 15-25
- WED. 1/26** *Pickles, "Texts, Hermeneutics, and Propaganda Maps," 401-6*
Wright, "Map Makers are Human," 527-44

Unit 4: Definitions and Methods in Visual Rhetoric

- MON. 1/31** *Gronbeck, "Visual Rhetorical Studies: Traces Through Time and Space" in (VR), xxi-xxvi*
Olson, Finnegan, and Hope, "Visual Rhetoric in Communication: Continuing Questions and Contemporary Issues," in (VR), 1-11
Benson, "Look, Rhetoric!" in (VR), 413-16
Helmets and Hill, "Introduction to Defining Visual Rhetorics," 1-19
WORKSHOP I ON STORY MAPS (Details TBA)
- WED. 2/2** *Foss, "A Rhetorical Schema for the Evaluation of Visual Imagery," 213-24*
Peterson, "The Rhetorical Criticism of Visual Elements: An Alternative to Foss's Schema," 19-31
Rice, "A Critical Review of Visual Rhetoric in a Postmodern Age: Complementing, Extending, and Presenting New Ideas," 63-73

[BLOG CURATION BEGINS]

Unit 5: Cartography, the Construction of the Nation, and American History

- MON. 2/7** *Anderson, Imagined Communities, 1-7, 163-185*

Bruckner, "The Continent Speaks," 51-97
STORYMAP PROSPECTUS DUE

- WED. 2/9** Bernstein, "Negotiating Nation: Native Participation in the Cartographic Construction of the Trans-Mississippi West, 626-647
Schulten, "The Cartography of Slavery and the Authority of Statistics," 5-32

Unit 6: Global Cases in Cartographic National Identity

- MON. 2/14** Winichakul, Siam Mapped, 1-19, 113-139
Ramaswamy, The Goddess and the Nation: Mapping Mother India, *excerpts*
- WED. 2/16** Burnett, Masters of All They Surveyed, *excerpts*
Radcliffe, "Re-Mapping the Nation: Cartography, Geographical Knowledge and Ecuadorean Multiculturalism," 293-323

Unit 7: The (De)Colonizing Map

- MON. 2/21** Akerman *et al*, The Imperial Map, *excerpts*
Akerman, Decolonizing the Map, *excerpts*
- WED. 2/23** Oslender, "Decolonizing Cartography and Ontological Conflict," 1-12
Brealey, "Mapping Them 'Out': Euro-Canadian Cartography and the Appropriation of the Nuxalk and Ts'ilhqot' in First Nations' Territories, 1793-1916

Unit 8: Globalism, Globalization, and Cartography

- MON. 2/28** Barney, "The Peters Projection and the Latitude and Longitude of Recolonization," 103-126
Van Houtum and Lacy, "The Migration Map Trap," 196-219
WORKSHOP 2 ON STORY MAPS (Details TBA)
- WED. 3/2** Koch, Disease Maps, *excerpts*
Dalby, "The Pentagon's New Imperial Cartography," 295-308
ANNOTATED BIBLIOGRAPHY DUE

SPRING BREAK—NO CLASS ON MON. 3/7 AND WED. 3/9

PART II: Empowering Maps

Unit 9: An Introduction to Radical and Counter-Cartography

- MON. 3/14** Wood, Rethinking the Power of Maps, 111-155
- WED. 3/16** *This is Not an Atlas*, *excerpts*

[UNIT DISCUSSION LEADING BEGINS]

Unit 10: Challenging the Cartography of the State

- MON. 3/21 *The State of the World Atlas, excerpts*
The War Atlas, excerpts
- WED. 3/23 *Nuclear War Atlas, excerpts*
Barney, "The Sight and Site of North Korea," 1-24
ROUGH DRAFT OF STORY MAP DUE

Unit 11: Feminist Cartographies

- MON. 3/28 *Seager, Women in the World Atlas, excerpts*
Desai, "Critical Cartography, Theories, and Praxis of Transnational Feminisms," 116-130
Pavlovskaya, "Femisim, Maps and GIS," 37-43
- WED. 3/30 *Lewis, "Mapping Social Movements and Leveraging the U.S. West," 490-510*
Kelly, "Mapping Bodies, Designing Feminist Icons," 529-557

Unit 12: Black Cartographies

- MON. 4/4 *Alderman and Inwood, "How Black Cartographers Put Racism on the Map of America," from*
The Conversation website, located [here](#)
Alderman, Inwood, and Bottone, "The Mapping Behind the Movement: On Recovering the Critical
Cartographies of the African American Freedom Struggle," 67-78
Inwood and Alderman, "The Care and Feeding of Power Structures: Reconceptualizing Geospatial
Intelligence Through the Counter-mapping Efforts of the Student Nonviolent Coordinating
Committee," 705-723
- WED. 4/6 *Hunter, Chocolate Cities: The Black Map of American Life, excerpts*

Unit 13: Indigenous Counter-Mapping

- MON. 4/11 *Turnbull, "Mapping Encounters and (En)Countering Maps," 15-44*
Naputi, "Archipelagic Rhetoric: Remapping the Marianas," 4-25
- WED. 4/13 *Wood and Bryan, Weaponizing Maps, excerpts*
Peluso, "Whose Woods are These? Counter-Mapping Forest Territories in Kalimantan,
Indonesia," 383-406

Unit 14: Counter-Mapping at the Local Level

- MON. 4/18 *Bunge, Fitzgerald, excerpts*
Antunes et al, "Spatializing Gentrification In Situ," 2-13
FINAL DRAFT OF STORY MAP DUE
- WED. 4/20 *Gieseeking, "Mapping Lesbian and Queer Lines of Desire: Constellations of Queer Urban Space,"*
941-960
REFLECTIVE ESSAY DUE
-

FINALS WEEK:

CAPSTONE PRESENTATIONS 1: MONDAY APRIL 25, 9-12 PM (10:30am SECTION)

CAPSTONE PRESENTATIONS 2: WEDNESDAY APRIL 27, 9-12 PM (12:00pm SECTION)