



ENGL449/549 & GEOG 491/598

Thursdays 4:30 – 7pm

Spring 2022

critical approaches to place

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Representations—whether they take linguistic, imagistic, cartographic, or multimedia forms—are never neutral; rather they reflect, reproduce, distort, and enable various power structures, cultural dynamics, and ways of knowing. In this course, we will explore the complexity of representing place and space by critiquing, designing, and building digital Story Maps together. Students will explore environments near Las Cruces, learn from community partners, and work in teams to develop major Story Map projects. Projects will develop out of the interests and expertise of students in the class; they may include things like: presenting local oral histories cartographically; mapping public health issues; presenting human and non-human histories together; telling multi-generation family stories in multimedia formats; or building Story Maps for community partners based on their needs, goals, and target audiences. Reading that grounds our practices will cover geohumanities and narrative methodologies, Indigenous and feminist counter-mapping traditions, and conversations in critical media studies. This course aims to break down divisions between the humanities, arts, social, and natural sciences. No technical experience is required; the course will include instruction in use of Esri Story Mapping tools, which use cloud-based software to combine cartographic representations with text, images, and multimedia content. RPC graduate students can request permission from their advisors to count this as a methods-intensive course.

COURSE FORMAT

- Regular weekly course meetings will take place at 4:30 on Thursdays via Zoom; visiting guest speakers and small group work sessions will allow for some flexible F2F interaction.
 - When we meet online, we will use this Zoom link: <https://nmsu.zoom.us/j/92262372472>
Passcode: map – note you can access Zoom meetings from our Canvas course site.
- Most weeks we will have a **set of readings due before class** begins (posted Fridays on Canvas). If you just can't get through everything, pick one thing to read well, skim things, and/or come to listen.
- You will **submit one big and/or unruly question each week** on Canvas (by 10am Thursday). These questions will guide discussion. We'll model what they might look like.
- You will **work on a team to plan and produce a major StoryMap project** due at the end of the semester. We will provide resources and individualized support for each team.
- You will **submit 2-3 short papers** and **3 reflections** spaced out throughout the semester. These will allow you to share how team work is going (including what contributions and relationships you're excited about) and/or share ideas you're excited about that don't neatly fit into your group's project.

course expectations and policies

Overall, this course is designed to reward both intellectual risk taking and kind, curious contributions to the culture of our class and our communities. It is also designed to give different individuals chances to lead in different ways. Sometimes a failed experiment, a difficult conversation, or an inarticulate personal revelation helps us learn more than producing a neat, beautiful project could have. There's space to "get credit" for all those things in this course.

Here's a rough grade breakdown:

Final StoryMap Project (team) – 30%

We will brainstorm project ideas and build teams in weeks 4 and 5. Structured milestones will help your team stay on track, divide up labor, and (hopefully) produce a project that you are excited to share with others. We hope that everyone will find themselves able to work on pieces of a project that is personally meaningful, and we encourage you to talk to us if any concerns arise. This will be a project that you imagine in consultation with us and (ideally) community partners. We'll help broker relationships. You'll be asked to use the Esri StoryMaps platform and encouraged to explore ways to work with the various affordances of this platform (and to work against its limitations).

Short Papers and Reflections (individual) – 30%

The course schedule lists three due dates for short (<5p) papers; detailed prompts will be released to help you plan this work. You will be invited to show off thought and/or design work that you've been doing that we haven't had a chance to see; this might mean describing the parts of your team project that you've been working on. The weekly work of the class will set you up for these by providing questions to write on, reflective exercises, and artifacts (readings, maps, media) to analyze. This is a great place to think-on-the-page about how this course fits into your broader studies and your life as it extends beyond the university. If you ever need an extension, ask. We're pretty reasonable, and we want to read work you're ready to share.

- o Graduate students will **complete all three** short papers.
- o Undergraduate students must **complete two out of three** short papers (your choice which ones).

Everyone will also complete three (informal, written) reflections on the class. One at the start of class, one mid-class, and one during finals. Again, this is space for you to let us know where your time and effort has gone. It will help us keep track of how class is going and figure out what we can do to best support you (and future students).

Weekly Participation in Classroom Community – 40%

Engagement in this course means sharing your knowledge and insights in a variety of ways and being prepared to learn from the people around you. You should come to class prepared and on time, ask questions, and share some personal insights (this can mean from reading for other courses). Helping the rest of us understand your interests, expertises, and experiences is part of your "job" in this class, but we understand that different people will be prepared to do this in different ways and that certain kinds of bodies are more vulnerable than others when a group is trying to address complex issues related to communication ethics, representation, and histories of institutional and culturally sanctioned oppression---which are all foregrounded in the content of this course. Because of this, listening and reading carefully are just as important as speaking and writing in relation to this portion of your grade.

- **Every week as part of your participation grade, you will submit a big, unruly, discussion-generating question before class.** This should engage with the week's texts and concepts in some way. It might ask us to trouble, contextualize, or reflect on a passage we read. It might bring in lived experience or media "samples" that weren't assigned. We may call on you and ask you to talk about how you came up with your question or why it interested you (you don't need to be able to answer it---in fact, we love questions that can't really be answered). This is meant to be a low stakes way to help ensure everyone gets a chance to share their expertise, steer the rest of us toward their interests, and/or show off their skills as curious readers.

Land Acknowledgement Statement. Part of engaging respectfully is honoring traditions and epistemologies that make our work together possible, especially when institutions we belong to have failed to do so in the past. In particular, we work to honor Native American knowledges and worldviews based on intimate relationships to the natural world and to integrate them, in their particularity, into our work together. We acknowledge sovereign Indian Nations and Indigenous People and acknowledge that the genesis of the Southwest Indigenous Peoples, including the Pueblo, Navajo, and Apache, established their guardianship of lands occupied by NMSU.

Developing Respectful, Accessible Practices. Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act Amendments Act (ADAAA) covers issues relating to disability and accommodations. If a student has questions or needs accommodations in a classroom at NMSU (all medical information is treated confidentially), they should contact:

Aaron Salas, Director // Disability Access Services

Corbett Center Student Union Room 208

phone: (575) 646-6840 // email: das@nmsu.edu

website: <https://studentlife.nmsu.edu/disability-access-services/disability-access-services.html>

In addition to accommodating students who are working with DAS, as individual instructors, we respect the fact that individuals come from different places, learn in different ways, face different challenges, and bring distinct strengths to any given situation or assignment. And we believe being thoughtful about accessibility issues benefits everyone in a course. If, at any point, for any reason, you see a way we can work together to make this class more accessible, please let us know.

Basic Material Needs. If there are things like arranging reliable childcare, transportation, housing, or access to food that you're struggling to cover, we can help you research and connect with resources on campus and in our community that might be helpful. It is hard (impossible, really) to be a student if these things aren't taken care of. Please share, *if you feel comfortable*, so we can support you.

Preferred Names and Pronouns. Unless you have changed the display name associated with your student account, your legal name shows up on our roster. We're happy to address you by an alternate name, and we want to be sure we're able to use your preferred pronouns. You can let us know about a preference anytime during the semester. We want you to be comfortable and feel respected. If you want us to use certain pronouns only in certain circumstance (e.g. one-on-one but not in class), let us know that. If you have other suggestions about what it might look like to address each other in gender affirming ways when working together, especially in online spaces, please share.

COVID-19, Accessibility, and Technology. We want you to know that we know this (still) can't be a semester "just like any other." Many people are still exhausted from a difficult year last year. There is no way to be certain how the ongoing global pandemic will impact us as individuals or how it will influence the communities we belong to and care about during the next four months. As your instructors, we reserve the right to adapt this course to make it better fit our collective needs; that may include making changes to the course schedule or the technical platforms we're using.

If you are having difficulty with how class is unfolding, please communicate with us. It is hard to be adaptive in stressful times, so we ask you do your best to respond to us and each other in flexible, generous ways. Many of us will have access needs and personal obligations that change over the course of the semester. Most of us will learn new ways to articulate how our lives and needs intersect with the challenges of working and being students as time goes by.

Because of the course format, you will (likely) struggle if you don't have a computer of your own and a reliable internet connection. Let us know if you're worried. NMSU may have resources to help. Many things we do this semester will be difficult (maybe impossible) if you only have a phone.

Asking Us Questions via Email. You should address course-related emails to both of us. You can assume we will check our NMSU email at least once a day on weekdays.

Asking Us "Live" Questions. We're always available right after class to answer quick questions. If you have a question that you think others might also have, feel encouraged to ask in class. You're also encouraged to visit with us (together or individually) at any point in the semester. In appointments, you can ask longer questions about course material, we can talk about your progress in the course, or we can talk about your professional life and goals outside the course. Email us to set up a time!

Working with the Ideas of Others. Our language is never fully our own. Acts of media production (including the act of writing) require us to remix existing materials in communicative ways. Different communities have different norms that govern these combinations. Modernist poets and collagists, mashup artists and programmers, blues musicians and attorneys, documentarians and physicists all abide by different sets of rules regarding what counts as "originality," what kinds of copying are acceptable, and how one should relate to materials from which one draws. In this course, you will be asked to reflect on your work with re-presentational forms; this may entail experimentation with liberal, collagist forms that borrow wildly, perhaps almost indiscriminately, from pre-existing works. Anytime you are not explicitly and intentionally working in experimental modes, you are expected to engage norms of citation and attribution shared by scholars in the humanities and/or social sciences. Public-facing work has different norms, too. We will discuss how to ethically and responsibly use attribution in group StoryMap projects, based on specific contexts of the projects you take on.

Plagiarism policies often focus on urging students to be "original" and telling them what not to do (buying papers, copying text from the internet and passing it off as one's own, etc.). Intentional acts of plagiarism and other forms of dedicated academic dishonesty will be taken seriously; they may result in failing grades and disciplinary action at the University level. You should be familiar with The Student Code of Conduct, which defines academic misconduct, non-academic misconduct, and their consequences. This is in the NMSU Student Handbook: <http://studenthandbook.nmsu.edu/>.

However, **we encourage you to take an expansive view of what academic integrity means.** Academic integrity is about recognizing and acknowledging the resources you draw on. We suggest you think instead about what kind of citational network you are locating yourself in. What thinkers are you thinking with? Where do they come from? How might their positions in the world inform their thoughts? What is your position relative to them? How might you re-shape your citational network to better reflect your priorities or ideals?

If you are interested in related questions, you might consider reading the following pieces:

Ahmed, Sara. "Making Feminist Points." *Feministkilljoys* (2013).

<http://feministkilljoys.com/2013/09/11/making-feminist-points/>

Biagioli, Mario. "Plagiarism, Kinship and Slavery." *Theory, Culture & Society* 31.2-3 (2014): 65–91.

Howard, Rebecca Moore. "Sexuality, Textuality: The Cultural Work of Plagiarism." *College English* 62.4 (March 2000): 473-491.

Introna, Lucas. 2016. "Algorithms, Governance, and Governmentality: On Governing Academic Writing." *Science, Technology & Human Values* 41(1): 17–49.

** Note: this section is adapted from anthropologist of technology Nick Seaver's plagiarism policies.*

Links to More Resources and Quick Access Emergency Phone Numbers

NMSU Library: <http://lib.nmsu.edu/index.shtml>

Purdue "Owl" Online Writing Lab: <http://owl.english.purdue.edu/>

NMSU Writing Center: <https://writingcenter.nmsu.edu/>

NMSU Academic Calendar (for deadlines): <http://academiccalendar.nmsu.edu/>

Student Success Center: <http://ssc.nmsu.edu/>

Information & Communication Technologies (ICT): <http://ict.nmsu.edu/>

Tech Resources for Students: <https://studenttech.nmsu.edu/resources-for-students/>

Aggie Cupboard Free Food Bank: <https://aggiecupboard.nmsu.edu/>

Military and Veterans Programs: <https://mvp.nmsu.edu/>

Chicano Programs: <https://chicano.nmsu.edu/>

Black Programs: <https://blackprograms.nmsu.edu/>

American Indian Program: <https://aip.nmsu.edu/>

LGBT+ Programs: <https://lgbt.nmsu.edu/>

NMSU Police Department: (575) 646-3311

NMSU Police Victim Services: (575) 646-3424

NMSU Counseling Center: (575) 646-2731

NMSU Dean of Students: (575) 646-1722

For Any On-campus Emergencies: Call 911

This loose course outline is meant to provide a general picture of how class will go. Please check Canvas weekly for updated weekly assignments and links to readings.

1 Class on Jan 13

Critical Approaches to Place - Introductions
What is a Map? How Do Representations Shape Ways of Living?

In-class: share Maps as Media packet

2 Class on Jan 20 – CAP Public Panel (5:30 pm meeting)

Nikesha Breeze, Norma Hartell, Diego Medina, Patrick Nolan & Nan Rubin
How Do Professionals, Organizers, Activists, and Artists Understand Local Places?

Instead of “regular” class, we will all attend a public panel where panelists will share thoughts on Las Cruces and our region---its pasts, presents, and futures. This is currently scheduled as a hybrid event; it will take place in person at the Collab Space, in Devesthali Hall (open space on the first floor of the new art building) and over Zoom. Please attend in whatever format feels best for you.

Before the panel: review panelists' artist and organization websites (on Canvas)

Note: Zoom link to attend virtually will be different than our regular course zoom meeting.
Webinar info is here: <https://bit.ly/place-panel>

3 Class on Jan 27 – Hand Drawn Map Lab

Working with Communities and Publics
What Does it Mean to Produce Texts in, with, and/or for a Community?

Read: Meghan Kelly, “Collectively Mapping Borders”
Revisit/review: Maps as media packet (PDF on Canvas).

Thursday at 10am: first weekly “big question” due on Canvas. .

Bring to class: a little “sample” of writing/media that shares something you value; try to respond to one of the projects that has been shared in class/for homework.
You'll have 2-3 minutes to share; this will help us start getting to know each other.

Project Benchmark: Interests Shared, Affinities Explored, Communities Identified

4 Class on Feb 3 – Visit: Erica Surova (Center for Community Analysis)

Delving into StoryMaps: Considering Forms, Platforms, and Content What are some possibilities and limitations of using Esri's StoryMaps?

Explore: Center for Community Analysis website: <https://cca.nmsu.edu/>

Explore Sample Story Maps (be ready to comment on form;):
Voices of Grand Canyon, The Grand Canyon Trust
The Border Wall in Arizona and New Mexico, Wildlands Network
Additional samples of StoryMaps TBA

Read: Selection from *Design Justice: Community-Led Practices to Build the Worlds We Need* by Sasha Costanza-Chock

Read: Rios, G.R. (2016) "Cultivating Land-Based Literacies and Rhetorics." *LiCS: Literacy in Composition Studies*, 3(1), 60-70.

Project Benchmark: Teams Formed

5 Class on Feb 10 – Visit: Michaela Buenemann & Digital Production Lab

Critical Cartographies: Esri Production Lab #1 How does mapping (re)produce power and knowledge?

Read: selection from Monmonier *How to lie with maps*
Read: selections from Wilson, *New Lines: Critical GIS and the Trouble of the Map*

Complete assigned ESRI StoryMaps tutorials before class (details on Canvas, from this collection)
<https://storymaps.arcgis.com/stories/cea22a609a1d4cccb8d54c650b595bc4>

Project Benchmark: Partnerships Explored and (Rough) Project Missions Drafted
Short Paper I: Form and Content – Due Friday 11:59pm on Canvas

6 Class on Feb 17 – Visit: Jamie A. Lee and Adela C. Licona

Affective Methodologies & Sensual Knowledges (public presentation) How might attending the myriad ways we come to know make change in the world?

Read: Licona, intro to *Zines in Third Space: Radical Cooperation and Borderlands Rhetoric*
Browse: Lee, <https://thestorytellinglab.io/>
Additional texts & preparatory exercises TBA

10 Class on Mar 24 – Working with Data Lab

Data Visualization, Data Sonification, Data Storytelling
What does it mean to make the invisible visible? What counts as data? Why share?

Selections from Cheshire & Uberti *Atlas of the Invisible*
Selections from D'Ignazio and Klein, *Data Feminism*

Project Benchmark: StoryMap Frame Developed; Assets Collected in Folders

11 NO CLASS on Mar 31 – Team Conferences with Eric & Kerry

A list of materials to bring to conferences will be shared in class.
You will also complete an individual reflection on how project things are going.
(Turned in after the group conversation).

12 Class on Apr 7 – Visit: Meghan Kelly

Feminist Mapping: Hands-on virtual icon design workshop
How can we create dynamic, relational visual representations?

Read: [Mapping Bodies: Designing Feminist Icons](#) (2020)
Read: [mapping Syrian Refugee Border Crossings: A feminist approach](#) (2019)
Read: [A Design Challenge for Transforming Justice](#) (2021)

Note: Kelly will also deliver the New Mexico Geography colloquium on April 8, 3-4 pm.

13 Class on Apr 14 – Peer Review and Work Day

Project Benchmark: 2+ Written Texts
2+ Composed Images Ready to Trade for Review

Read: "Reviewer as Activist: Understanding Academic Review through Conocimiento" Cana Uluak Itchuaqiyaaq & Rebecca Walton (*Rhetoric Review*)

Review: questions from the back of Gillian Rose's *Visual Methodologies: An Introduction to Researching with Visual Materials*

Short Paper 3: Data and Narrative – Due Friday 11:59pm on Canvas

14 Class on Apr 21 – Peer Review and Work Day

Receive Structured Peer-Reviews of Full In-Progress Sites

15 Class on Apr 28 – Present Your (Nearly Finished) Work

Celebrate! Micro-presentations by all groups (details TBA).

16 Finals Week

Projects and Reflections – Due Tuesday 11:59pm on Canvas