



**Cameron L. Kline**

**Geography 478/678: Spacial Storytelling**

✓

Cameron L. Kline  
Spatial Storytelling  
Geography 478/678  
Dr. Meghan Kelly

## Story and Narrative in Geography and Mapping Week 2 Reflection

This week's readings explored narrative theory, geography, and the academy's struggle to convey the experience of living within a defined space. Many of the authors argued, and I agree, that verbal descriptions often fail to capture the relationship between objects within spaces and maps either enhance or hinder our understanding of a space and its story. (I rather enjoyed Ryan *et al.*'s use of Jonathan Swift's map of Gulliver's travels, Robert Louis Stevenson's Treasure Island, and presentation of video game environments.) It was hard for this new cartographer/GISer to understand the discussion of sequential narratives, linear arrangements, and chronological progressions that convey stories spatially, but I'll get there. I did appreciate the exploration of the architectural design of museums, like the United States Holocaust Memorial Museum.

Sylvie Caquard's *Cartography I: Mapping Narrative Cartography* was a real "eye-opener" for me because I never considered metanarratives in maps. I'm interested in engaging in a discussion about how we represent a sense of place in maps that expand our cartographic language through new narrative techniques, identity, betweenness, emotion, and connections with the reader/user. Additionally, I was stuck by the idea that traditional maps, I'm thinking of for example a Rand McNally map, are a perspective from nowhere about a space the cartographer controls with his or her pen. I recognize that maps have a narrative, but creating a map that does not have one, or one that is more neutral, is a mystery to me; but that is why I'm in this exciting class.

Yes, I will  
try... this  
is a big  
change for  
this History  
chap.

1/18/2024

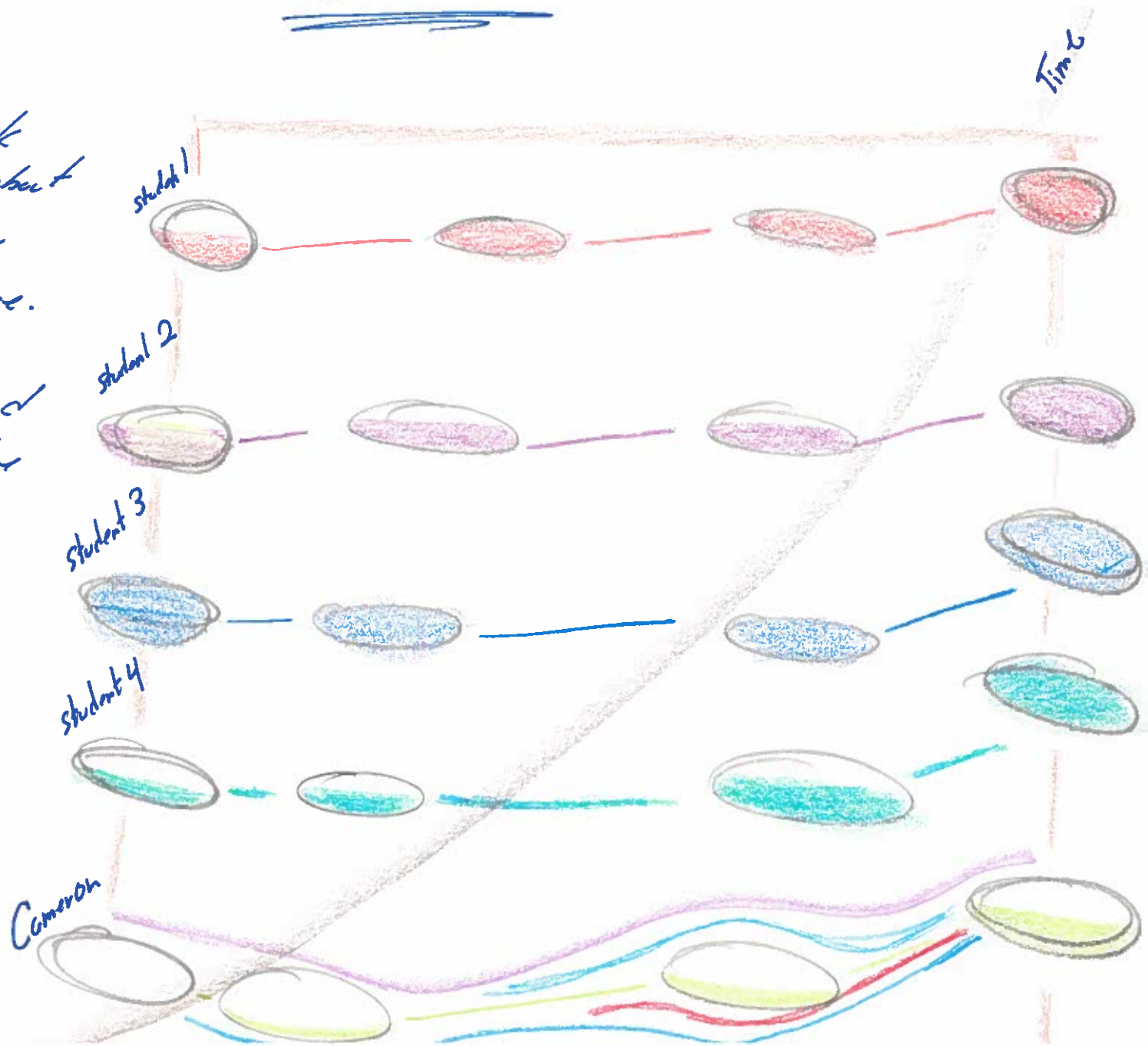
# When Was I Supported In Class

## Week Two

Last year I took my first class about Settler Colonialism & Indigenous Resistance.

My classmates and prof. were supportive and empowering.

This is my semester journey from being empty to being charged-up. My submission is the process in the exercise



... I was to show time, growth, and connections... not



• = the seminar table

Time is L to R

My inspiration was the Napoleon map to Moscow & back.

The bubbles are showing filling ~~with~~ knowledge & connection/support  
are the threads around the Cameron bubble.

### 1/22 Group Values

- Encouragement from fellow students
- Post semester time & followup from a prof.
- Out of the classroom, sensory experiences
- Sitting in a huddle / semi-circle to interact

Thanks for  
taking group  
notes!

MK



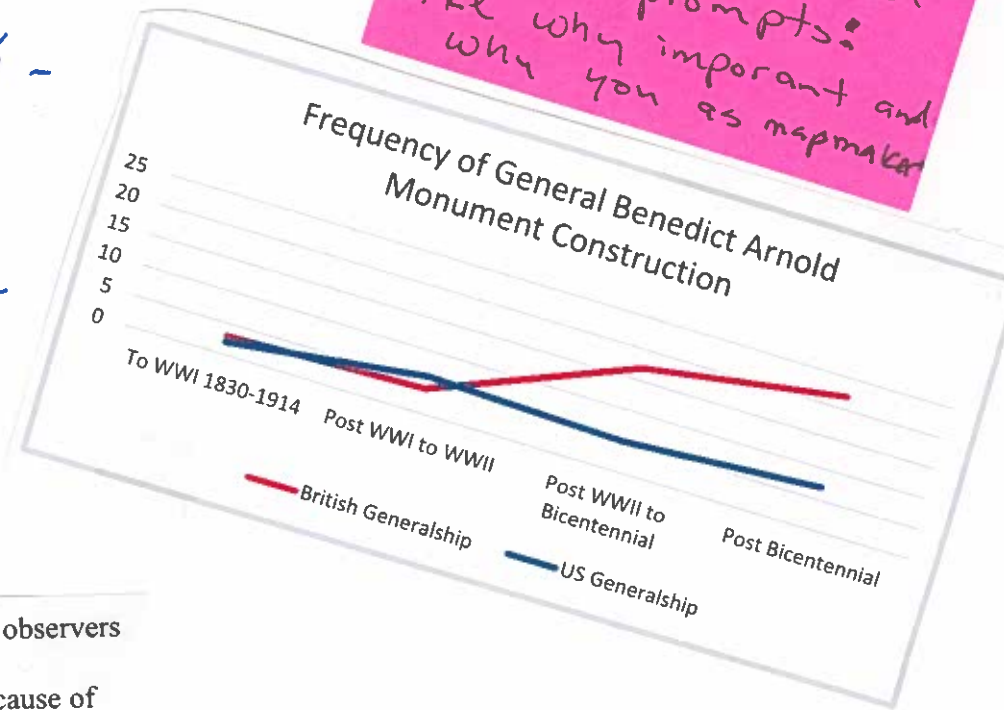
| Nation  | To WWI<br>1830-1914 | Post WWI to<br>WWII<br>1915-1939 | Post WWII to<br>Bicentennial<br>1940-1976 | Post<br>Bicentennial<br>1977-2021 |
|---------|---------------------|----------------------------------|---|-----------------------------------|
| British | 3                   | 4                                | 17  | 22                                |
| US      | 2                   | 6                                | 5   | 7                                 |
| Total   | 5                   | 10                               | 22  | 29                                |

■ Arnold serving as a British general  
■ Arnold serving as a US general

## 1/24: Proposed Semester Topics

- This is a continuation of GEO 383/683 (these images were from my final project)
- I want to further explore Benedict Arnold monuments - America's Anti-Hero - as they relate to the furtherance of the American Master Narrative.

Super interesting and can't wait to see it all come together in different ways. I was looking for a bit more reflection related to the prompts: like why important and why you as mapmaker



When one looks at how Arnold is presented and contextualized in monuments, observers can see that he is not only depicted in greater frequency as an American traitor, but because of his eventual defeat by the country he once served, has been memorialized as a reminder that individual greatness cannot undermine American ideals and traitors will be ultimately defeated. Additionally, during WWI, WWII, the bicentennial, and after, he is cast and recast as an antihero to remind Americans of this message and their exceptionalism.





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## Story and Narrative in Geography and Mapping Week 3 Reflection

Vulnerability and values in a map? From the perspective of the History Academy, those are not “preferred” mapping features. My training has told me that emotion, person, and perspective are effectively added through words and not images. But the embryonic cartographer in me thinks that adding vulnerabilities, as defined by the article, makes perfect sense. Why not change or stretch pre-existing historical constructs? The genesis of this duality sprung from this quote from Brice:

“Drawing has served to incorporate spaces of the colonial ‘periphery’ into orders of knowledge, meaning, and value that were established by and for the colonial ‘centre’.”  
(Bewell, 2004; Mukherjee, 2014; Said, 1978)<sup>1</sup>

I agree that there is a vulnerability, individuality, and intimacy with drawing, additionally the practice creates a deeper connection between observer and the observed as compared to, for example, a CAD generated map.

The Katz article was interesting because it prompted me to think about if her pictorials were an experiential form of mapping or if they were a collective story. The comic-like medium was a fascinating tool– the cold sore was a nice addition –sparking my previous question. I don’t think I have an answer, but I keep coming back to the fact that maps also tell stories, generate engagement, and offer the user/viewer perspective and time.

In Kelly, Lally, and Nicholson; I reflected on this quote: “A key characteristic of my practice is a resistance to what we understand as the finished or ‘fixed’ art object. I find that what is valuable in the making or doing is often lost.” So, is it ok to not be finished? And, when it comes to pedagogy, my approach, like yours, is to find ways to learn and teach creatively. Why would one not try to break tradition and explore new scholastic avenues? My challenge will be to find, embrace the creative, and apply them effectively.

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<sup>1</sup> This is a concept I am currently working through with my comprehensive exam readings.

✓  
Photo ?  
map... No.  
Emotion...  
yes.



1/29



Awesome!  
Love the glow  
mitten effect.  
Was the same on  
my side of the  
table. MK



# 1/31 Benedict Arnold - Sketch Map #1

— Brit.  
— U.S.

Who: Benedict Arnold

- American Army (him @ command)
- American Army (him not @ command)
- British Army (him not in command)
- British Army (him in command)

Where/When:

Ft. Ticonderoga (5-10-1775)

Battle of Quebec (12-31-1775)

" of the Cedars (5-19-1776)

" of Valcartier Island (10-11-~~1777~~ 1776)

" Ridgefield (4-27-1777)

Seize of Ft. Stanwix (9-19 & 10-7-1777) (8-2-1777)

Battles of Saratoga

Raid on Richmond (1-5-1781)

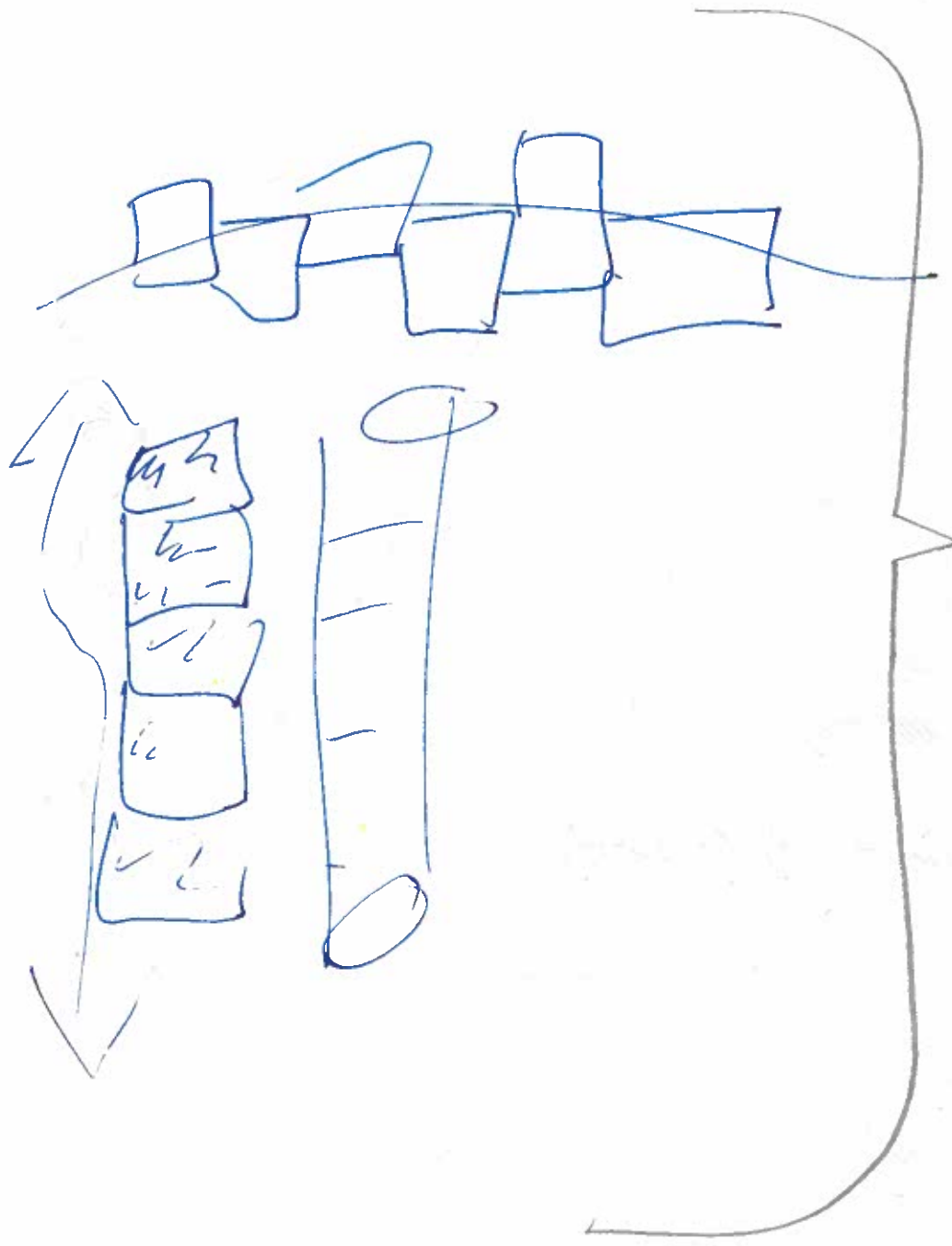
Battle of Blandford (4-25-1781)

" of Groton Heights (10-6-1781)

Passed over for promotion (1777)

Apr. 1779  
U.S. Court  
Martial hearings  
Ferd. Smith

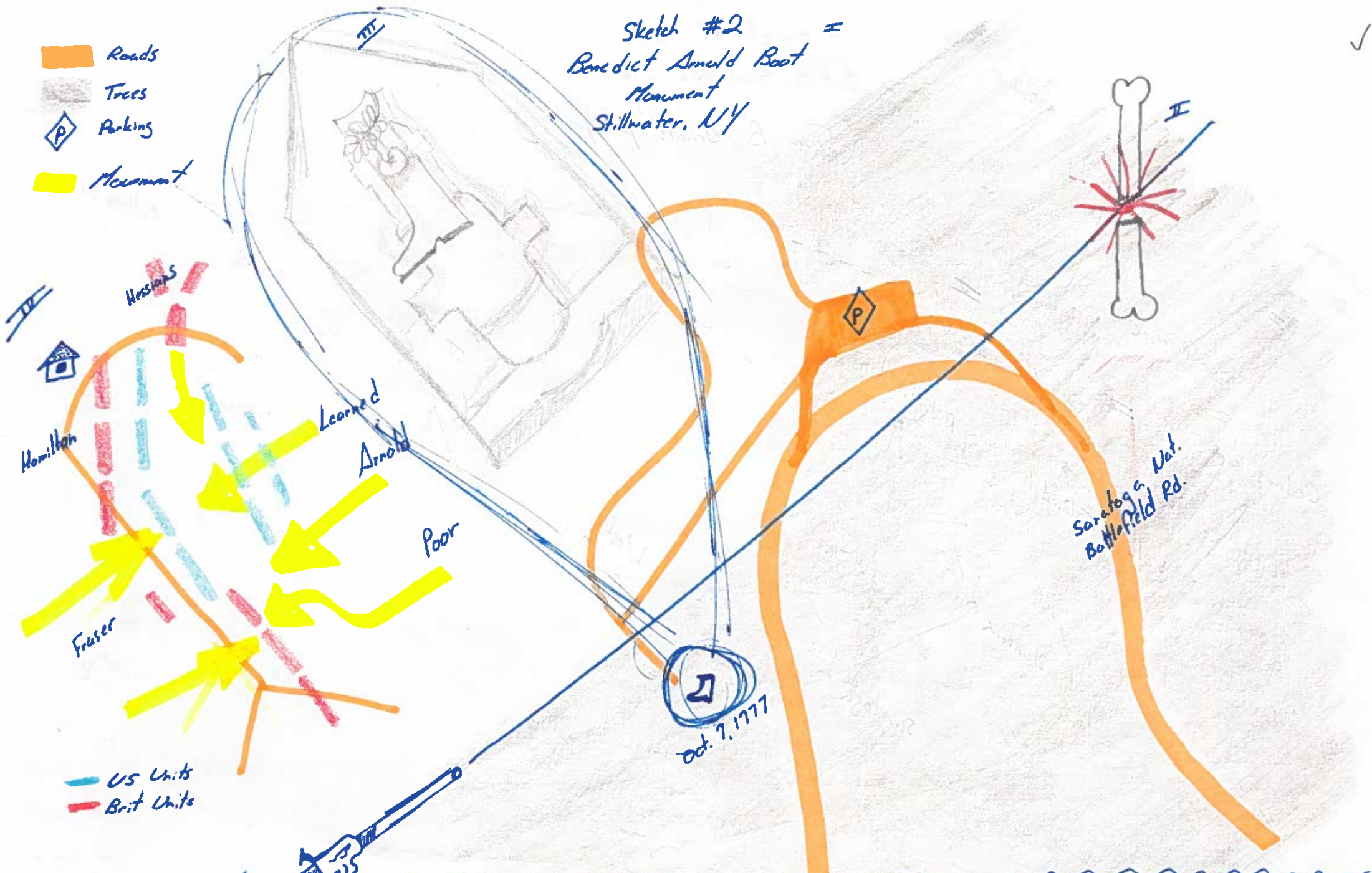




The more I think about this  
"stacking" I rather like it!

- Roads
- Trees
- Parking
- Monument

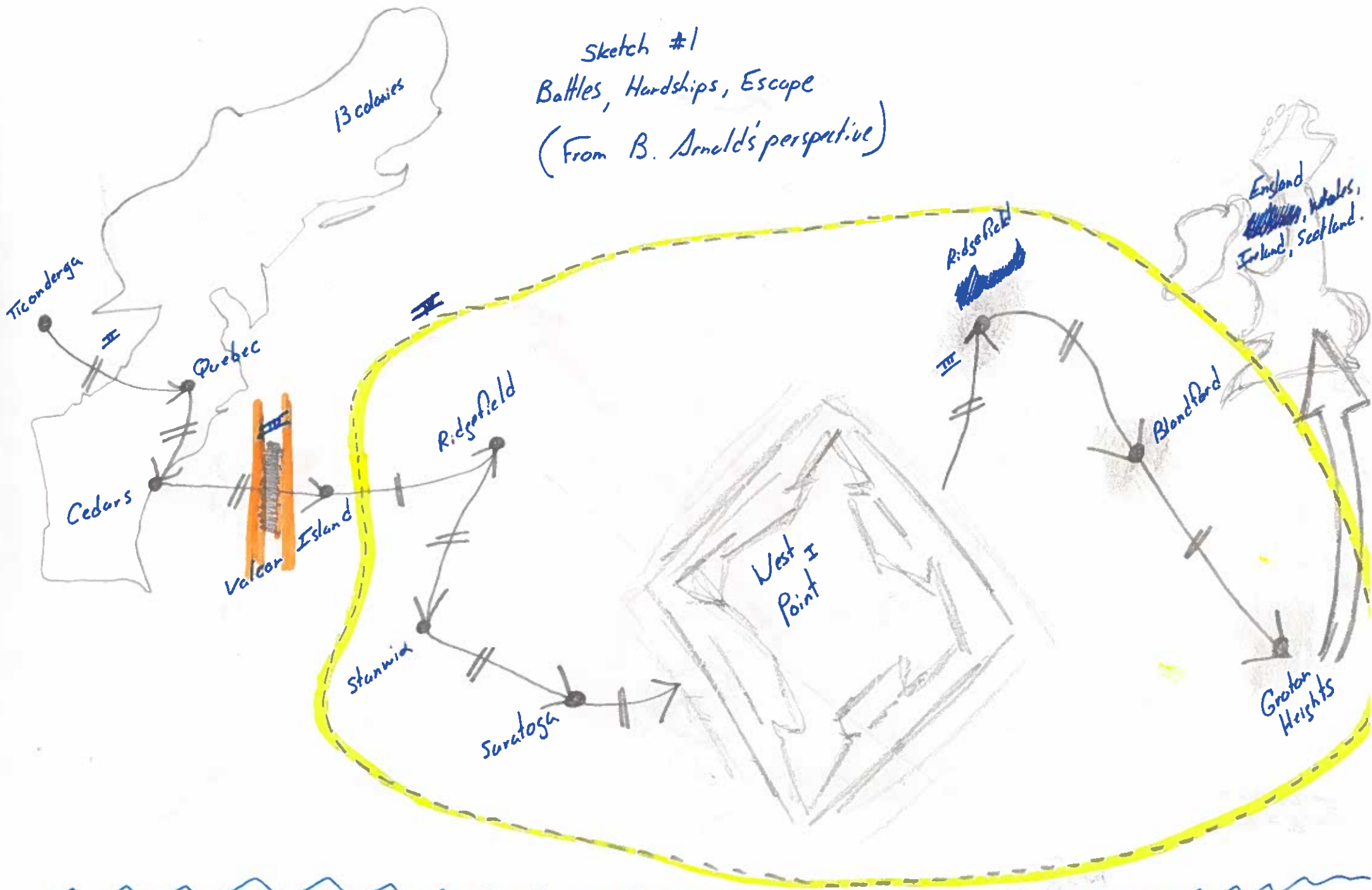
Sketch #2  
 Benedict Arnold Boot  
 Monument  
 Stillwater, NY



IV The only monument dedicated to BA's boot (Injury related)  
 III He also was

II The ~~stone~~ monument is actually his  
 cannon. Interestingly, B.A. is not pictured.

Sketch #1  
 Battles, Hardships, Escape  
 (From B. Arnold's perspective)



≠ Where B. Arnold is caught by G. Washington

III No promotion  
 IIIII Change after court martial

Orange bar = Passed over promotion



Week 4 Reflection  
(No printed thoughts) 😊  
PRESSING PAUSE

DESIGN Justice

Design Justice Network!!!

Values, practices, Narratives, systems, perspective, sites, power, and positionality so very much matter!

Binary System Inputs



I draw this sad face because as a gay white man who is dating a gay black man, I so understand Sasha's pit in the stomach went at TSA.

People like the author do not deserve... no demand... to not be stigmatized. Why does the "non/practice" have to quantify and categorize according to unrealistic

I reflected on this article as a "To Do" or "To Think About" list of challenges and opportunities:

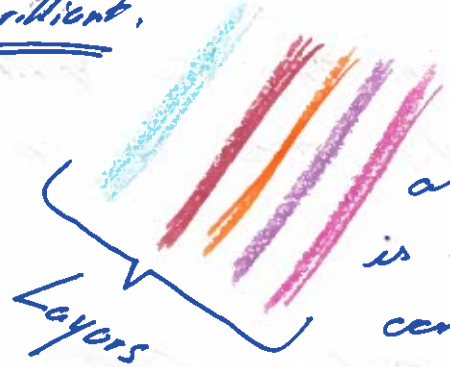
1 Reflexivity - challenge power structures and try to break traditional systems of power.

2 Remind the values the map creates.

3 How can I and am I putting myself in the map and am I

Art Making, Place Making

Picasso? Oh my, that is a bit far from Cameroon-Land, but the concept of MONTAGE for our work is brilliant.



What is interesting about montage is that one can control, as the article states, the energy and access of information. The author can shape the perception given to the viewer:

- space full & empty,  
~~empty~~

①

As we create and build maps, reality requires many decisions, our job... no duty, is to understand our impact, power on the subject, and re-think the creative process. We have impact and forcing that is our responsibility.

In my work I need to always make this my filter and focus to ~~ensure~~ ensure equality and empowerment. For goodness sake, why does the TSA system need a gender at all? Why do my maps need a male perspective, why can't I show ~~Two-Spirit~~ Two-Spirit Indigenous and female leadership? Structures, economies, and relationships need an upgrade.

② And ③ Did you (me) avoid the furtherance of traditional power structures (e.g., ~~red lining~~ red lining, limiting signology, etc.) I would love to talk through figure #3. In my work I am a fan of The Red Draft. One on paper I can then **THINK - PRUNE - and RE-BUILD.** so as the article concludes... smartly and thoughtfully... "It's not easy work, but it's worth doing."

③ I remember you also talked with me about flip books. What an interesting concept to merge into a digital space with, for example, U.R.

Touch - Feel - Face - Feeling





The members of engage with, I am confident the to applying nonnegotiated news  
the role, educated in Traditional, powerful and powerful institutions, and having

and challenging Traditional perspectives. The goal is to  
work in explicit / somewhat / and several / quiet / within



1 1 . + 1 . American History



*research and interaction and perspective. Recognizing the historical significance of this content on celebrating the privileges associated with my identity. Do =*

**HONOR**



West Point, New York, by Seth Eastman, c. 1875. Courtesy The United States Senate.



*I love my wife & my country.*

**TREASON SITE**  
 Within these woods, in the early morning hours of September 22, 1780, American General Benedict Arnold and British Major John Andre' plotted the surrender of the American fortress at West Point. While

Location: Groton, Connecticut  
 Longitude: -72.03  
 Latitude: 41.35497  
 Created by: State of Connecticut  
 Year: 2008  
 The Battle of Groton Heights  
 Groton Battle Monument  
 Groton, Connecticut  
 April 21, 1777

*and cartography to foster discussion and an inclusive body of scholarship a critical expatriator of potential biases in my*

## Positionality

My statement, of hope, speaks for itself - again I am sorry I have had lending -  
NO! - but I circled both assignments to correct them and to ~~show~~ show how I  
hope it is an all encompassing statement.

## Me @ SU

The seminar room is the heart of the department. And so no pictures in it  
show my part in it. The ~~the~~ the wrinkles and rips are the challenges  
and traditional forces around me. And me being a normal pie in this changing  
environment, surrounded by scholarship I want to reform and shape, is my  
thoughtful attempt to address my research and dissertation on the early  
republic, indigenous peoples, and the Atlantic world.

## Collage

I wanted to show some of my thinking about the erosion of Arnold. He  
is cut in two US (Blue) and British (Red). On each side are some of  
his thinking. The flip book shows West Point - the moment/place he is  
discovered by Washington - then and now. There is money, stars of a Lt. general  
the position he was passed over, and his thinking. All of this ~~is~~  
rests over a spreadsheet of names in the ~~the~~ world today.  
The no words - down to show the confusion of, understanding, ..



## Symbolization & Visual Variables (White 2017)



This reading, if it was before last week's readings could have left me with the impression of "These are best practices for Symbology." But now that we are wrestling with the concepts of power and reflexivity, I am skeptical. Yes, there

needs to be a language of connection and intriguator for our reps. But charts like the one here fail to consider these concepts. (The use of small symbols is worth exploring... scratch n. suff.?) The use of circles, stars, and arrows all for a ~~connection~~ connection to "traditional" mapping practices.

Like we discussed, a reflexive epistemology needs to occur - I am quite of not doing this with my own work - at all points because by the time we - + + ... these symbols, it is too late and we have already "built in

# What Shall We Map Next? (Pearce)



This is supposed to be the Haudenosaunee turtle from their creation story. All conception rests on it.

"To convey the feeling of looking back... I translated narrative techniques of recollection, voice, and brevity into cartographic technique to create intimacy, ambiguity, and a sense of place in the map." (p. 321)

"Tracing on the ground showed us the relative sizes of places and stories and the distances between them..." (p. 323)

"... an Elders Circle..." (p. 327)

Yes, cartography is a language! Additionally, I embrace the approach that "... there are no universal techniques for translating the processes and qualities of relational ontologies into cartographic language (pp. 333-4) This was a great article and one that speaks directly to my work on land, white settlement, and indigenous nations.

I am thinking, these quotes were ones that "stuck and challenged me" to think about approaching cartography in a different way. Be in the space, don't limit yourself to the "traditional mapping toolbox", and elude the silences! (The two sided map is brilliant.)

Pearce's planning and thinking of her projects is ingenious and informative about how I can think and approach my projects. This article was rather intimidating and exposing. I need to think about how I will use creative approaches to create my projects and ensure a map that eliminates - as best I can - power structures and beliefs, and cultures.

2/12

① What is working?

- Quite a bit is working. I enjoy the "thinking differently" process and your encouragement. Also, seeing so many new projects is very helpful. Many thanks for being so open and accessible and for class collaboration.

② What are concerns?

- Generally, just a bit more framing of the upcoming maps might be helpful, but that may come in time. I worry about being able to apply my project in new ways. I also ~~hope~~ hope I can be creative enough to pull these projects off.

FYI, this  
a great  
exercise.  
Thanks for  
creating this  
space.

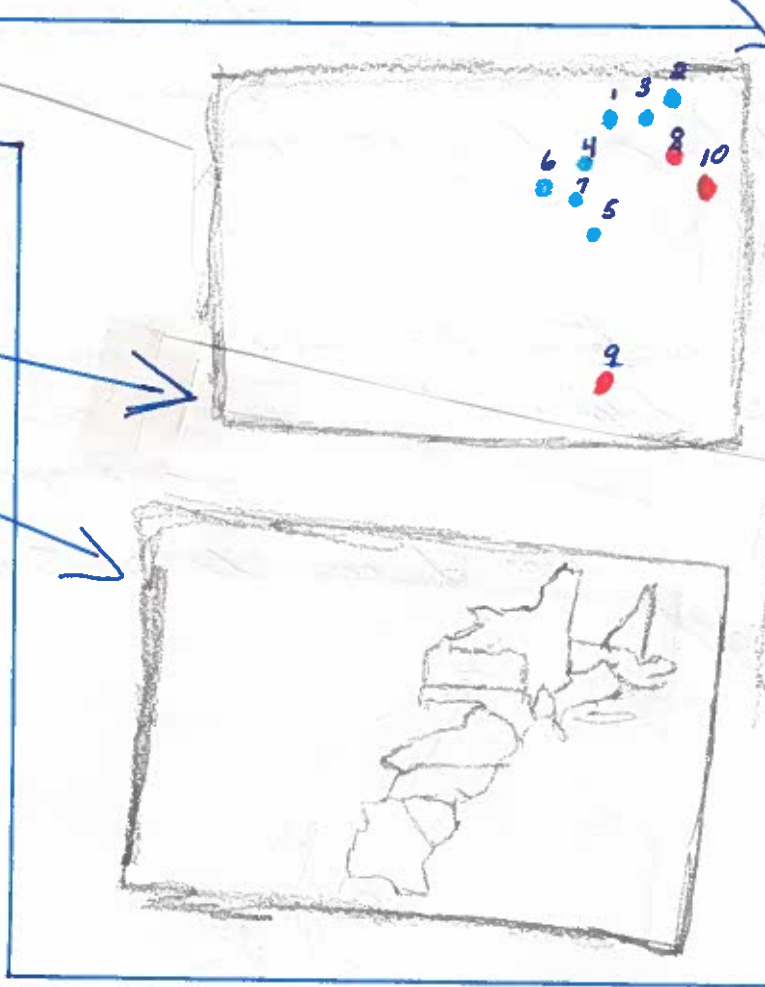
Thanks for  
sharing on both  
fronts! I have  
the map guidelines  
and will open them  
to the class  
soon - keep me  
posted on things!  
MK



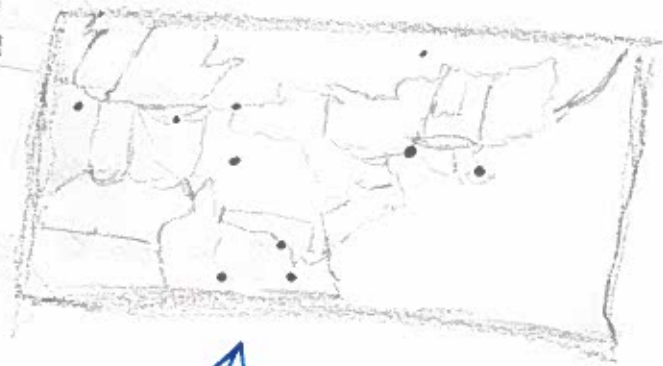
Sketch #2  
 Arnold Monuments & Battles  
 Then & Now

Layers  
 stacked but free floating

- 2024 Markers
- ROADS, Cities, States
- Movement/BATTLES
- Cabinets
- Topography



(Symbolology: colored markers)



- This is a stacked map/sketch

- I'd like to situate the symbology in a contained space like the

- |                |              |
|----------------|--------------|
| 1 - Ticandouga | 7 - Saratoga |
| 2 - Quebec     | 8 - Richmon  |
| 3 - Cadons     | 9 - Blount   |
| 4 - Valcour    | 10 - Grotto  |

## 2/19 - Reading Reflections

① Snow Fall: The Avalanche at Tunnel Creek by J. Branch was traditional journalism taken to the next level. I have a B.S. and M.S. in Broadcast Journalism and the placement of this story with in a story map made it powerful and interesting. The videos, testimony, and showing the mountain where the avalanche occurred accomplished what GEO 478/678 is all about: Change the process to add more into a map or cartographic project. Take for example the opening scene - it's snow blowing over a barren winter-cape - as a reader I am already pulled into the avalanche story, I feel cold, and worry about the soon to be presented story of survival.

I hope to find a way to replicate this multi-faceted approach in my work to not just engage the reader in a story, but to enhance my presentation with the intangibles of emotion, energy, and "journalistic" left and effectiveness.

② Scrolling into the Newsroom by J. Oesch, S. Renner, and M. Roth skillfully use and explain scrolltelling... love the term. I recognize the logistical challenges presented by the media itself (print, broadcast, web, radio, etc.) but being able to use this tool (see figures one and table one on pp. 105-6) is just smart. It engages and drives clicks which is how media gauges success. Sadly, these approaches are expensive and labor intensive, but the investment is effective. I recall a NYT exposé on the Trump funeral and Pradent empire that used graphic sequences, animated transitions, and pan-and-zoom because it used these tools. Can this approach be expanded in VR?

Read McNally and Margaret Pierce. I welcome the challenge and thank ~~you~~ you in advance for guiding me and formulating a plan to improve my thinking and skills.

③ Cartographic Design as Visual Storytelling by R. Roth reminded me that if we change the medium we change the experience, if we improve the experience we improve the power of our message, and if we improve our message we can effectively tell our story! For example, the three-part "Melting of Antarctica" visualization speaks to this thought. I have not seen the land of Antarctica under the ice sheet. ~~It~~ It taught me something new, and that is the point of visual storytelling to teach and tell a story.

A really appropriate series of 17 panels drawing along the author's planning process and construction. Narrative elements, genres, and tropes work to ~~with~~ connect our projects to an ethical - I hope - approach to effective design. Research? So important and I hope these approaches find a bigger home in journalism, scholarship, and my work in Geography and History.

Great Reads!



## Benedict Arnold Battle Sites and the Original 13 American Colonies



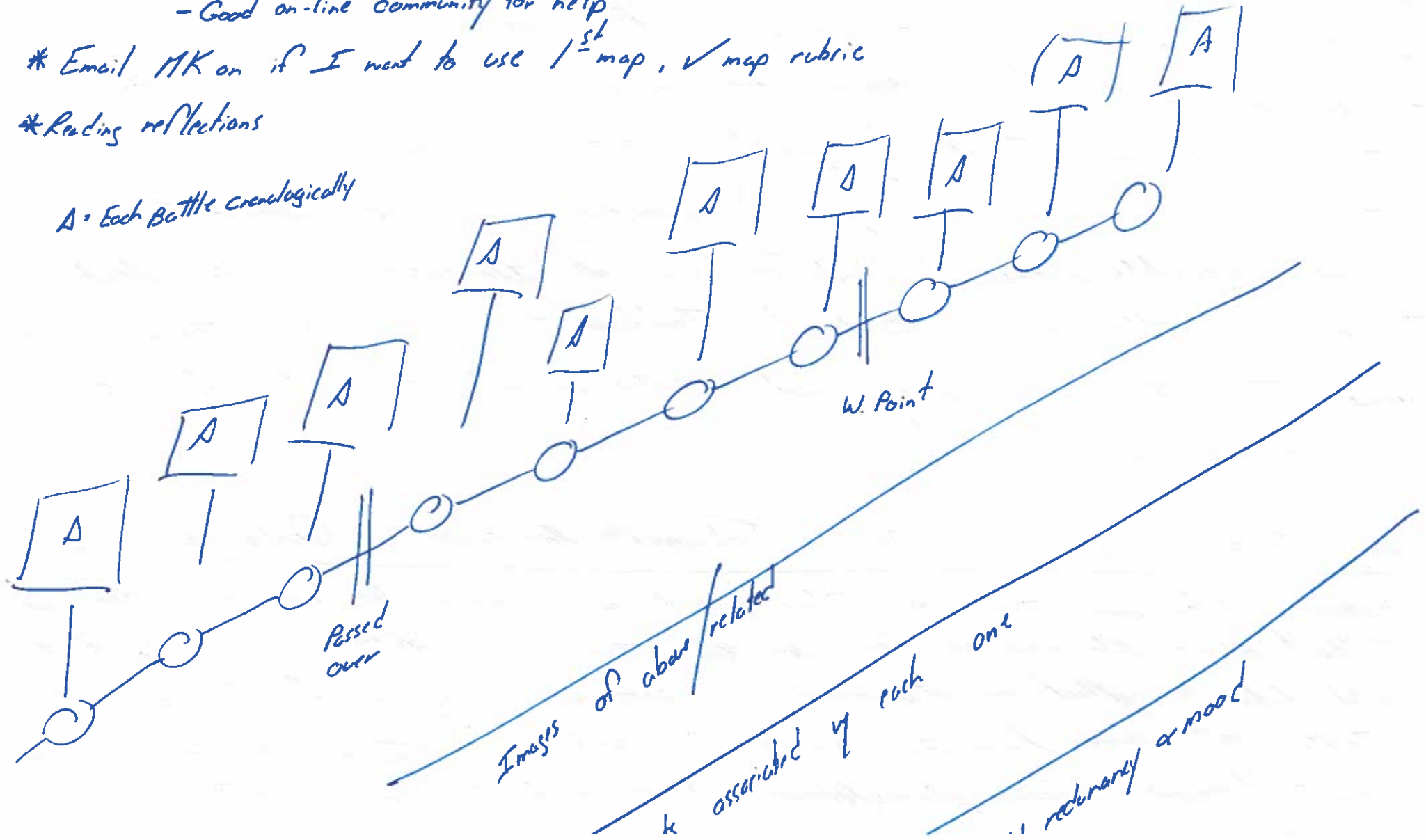
I am not 100 percent intertwined with this rap. The labeling is not as clear as I wanted, the battlefields are "beat raps" but those labels too were not as effective as I wanted. The transparency of the original 13 colors overlaid on today's geography was/is too dull. I need to keep working with FELT to

# 2/21 - Story Map

- \* 2 maps: 1 Big Picture, 1 Small Picture
- \* Word or Story Map (~~if~~ Word export as HTML, ~~if~~ story map use pw from John.)
  - Story Map can import FELT images & PDFs
  - Good on-line community for help
- \* Email MK on if I want to use 1<sup>st</sup> map, ✓ map rubric
- \* Reading reflections

\* Write reflection on why an important medium & how the projects relate to last week's readings

A = Each Bottle chronologically





① Where Are We? The Method of Mapping With GIS in Digital Humanities by Jan Jack Gieseckings poses an interesting opportunity: How can GIS offer a new way to expand opportunities in the humanities by leveraging digital opportunities. Gieseckings argues for a change in quantitative & qualitative thinking to "open-up" new forms of scholarship. By approaching, in my case a historically focused project, GIS digitally we can unlock archives (breaking the traditionally white power structures), pull in emotion, vocalized voices (I am interested in indigenous voices & peoples), everyday life, and speciality in new and accessible ways. My only criticism of the work is the lack of cartography in the essay. But the tools that can cut through the academy's traditional pedagogy and practices will open the humanities to new audiences and scholarship.

② Mapping Chomplein's Travels: Restorative Techniques for Historical Cartography is an essay by Pearce and Hermann that is nothing short of inspiring. We have seen the map and talked about the map in class, so the article was extremely additive. But I would like to reflect on its emotional geographies. (Bonus for Pearce's on Roman being together of many humanities and related scholarship.) The use of colors, type, space, mental maps, dreams, places/places, and so much more is a cartographic

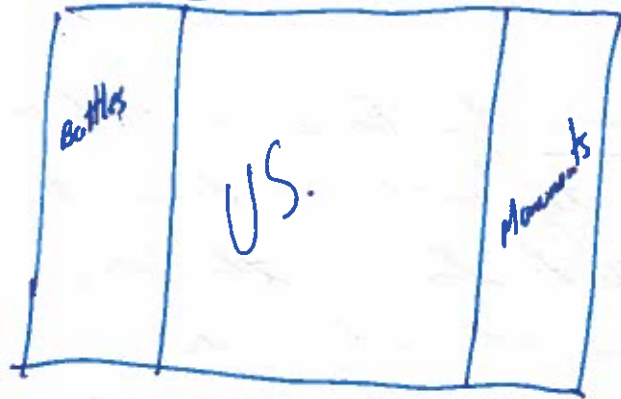
This public historian is ~~struggling~~ fully embracing the opportunities GIS provides to re-cast traditional history methodologies through unconventional approaches they offer a way to bring in multiple voices, spaces, and time in a single conversation. WOW! I am so intimidated by her work and the possibility ... and not seeing the opportunity ... of finding a way to integrate these GIS tools into my work on the Atlantic World, Early Republic, and indigeneity and ways to elicit silenced voices and explain the erotion embedded in this period's historical legacy.

③ Humanistic GIS: Toward a Research Agenda by Bo Zhao - I am purposefully being overly general - highlights the person's humanity within a humanistic, GIS mediated space. One thing I struggle with is doing that because the "dry-white-inaccessible" world of my historiography is troublesome at best a disservice to the public at worst. A multi-layered experience with everything from humanity, erotion, spaces seldom seen, orality, and pain/joy forms an interesting opportunity to deconstruct the academy's systems of privilege and power.

A challenge is finding the material to highlight because many voices like enslaved women, indigenous peoples, and the enslaved and formally enslaved. The research is hard but with out GIS telling their stories and placing them in proper historical context is extremely difficult. More GISing is certain on the agenda.

## Story Map Reflections

Map #II - As before I am a little frustrated with the technology. I am sure it is me because I think I may not be accessing all the tech. options. I attempted to add US/British colors, but could not find a way to expand notes, comments, and comments. I had wanted to add a third scroll with related comments but could not build that in. Additionally, I could not figure out how to change fonts, points, symbols, and a few other related features.



### Margaret Mapping

- I plan on duplicating/using the single journey map
- Needs: A journey of several days maybe ~~Mount~~ Ft. Tyndberg or Valcar ~~Island~~
- Multiple voices ... US & Brit. voices
- Font choices
- Tech. to "pull it off"



2/88 - A Change From Arnold ~~Project~~ to One

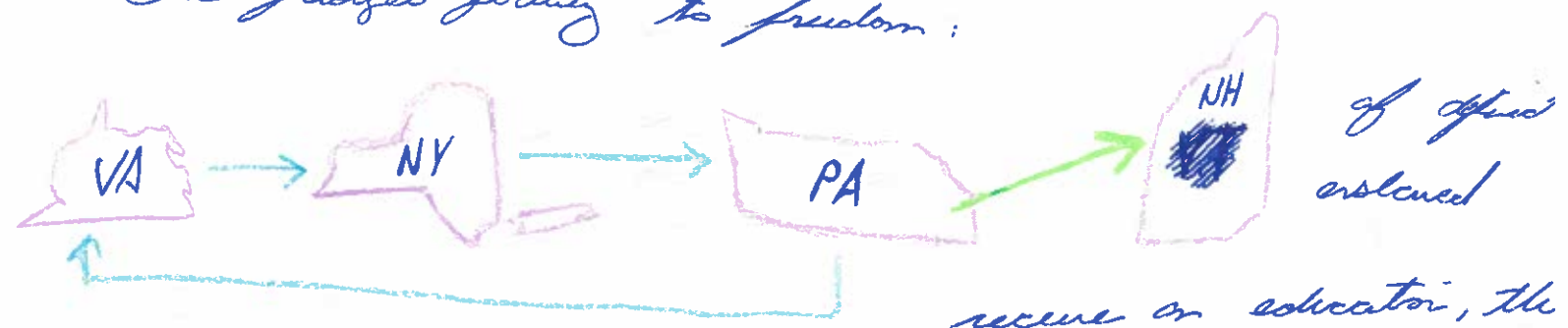
After thinking about my Arnold project, I became more and more frustrated with not just my subject - it was too militaristic - and options to elicit secondary geographies, voices, and peoples. Yesterday, I put together a story proposal and today that's to an exciting conversation with Dr. Kelly and I am going to transition to One Judge. Below is a revised story wheel:



March 4, 2024 - Topology & Relational Stories

① Losing the Grid by Westervelt and Krauss, as we have read, is another tool to increase awareness, study and apply personal experiences, and celebrate connections without a coordinate system. Or, simply put, how do we map without a long./lat. place? Why should those roads/people/experiences/relationships count less than others? Now that I am looking at One Judges journey to freedom:

There is a compact space, but as an open who did not



inclusion, alternative framework is ripe for cartography. (Yes, it also is not such a map.) Additionally, as the article returns this powerful tool is like a voice on a conversation that forms a map. Many of the conversations led by One and with One can be repeated in this way to help build these missing and all important conversations about support, planning, and movement - all things needed to maintain for security and those helping her. I'm excited about this one

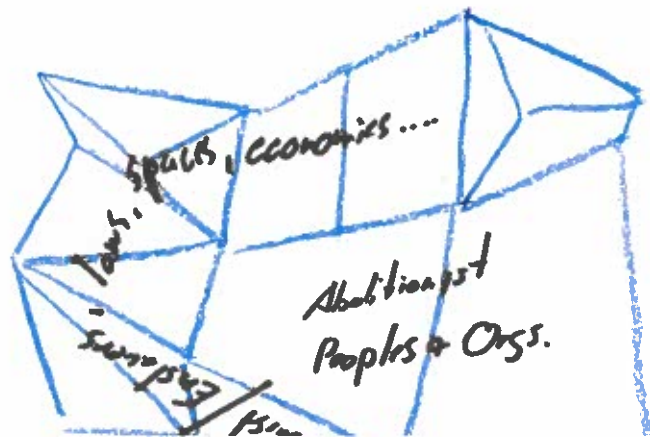
receive an education, the

Richard Allen "You can run."

One

"Keep silent"

Sculpting, Cutting, Expanding, and contracting the Map by Sally ... well ... "hurt" my brain and  
 concept of what a map can, should, and might be. I don't think I have  
 ever thought of a map this way. I appreciate how sculpting can expose the  
 legibility of the map (E2) let what an amazing concept. I feel the  
 distortions [reductions for little or unimportant concepts] and (expansions for what  
 we want our viewer to focus on) if strategically braced or about like a highlighting  
 of key messages, people, and spaces. How to choose the distortions is a big  
 hurdle to think about but making a map that is purposefully not  
~~connected~~ connected to GIS, while applying a new way to project cartography is amazing.  
 How does this relate to Ori? Maybe a tool to show abolitionist and non-  
 abolitionist spaces.

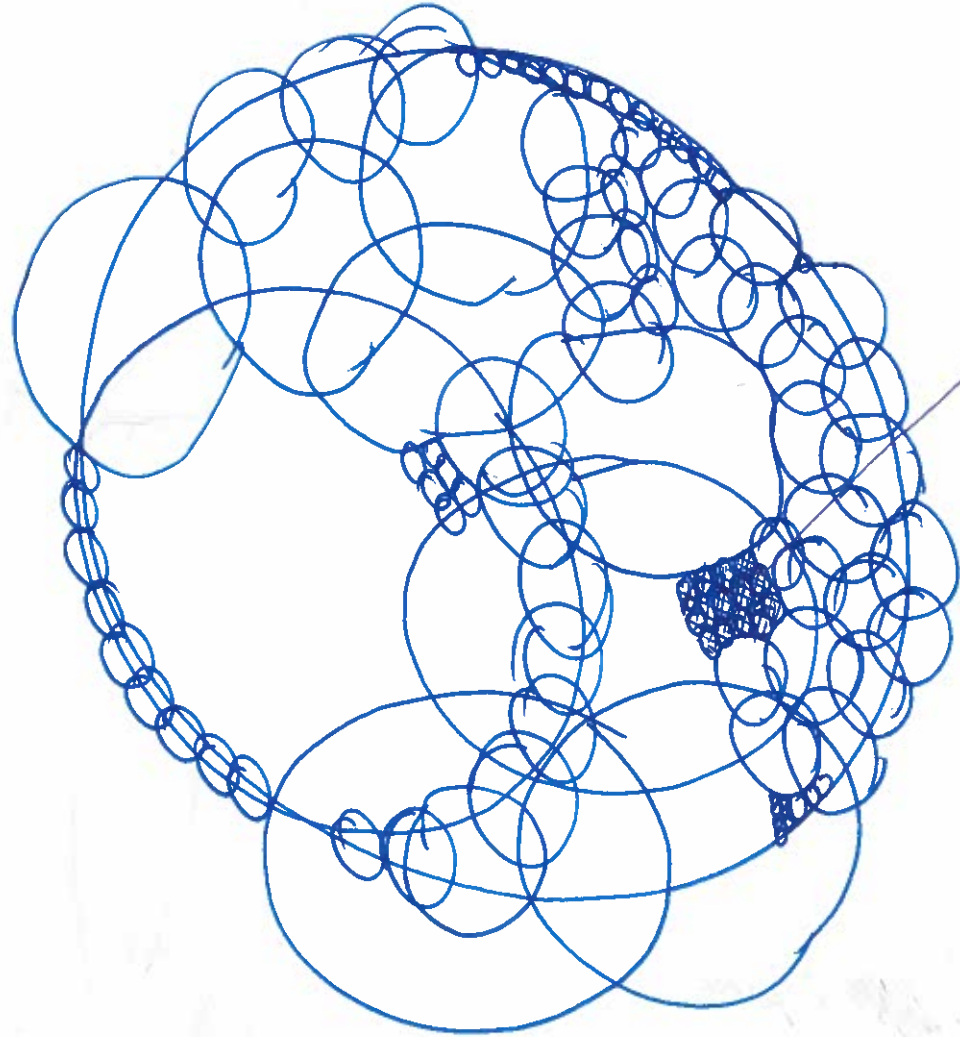


"Topology matters because it shows relationships."  
 "The tools don't often represent the theory." - M. Kelly, 3-4-24



I Was There by Westwood & Knowles is astounding. I, after reading, these articles ✓  
feel now comfortable with cartography without a geo located point, but the  
colors, connectivity, interacy, and personality of the first introductory map was so  
groundbreaking. I showed it to a history Ph.D. student studying power relationships,  
white supremacy, and the internet and he said it/was rather intimidated by it.  
For him, this approach fits perfect with the internet (no real location).  
For me, maybe the "missing" link for one can be shown this way. I  
also continue to be so impressed by the sociology and experiential  
interaction of this, and the maps, we are studying. Take for example the  
sun-defined, three colors (mentioned once, 2-3 times, and now then three times) of  
Dore Patrice and Jacob Bradman. The detail and thoughtfulness is beyond commendable.

March 4



Connected energy circles  
~~are~~ near center.

- My shaded circles sit within a community of circles. They are not center but in a space of connection and circle energy.

↳ I like it!

How Do I "I Was There."



Key: Overall map insert by locations

B.Round

How to read map

why is it important

Colors/person

Circle explain by size & shape

Spaces: Mt Vern

Philly

NH

NY

States: PA, NY, NH, VA

Quotes for All

People: One I

G.W. I

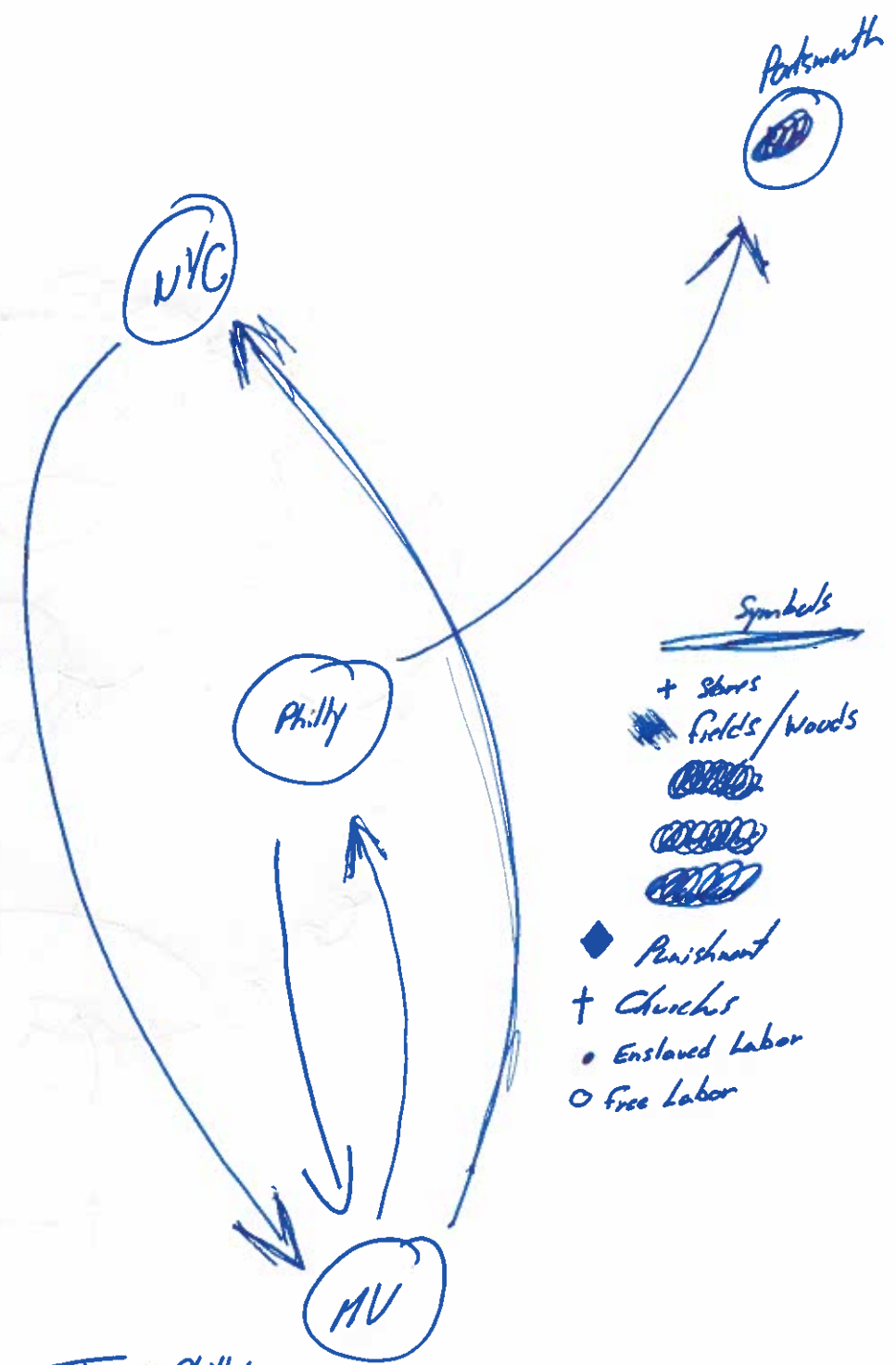
Har III

Allen IV

overlapping circles  
for each person when  
together. Individual / [hatched] 1 price

I: MV, NY, MV, Philly, NH

IV: Philly



Symbols

+ Stars

[hatched] Fields/Woods

[circle with horizontal lines]

[circle with vertical lines]

[circle with diagonal lines]

◆ Peasantry

† Churches

• Enslaved Labor

○ Free Labor



Ona Δs

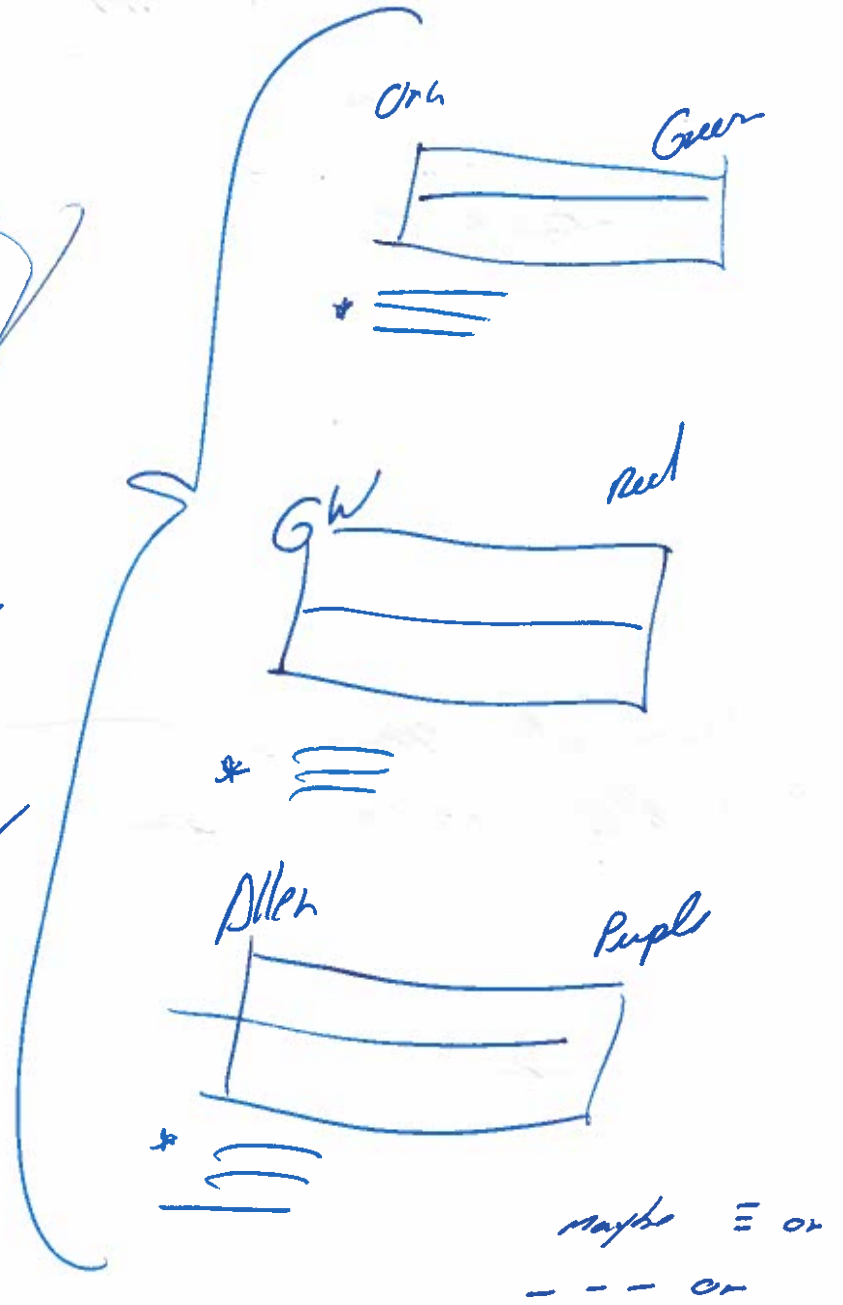
✓ Basemap to just grid  
+ crop to just grid

△ spray to white, keep  
coast, Her pic outside  
white box.

DME of House  
C/Sonor, φ  
part of journey



- all 3  
in same  
space
- Re telling  
the space/  
person &  
agency



⊕ Descriptors or short quote

3/19

- ① Post FPP Program in all things mapping
- ② Wire ~~frame~~ frame portfolio website (words, drafts, maps, & all related content) - Due: April 1<sup>st</sup>
  - ✓ by Crit. on building
  - Emulate MK's page
- ③ Readings

Date Viscerization - (Klein article)



Nothing is ~~neutral~~ neutral & it is emotional

- 
- ① Increases accessibility
  - ② Add emotion
  - ③ Context matters

} Recognizes that emotion is credible and a "push back" on *Institute* mappings.

④ Lisa weight as emotion

Week 10 - Mapping Emotional Stories \*

After reading "Mapping Syrian Refugee Border Crossings" I was struck by the line work and normalism. BRAVO! Again, as I have said many times, this class continues to expand my perspectives and scholarship. First, as to ~~lines~~ lines, they are so important. The weight (Heavy:  or Light: ) all tell a story and not just the difference between one lane, two lanes, or three lane roads. And, coupled with dashing, we cartographers have a powerful tool to deconstruct traditional mapping systems with new symbology. And second, normalism. We are trained to "fill" spaces to use the leftover. You do not. Honestly, other than creating a pleasing layout, I never saw that as a visualization, entire opportunity.

This mapping approach speaks to Ona's journey and agency. I want to try this approach out because it will be a powerful way to show emotion and her navigation of space, brown and unbrown. Additionally, I like that I can still keep her out of Washington's shadow and elevate her, a figure portrayed in relation to and often viewed in Hitler's shadow. I continue to see a R... ..



# 4/100 Reader Planning

|    | Acad V.        | New York          | Acad V.           | Pully            | Bethlehem |
|----|----------------|-------------------|-------------------|------------------|-----------|
| OS | ☰☰☰            | ☰☰☰               | ☰☰☰               | ☰☰               | —         |
|    | Job<br>↓ power | Fun<br>Separation | Fear              | Escape           | Lost of.  |
| GW | —              | —                 | —                 | ☰☰               | →         |
|    | Election       | Enslavement       | Food<br>reheating | Love<br>Religion | Ad.       |



Needs



T.O.C.

Intro

Positionality

The Techniques  
Layout

The Techniques  
Symbology

The Techniques  
Traditional Border

The Techniques  
Non-Traditional Border

The Techniques  
Voice

Conclusion

Individual Map  
One Judge

Individual Map  
G.W.

Assembled Maps

① Find a photo & use a new layer to trace w/ diff. line weights.

① The Living Black Atlas: Seeing Geospatial Ethics from the African American Freedom Struggle is a clear argument about finding ways to not just learn about seldom talked about and seldom seen cartographic voices, spaces, and lives. As in my work with Owen Judge, our class work on deconstruction, elevating emotion and power relationships, and approaching space differently, this is on the work. I believe that as a historian and as a cartographer, we need more of this scholarship. Additionally, as the authors note in their conclusion, "The Living Black Atlas is not part of a free-food moment... it is a way to build solidarity and make roads. Scholars need to reverse the past cartographic erasure for a truer picture of space, voice, and agency!"

② Toward a Fourth Generation Critical GIS: Exploding Politics is a great merging of "Cameron's Worlds": Scholarship and Politics. Politicians often say you either get a seat at the dinner table or you are dinner. And, in a super simplistic way, that Elwood is saying. Like race and gender, politics is infused with power and those who wield it control the archives, government policies, and in our case the map. I would like to better understand the practical implications and application of her work, it seems a bit too unrealistic for a day-to-day



we can build a system that endures, changes, and rebuilds the political systems built in cartography, the better we can rescue and empower and elevate oppressed communities.

③ Decolonizing the Map: Reentering Indigenous Mapping: I can read that maps here eliminated non-indigenous nations then found, and that proves true here. Indigenous mapping and decolonial cartographies are/here been so very much elevated from cartography and the historical archive. I 100% agree that decolonial cartographies off pathways for going beyond Eurocentric mapping and space and power. I believe we must map sovereignty, oppression, and settler colonial impacts. One area to consider is how cartographies can transfer oral cultures like the Omdaga to this project. If done correctly that would super-charge map decolonization.

\*My goodness what a great set of readings that fell in my cross of faves!