Story Maps Project: *Group Activity*
Due: <mark>*Friday, December 8th in class*</mark>

1. *Send shareable link to the professor and…*
2. *…be prepared to give a 15-20 minute presentation on your findings.*

Reflecting and Planning:

Now that you've had time and space to play with the platform and to consider with what objects you might populate your Story Map, take a step back and revisit your project's goals. Why connect a literary text to a map in the first place?

In their work *Hypercities: Thick Mapping in the Digital Humanities* (2014), Todd Presner, David Shepard, and Yoh Kawano outline their vision for a practice of "thick mapping." As we build our Story Maps, we, too, are engaging in a process of "thick mapping" – that is, we are overlaying a map with "extra" information: literary texts, audio, visuals, etc.

They write that by creating mapping projects, we are exploring "…the possibility of telling stories, of narrating places, and of producing new configurations of knowledge in which every past, present, and future is a place. In this sense, mapping history is about curating places, conjuring and caring for ghosts" (15).

> Thick maps are conjoined with stories, and stories are conjoined with maps, such that ever more complex contexts for meaning are created. As such, thick maps are never finished and meanings are never definitive. They are infinitely extensible and participatory, open to the unknown and to futures that have not yet come … In essence, thick maps give rise to forms of counter-mapping, alternative maps, multiple voices, and on-going contestations. Thick maps are not simply "more data" on maps, but interrogations of the very possibility of data, mapping, and cartographic representational practices. In this sense, "thickness" arises from the never-ending friction between maps and counter-maps, constructions and deconstructions, mappings and counter-mappings (19).

As we add layers to our maps, consider the following:

1) Whose voices are included? How are they represented on the map? How is the fictional space of the literary work interacting with the geographical and historical landscape you have selected to represent? What sort of new picture emerges from your engagement in mapping?

2) What is the goal of your Story Map? As we are thinking about these platforms as a kind of teaching tool, what do you hope that the reader / user of your map will gain from interacting with the project? What do you hope to communicate to your audience?

3) Because of the possibility of utilizing hyperlinks, your reader will navigate your map both linearly, and non-linearly (you have the option of organizing your map in multiple ways, and no two readers will likely interact with your project identically.) Draw a flow-chart or sketch out how you want to lay out the information included in your map for your reader / viewer. In what order will you present your information? How will you gloss each artifact on the map to tie it back to your goal /purpose? How does everything come together? Where might hyperlinking be useful to draw your reader's attention back to previous or future sections of your Story Map?