



<b>Course Code &amp; Title</b>	<b>LISS289 Drawing Skills for Scholars</b> A short series of practical and confidence-building workshops				
<b>Convenor(s)</b>	Conor Moloney				
<b>Institution</b>	QMUL	<b>Department</b>		LISS DTP	
<b>Academic Year</b>	2021-22	<b>Term</b>		Spring	
<b>Number of sessions</b>	8	<b>Research Platform</b>	Qualitative Research (QuL)	<b>Length of Session(s)</b>	2 hours
<b>Day, Date</b>		<b>Start : End</b>		<b>Room Location</b>	
Wednesday, 26 <sup>th</sup> January 2022 Wednesday, 2 <sup>nd</sup> February 2022 Wednesday, 9 <sup>th</sup> February 2022 Wednesday, 16 <sup>th</sup> February 2022 Wednesday, 23 <sup>rd</sup> February 2022 Wednesday, 2 <sup>nd</sup> March 2022 Wednesday 9 <sup>th</sup> March 2022 Wednesday 16 <sup>th</sup> March 2022		15:00 – 17:00		Online, via Zoom	
<b>Enrolment Links:</b>	<a href="#">Click here</a> to enrol on this online course – you may be prompted to log in to SkillsForge				

**Course Description:**

*Even ‘bad’ drawings can be valuable. They can bring life to pages of notes, viscerally take us back to a specific time and place, and give visual structure to notebooks. More importantly, the act and process of drawing itself—even where the result is of questionable aesthetic merit—can help us attend more closely to what we are seeing and experiencing. This concentrated focus can enable us to notice more and make important discoveries. With a broader repertoire of simple drawing skills (even when ‘badly’ realised), the scholar can use drawing as a tool to examine configurations, arrive at new analyses, and over time develop this as an integral part of their scholarly practice.*

*Why then do so few scholars draw? Primary education equips us with elementary handwriting skills and simple tools such as punctuation, paragraph structure, bullet points and quotations to structure a simple argument. Yet it often overlooks developing the equivalent skills and simple tools in drawing. At a certain point in primary education, many children become self-conscious about their drawing and simply stop doing it, in a way that would be unconscionable if it were writing.*

*This course will combine mini-lectures, intensive quick-fire drawing exercises and group discussion, all delivered online in a relaxed, enjoyable and non-judgemental atmosphere. It draws on key readings on the uses of drawing in ethnography, combined with elementary drawing instruction techniques from art school, as well as examples from contemporary digital game design, animation and other media. Invited guests will join the group to share insights from their own practice. Everyone is invited to draw, without prejudice, whilst sharing methods and learning from each other.*



*In the approaching winter of confinement, this community of scribbling students can also help support each other through what for many will be an especially solitary time.*

*The course convenor is a Teaching Associate in the School of Geography at QMUL, and has taught elementary drawing skills in architecture schools in Britain and Ireland.*

### Workshop Programme

2-4pm Thurs 14 <sup>th</sup> Jan 2021	<i>Unlearning drawing / Remembering how to draw</i>
2-4pm Thurs 21 <sup>st</sup> Jan 2021	<i>Drawing from life: line and shade</i>
2-4pm Thurs 28 <sup>th</sup> Jan 2021	<i>Drawing in slices: exploring spatial relationships</i>
2-4pm Thurs 4 <sup>th</sup> Feb 2021	<i>Drawing in time: exploring temporal relationships</i>
2-4pm Thurs 11 <sup>th</sup> Feb 2021	<i>Drawing in perspective: exploring vision</i>
2-4pm Thurs 18 <sup>th</sup> Feb 2021	<i>Integrating drawing into scholarly practice (with Prof. Antje Buchholz)</i>
tbc	<i>Feedback, comments and contributions on draft journal article (optional)</i>

### Learning Outcomes

*Participants are confident in using a range of drawing skills and types to describe and explore thematic, spatial and temporal configurations, and are equipped to integrate these in their scholarly note-taking and note-making practice.*

*Drawing on participants' experience of this course, the lead author plans to prepare a journal article for publication in *Area*, *Cultural Geographies* or other, with all participants attending the workshops invited to comment and contribute, and credited accordingly as co-authors.*

### Reading List:

*The focus of this series is primarily practical in order to build participants' confidence and experience in drawing. Short excerpts from a range of sources (literature, sound, film, videogame) will be circulated in advance and discussed during each workshop.*

*Nevertheless participants may find two quite different companion books to this course particularly helpful: Causey (2017) provides a useful if somewhat ambitious and stylised primer in drawing skills, whereas Taussig (2011) provides a more reassuring and insightful review of the power of even rather unaccomplished drawings to contribute to scholarship.*

- Causey, A. (2017). *Drawn to See: Drawing as an Ethnographic Method*. Toronto: University of Toronto Press.
- Taussig, M. (2011). *I swear I saw this: Drawings in fieldwork notebooks, namely my own*. Chicago: University of Chicago Press.



**Eligibility:**

*Open to all PhD students in any discipline and suitable for anyone interested to add to their research toolbox this powerful skillset as a complement to writing, photography, sound recording, and other methods. Likely to be of particular interest to researchers using:*

- *Ethnographic methods;*
- *Clinical observation;*
- *Performance practice; or*
- *Fieldwork in general.*

**Pre-course preparation:**

*No pre-course preparation is required other than arrangement of the following:*

- *A table or desk with unencumbered space to draw;*
- *Blank A3 paper – lots of it, loose, e.g. recycled photocopy paper;*
- *An underlay for the paper, for example a piece of flat cardboard or a big place-mat; and*
- *Wooden pencils (HB essential, 2B/3B/4B desirable) and knife or sharpener.*

*An eraser will not be required. Pens, masking tape and a mirror are optional.*

**Number of students:**

*Minimum number required to run: 6*

*Maximum number of places available: no limit*