



Course Code & Title	LISS289N Drawing Methods for Researchers				
	A series of practical workshops on drawing by hand and its use in scholarly research				
Convenor(s)	Conor Moloney				
Institution	QMUL	Department		Geography / English & Drama	
Academic Year	2022-23	Term		Spring	
Number of sessions	8	Research Platform	Qualitative Research (QuL)	Length of Session(s)	2 hours
Day, Date		Start : End		Room Location	
Thursday, 19th January 2023 Thursday, 26th January 2023 Thursday, 2nd February 2023 Thursday, 9th February 2023 Thursday, 16th February 2023 Thursday, 23rd February 2023 Thursday, 2nd March 2023 Thursday, 9th March 2023		1400 : 1600		Online only, via Zoom	
Enrolment Links:	Available to book on SkillsForge from Monday 12th December 2022 . Click to log in and register: https://training.kcl.ac.uk/kcl/#/he/dev/eventDetails;em,providerCode=LISS,providerOrgAlias=kcl,number=289N; Questions? Visit our Training FAQ here: Frequently Asked Questions - LISS DTP (liss-dtp.ac.uk) Enquiries to c.moloney@qmul.ac.uk				

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 when 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 notice better, and thereby make important discoveries. With a broader repertory of simple drawing skills (even when ‘badly’ realised), researchers can use drawing as a tool to examine relationships and configurations, arrive at new analyses, and over time develop it 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 development of the equivalent skills and tools in drawing. Many people become self-conscious about their drawing and simply stop doing it, in a way that would be unconscionable if it were writing. In recent years however there has been considerable innovation in the use of drawing in research—particularly in anthropology—as part of a broader use of visual and arts-based methods.

The aim of the course is to introduce a range of drawing methods, familiarise you with a wide repertory of drawing types, and support you in building drawing practice into your research work. It



combines 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 and the social sciences more broadly, including participatory methods, and combined with elementary drawing instruction techniques from art school. Each class involves looking at and discussing examples of drawings in scholarly research as well as in art, architecture, contemporary digital game design, animation and other disciplines. Invited guests will join the group to share insights from their own practice.

The course is suitable for beginners in drawing, but will also be of interest to those more accomplished. Short readings or exercises are provided for review in advance of some classes. Everyone is welcome and invited to draw without prejudice, whilst sharing methods and learning from each other at their own pace: this is the ethos of studio-based learning. Through the depths of winter, this class also offers a regular break during the week and the fellowship of students drawing in company through what for many may be an especially solitary time.

The course convenor is a Teaching Associate and PhD student co-supervised in the School of Geography and the School of English & Drama at Queen Mary University of London. He has developed and run the course since 2021, and previously taught elementary drawing skills in architecture schools in Britain and Ireland. The course will take place online using Zoom. It will also make regular use of the collaborative whiteboard platform Miro, which can be accessed via web browser and for which basic training will be provided in the first class.

Workshop Programme

<i>2-4pm Thurs 19th Jan 2023</i>	<i>Remembering and unlearning drawing</i>
<i>2-4pm Thurs 26th Jan 2023</i>	<i>Drawing from life: line and shade</i>
<i>2-4pm Thurs 2nd Feb 2023</i>	<i>Exploring the archive: building a repertory of drawing</i>
<i>2-4pm Thurs 9th Feb 2023</i>	<i>Drawing in time</i>
<i>2-4pm Thurs 16th Feb 2023</i>	<i>Drawing in slices</i>
<i>2-4pm Thurs 23rd Feb 2023</i>	<i>Drawing in space</i>
<i>2-4pm Thurs 2nd Mar 2023</i>	<i>Collaborative and participatory drawing</i>
<i>2-4pm Thurs 9th Mar 2023</i>	<i>Integrating drawing into research practice</i>
<i>tbc</i>	<i>Writing workshop for draft journal article</i>

Learning Outcomes

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



Participants are also invited to co-author a journal article on the course for publication in Journal of Geography in Higher Education or other with the course convenor as lead author; for those interested, this will involve participation in a writing workshop at the end of the course, date tbc.

Reading List:

The focus of this course is primarily practical in order to build participants' interest, confidence and experience in drawing.

For some classes, short readings/viewings from a range of sources (literature, sound, film, videogame) will be circulated for review in advance of the class, including from the following sources:

<https://illustratinganthropology.com/>

<https://www.graphicmedicine.org>

<https://drawingmatter.org>

<https://positiveneqatives.org>

Participants may also find the following books helpful in developing their practice. Causey (2017) provides a useful if somewhat ambitious and stylised primer in drawing skills. Taussig (2011) is a highly personal and idiosyncratic account of the power of even rather unaccomplished drawings to contribute to scholarship. Theron et al (2011), a rare volume focussing exclusively on drawing by hand rather than other visual methods, is an edited collection ranging from the ethnographic to the participatory in studies on health, education, migration, gender, poverty, etc. and covering some important methodological and ethical challenges.

*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.*

*Theron, L. et al, Eds. (2011) *Picturing Research: Drawing as Visual Methodology*. Rotterdam: Sense Publishers.*

Eligibility:

Open to PhD students, postdocs, etc. in any discipline, and suitable for anyone interested to develop their drawing 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;*
- *Fieldwork.*



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 an opened-out newspaper; and*
- *Wooden pencils (HB and 2B) and sharpener.*

Masking tape will also be useful for holding down the board and paper.

For the first class please find an object that you find of interest to draw, which has some or all of the following characteristics:

- *Is asymmetrical and/or has different elements or moving parts;*
- *Can be easily held in the hand and moved around; and*
- *Is of a natural material with some texture and/or signs of wear e.g. wood, metal, leather, canvas, stone, etc.*

Tools or functional objects are quite useful for this purpose, for example: a leather belt with buckle; a cheese grater; a shoe; an old stapler; a pliers; a stovetop coffee pot; etc.

Please do not select an electronic device for this exercise.

Number of students:

Minimum number required to run: 8

Maximum number of places available: no maximum

Updated 24th October 2022