Script for InSEA Drawing in the Wild Workshop Audio Guide

Hi there! Welcome to the Drawing in the Wild – Mapping Site through the Senses audio-guide. **Allow 60 minutes to an hour to do this audio-guided session**. How long it takes will depend on how long you press pause for at certain points in the audio-guide. Now you are out and about in the world right now … on a walk right? I wonder how far into your walk you are? If you’re on campus at the University of Melbourne in Australia, perhaps you’ve just done the first few stops on Billibellarys Walk … in which case you’re probably somewhere near the River Red Gum trees beside the athletics track. Or perhaps you’ve decided to stick to your local neighbourhood, or maybe you have taken a trip to Melbourne’s wonderful botanical gardens. Or maybe you’re not in Australia at all and you are walking somewhere else entirely.… If this is the case, you might even have sourced a locally produced audio-track to listen to while you got started on your walk – like the audio-track that accompanies Billibellary’s Walk. Walking methodologists think of the practice of immersing yourself in a pre-recorded soundscape as helping to attune your non-visual senses to your surroundings.

While you’re walking ask yourself, what stories does this place tell? ……… What lives here? Whose land am I on? What does it smell like?…. Does it always smell like this?

Now it’s time to find a place to stop and draw. Once you’ve found a good spot, get your visual journal and art materials out and make yourself comfortable…You might like to pause the audio guide for a minute while you do this…. Right, are you all set? Great! Now take a moment to attune to your surroundings some more. What can you hear? Are there any birds? What are they calling out? What other critters and creatures are around you? Maybe you’re near a local waterway. Can you hear the water? Maybe you can smell the water. Maybe you’re in an indoor setting because it’s raining outside – or perhaps your confined to your house because you’re in quarantine or lockdown.

**Mapping the soundscape:** In our first drawing exercise, we will spend **six minutes** attuning to the eco-system of our site by drawing or mapping the non-visual things you are experiencing right now. . . …. We are going to pay particular attention to sounds because of their renowned ability to immerse you in a bodily sense of place. Careful listening is required as you tune into the layers of sound and make translations of the soundscape into drawings. Canadian composer, Barry Truax, has written extensively on soundscapes, hearing, listening and sound analysis. He notes that the features of soundscape analysis include three things. These are: keynotes, sound marks and sound signals. To help you to attune to the soundscape, I’m going to guide you through a process whereby you map these keynotes, sound marks and sound signals. We will start with listening for keynotes and mapping the keynotes of your site. Keynotes are the ever-present sounds that you can hear, the key or tonality of the soundscape. They are the sounds that make up the background in the soundscape but the term background doesn’t necessarily mean physically distant, - just less perceptually prominent. Take a minute to listen carefully and make marks on your paper that represent these ever-present, background sounds. I’ll go quiet for a minute so you can do this. …

Now you are going to spend a couple of minutes listening for sound marks and mapping the sound marks onto the keynotes you have just drawn. Barry Traux describes sound marks as characteristic sounds of a place – the sounds that make a place unique. I’ll go quiet again so you can listen but I’ll be back shortly. …. ;

Finally, you are going to listen for and map the sound signals onto your drawing. Sound signals form the sonic foreground, the distinctive sonic now of your site. These sound signals have a sense of immediacy about them… they are the punctuations of the soundscape. I’ll now be quiet again now so you can do this careful listening and mapping….

I’m back - well I never actually left - I was just quiet for a bit. How was that? You’ve drawn the soundscape of your site – you have made a map of an earwitness account of the world you are drawing today. We’re going to apply our **Visible thinking routine to this experience:** Write down what you noticed about the soundscape (what did you hear?)? … What did it make you think? …. And what did that make you wonder about?

**Now we’re going to do a series of observational drawings:**

Has something in particular caught your attention? Now select something to explore in more depth through a series of drawing exercises. It might be an observational study of the River Red Gums. You might draw a bird as it moves around you. Perhaps you have a particular interest in the sky country today. Maybe you want to continue exploring the soundscape or smell-scape or perhaps you want to draw the movement of your site. Like previous sessions we’re going to do a series of 3x shorter timed drawings before doing a longer study of your choice.

First you are going to do a **3 min blind contour drawing**. Remember that you don’t look at your drawing when doing this type of drawing – the point is to observe your subject matter intensely and track the details with your eye as your hand records what you see. Resist the urge to look at your drawing and I’ll be back to let you know when your time is up.

I’m back. Time flies when you’re concentrating! Have a look at your drawing. What do you think? I think you’re doing awesome … Did you manage to maintain some of those lovely marks that you made in your soundscape mapping? Did you draw some of the sounds too? If you didn’t, maybe you might like to in your next drawing – which will be a semi-blind contour drawing. By semi-blind, I mean that you can glance at your drawing but should spend most of your time observing and listening. The 80/20 rule is good here. That means at least 80% of the time, you should be looking at and listening to your subject matter. I’ll leave you alone to do this. **See you in 5 minutes.**

Now you have **15 min drawing of your choice.** You might like to move spots for this one – but you don’t have to. Try to maintain those lovely loose gestures and marks from your warm-up drawings. If you feel yourself getting tight and closed off to the process, try using your non-dominant hand or drawing with a continuous line. I’m going quiet again now but I’ll speak up when your 15 minutes comes to an end. Enjoy the immersion in the drawing process.

Hi, you’re still here. You’ve been drawing for over 30min! It’s probably time to stretch your legs and gather some extra data for you to work from later.

Now take photos of your site/subject to draw from later and make a **5min sound recording** on your phone to ‘take you back there’. You might even want to make some rubbings to use in your future drawings. Press pause on the audio guide while you do this.

So you’re done? Well you must be because you’ve pressed play again. Excellent work. If you have time you can repeat the guided drawing routine at a different site/location. Or maybe you’d like to explore another location on a different day as part of your self practice. Don’t forget to post your -location shots, drawings and sound bite to the InSEA workshop Padlet. Try walking home or work in silence while paying close attention to ambient sounds. This is called a listening walk. In this instance, recording devices are not used. WalkingLab often concludes their Queer Walking Tours with listening walks, asking participants to walk in silence and absorb the immediate sounds of a place, but also to reflect on the concepts explored on the walk. Think about how todays walking and drawing in the wild session connects with Rita Irwin’s idea of the walking pedagogy of self – and the elements of freedom, transformation and flow you might have encountered. When you get back home, do a modified version of the visual thinking routine: I notice, I think, I wonder. Write your wondering into the InSEA Drawing in the Wild Padlet too – you can find the links to this in the workshop notes.