EdRugby Online Educational Resource

LESSON: Views of Rugby 2

LEVEL
Upper primary
Lower secondary

THEME: Rugby media

DESCRIPTION:

Students further explore a range of photographs depicting Rugby matches. They deconstruct the images and explore their form and function.

An ideal preparation for this lesson is *Views of Rugby 1*.

OUTCOMES

This lesson contributes to the achievement of the following unit outcomes:

English

- With teacher guidance, identifies and discusses how features work to shape readers' and viewers' understanding of visual texts.
- Identifies and discusses some of the relationships between ideas, information and events in visual texts designed for general viewing.

The Arts

- Responds to key visual features of art works.
- Discusses visual art works from several cultures.
- Identifies distinguishing features of visual art works that locate them in a particular time, place or culture.
- Shows an understanding of the ways visual art works are made within particular cultural and historical contexts.

SUGGESTED TIME:

50 minutes

WHAT YOU NEED:

- class copies of student handouts (at the end of this lesson plan)
- drawing pens or pencils

australian RUGBY

RUGBY MEDIA

PART 1 REVISION

a. Revise framing and function from previous lesson. Distribute the student handout: Photographs 1 and 2. Question students about the terms close-up, mid or medium-shot, long-shot and extreme long-shot. How is each used to describe how large the subject of a shot appears within its frame in relation to its surroundings? These terms help us to describe a photograph and make us aware of how framing influences the way an image interacts with us.

b. Ask students how they would describe Photograph 1 of Nick Stiles and Tai McIsaac of Queensland, packing down for a scrum. Inform students that the photograph is a medium close-up, the subject being larger in the frame than a medium-shot but not as large as a close up.

   Ask students to describe the framing of the second photograph on the handout which shows the members of the England Women's Rugby team.

c. Question the students about the photographs. Some suggested questions include:

   Would changing the framing affect the photographs?

   Would it make them less or more dramatic?

   Would it make them less or more personal?

d. Direct students' attention to the difference in the eye contact between the two photographs.

– Photograph 1: the subject is concentrating hard on the game, with eyes only for the other players and the ball.

– Photograph 2: the players engage with the viewer by looking straight at the camera.

e. Question students about the photographic images and how they are affected by their function. Some suggested questions include:

   What is the function of this photo?

   What is the purpose of this photograph?

   Where was it taken? What is its context?

   How and why was this image produced?

   What is its style? (is the photograph like an advertisement, a formal family portrait or an action news photograph?)

   What issues affect it (is it serious or a send-up or does it make a comment)?

f. Question students about the purpose and context of both photographs. Students comment on the difference between the photograph taken during a Rugby game and the official team photograph.

g. Question students as to what other factors they feel may influence their responses to a photograph, for instance the photograph's subject, its structure (ie how the image is organised or the main parts which make up the image), and the expression of the subject/s of the image, (ie how any figures look).

PART 2 STRUCTURE

a. Discuss the main elements which determine a photograph's structure. Use selected information from the image decoder below. You may choose to discuss some of the points in another lesson, due to time restrictions.

Image decoder	
1 Structure Main elements include: • component parts: what is the image composed of? • tone/lighting: how much light and dark? Is the lighting natural (sun) light, artificial light? Is it side-lit or evenly lit? • angle and movement: what direction is it taken from? In a film, is the camera tracking (moving forward), panning (moving sideways) or zooming? • balance: what is the weight of visual placement of objects? • border: is there a boundary shown around the image or does it bleed (go to the edge)? • texture: how do the surfaces look, smooth or rough? • contrast or harmony: is difference or sameness of the visual elements emphasised? • rhythm: is there any pattern in the visual elements, such as repetition? • symbols or writing: are any present?	**2 The subject** Identifying characteristics of people or animals in the image include: • pose: how is the body held? • hand or arm gestures: where are the hands placed and are they moving or still? • facial expression: what expressions or looks are on people's faces? • costume: what are people wearing? • props: what objects are in the image? • surroundings: where is the subject located?

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3 Interaction with viewer	4 The function of the image
Positioning devices include: • framing: is it a long-shot, medium-shot or close-up? What is the viewing angle, for instance is the viewer looking up at or down on the subject? • orientation: is the subject face on, side on, or facing away from the viewer? • eye contact: does the viewer have direct, indirect or no eye contact with the subject?	Features include: • purpose and context: what was its purpose and its context? How and why was the image produced? • composer's style: what is it similar to? For instance, is a photo like an advertisement, a family portrait or a news photo? Does it remind you of anything? Does it tell the viewer a story? Is it serious or a send-up? • issues: is the composer making a point? For example, does the photograph comment on power, prestige, wealth, fame, revenge or approval? • omissions: has the composer deliberately left anything out of the image, for instance, are the people in the image representative of society?

b. Ask students to examine the structure of photograph 1. They may find it helpful to hold the photograph at arm's length and half close their eyes as they examine it. This action should allow them to see the main parts of the image. They notice that the image is dominated by the front player, Nick Stiles. His figure is reinforced by the player next to him. The arm of another team member appears to balance the shot.

Discuss the following with the students:

– **tone/lighting:** teachers question students and point out that the lighting appears natural, as if it were afternoon light. Students notice the sun's direction and the shadows cast. This gives the image a realistic and physical feel.

– **angle and movement:** the photograph is taken from the side of the scrum using a zoom. This allows the photographer to take a shot from a distance that appears as if the camera were right next to the players. Though both players appear still, the direction of their bodies and eyes makes them appear as if they are about to move forward.

– **balance:** teachers question students and point out that Nick Stiles' image is reinforced by that of Tai McIsaac, the player next to him. The arm of another team member appears to hold the two in place and gives the image balance. Nick Stiles' sweatband seems to frame his face and balances the line from his chin to chest.

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- **border:** teachers question students and point out that the photograph has no border but goes to the edge, increasing the realism of the image.
- **texture:** teachers question students and point out that the faces and clothes of the players appear smooth but the two players' damp hair shows clearly and the muscles of their arms are defined. This emphasises the physicality of the men and the game.
- **contrast or harmony:** teachers question students and point out that the two players have a sameness in their orientation, reinforcing the feeling of their concentration. The contrast in the two players' skin colours and racial background further reinforces the shape, tone, movement and balance of the image.
- **rhythm:** teachers question students and point out that the two heads and bodies give a sense of repetition in the image. The profiles of their bodies are similar and they both appear on the verge of moving forward.
- **symbols or writing:** teachers question students and point out that Nick Stiles' football jumper has a sponsor's logo on it. The colour of the uniform is red, the state's and team's colours, and the colour red dominates the image.

PART 3 THE SUBJECT'S EXPRESSION

a. Ask students to examine the expression of the subject of photograph 1. Discuss the expression, referring to the image decoder (in Part 2) if you need to.

- **Pose:** ask students how the body is held. They should notice that Nick Stiles' body seems rigid and tense.
- **Hand or arm gestures:** teachers point out that Nick Stiles' left hand is half open. A half-open hand can also be seen on his back and the shadow of one on the left. Half-open hands signify a readiness to move and act. The arm over Nick Stiles' back seems to be supporting him, giving a sense of the team's unity of purpose.
- **Facial expression:** teachers question students about the direction of the two players gaze pointing out that both players are looking intently ahead. The lack of any emotions showing on their faces highlights their concentration on the ball and their readiness to move.
- **Costume:** teachers question students about the way the players are dressed, pointing out that the players are wearing the team uniform and colours, underlining the team feeling and unity of purpose in the photograph.
- **Props:** teachers question students and point out that the players are the only thing in the photograph so there is nothing to divert the viewer's attention from them.
- **Surroundings:** teachers question students and point out that the men appear to be part of a scrum during a game but no surroundings are present to divert the viewer's attention.

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PART 4 PHOTOGRAPH 2

a. In groups, students examine photograph 2 and consider its structure and the expression of its subjects. Some groups may investigate the photograph's structure, others the expression of its subject. They may find the image decoder helpful.

b. Student groups choose a spokesperson and report to the class on their findings.

PART 5 REFLECTION

Reflect on the role that sports photography has in conveying the joy, passion, elation and other emotions of Rugby. Discuss the elements of photography and how it can capture a subject's expression.

PART 6 EXTENSION

- Students survey different types of magazines, such as sports, women's, teen and fashion magazines, and comment on the variety of images in the magazines. They may choose to comment on the function, framing, structure and expression of the various photographs.
- How is photography used and perceived in other cultures? Use the Internet to find out more.
- Find a camera and take photographs which capture facial expressions. Create a class wall, complete with deconstructions.

STUDENT HANDOUT | PHOTOGRAPHS 1 AND 2

BRISBANE - JUNE 15: Nick Stiles and Tai McIsaac of Queensland pack down for a scrum during the Rugby Union match between the Queensland Reds and Samoa at Ballymore Stadium June 15, 2003 in Brisbane, Australia. (Photo by Jonathon Wood/Getty Images)

April 10, 2002: (Left to right) Members of the England Women's Rugby team Shirley Rae, Jenny Sutton, Paula George (Captain), Nicki Jupp and Sue Day at the England World Cup squad announcement at Twickenham. (Photo by Dave Rogers/Getty Images)