

# EdRugby Online Educational Resource

## LESSON: Views of Rugby 1

LEVEL

Upper primary  
Lower secondary

THEME: Rugby media

### DESCRIPTION:

Students explore a range of photographs depicting Rugby matches. They deconstruct the images and explore the form and function. This is the first in a sequence of lessons.

An ideal follow-up to this lesson is *Views of Rugby 2*.

### 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
- several pairs of scissors

**PART 1 FUNCTION OF IMAGES**

- a. Question students about the photographs they see around them in their daily lives. Work with the class to create a list of places where photographs appear.
- b. Introduce the idea that all photographs and images have a function. Explain that function concerns a photograph's purpose and its context; how and why the image was produced; what its style is (if a photograph is like an advertisement, a formal family portrait or an action news photograph); and what issues affect the image (is it serious or a send-up or does it make a comment).
- c. Distribute the three student handouts: Photographs 1 and 2, Photographs 3 and 4 and Photographs 5 and 6. Ask students to examine photographs 1–4 and briefly discuss their responses to them. They can consider which photographs are dramatic, convey emotion or excitement or are imposing. Explain that both the purpose of a photograph, why it is taken, and its context influence the photographer and the final image.
- d. Question students about the context of the first four photographs. Students may notice that one photograph has been taken during a Rugby training session, one just after a match has been lost, one during a game just as a player passes the ball and one during a formal interview with journalists.
- e. Question students about the images. Some suggested questions include:
  - What is the purpose of the images?
  - Why were the photos taken?Explain that all these images were taken by professional photographers who hoped that their photograph would be chosen for publication in the media, particularly in newspapers and magazines.

**PART 2 FRAMING**

- a. Explain to students that the way images interact with viewers is influenced by the way a photograph is framed and its camera angle. The professional photographers who took these photographs made conscious choices which influence the way we respond to the images. The way we interact with a photograph can depend on elements including:
  - how the image has been framed (how close the subject seems to the viewer)
  - the orientation of its subject (the way the subject is facing)
  - any eye contact between the subject and the viewer.

- b. If students are to deconstruct images, it is useful if they are familiar with some photographic terms. The terms close-up, mid- or medium-shot, long-shot and extreme long-shot are terms used to describe how large the subject of a photograph appears within its frame or how much space it occupies in relation to its surroundings.
- A close-up might show a person’s head almost filling the frame.
  - A standard mid or medium-shot might show the subject and the thing or person they are interacting with, for instance one or two characters from the knees up and without much background.
  - A long-shot is one in which a subject’s surroundings take up more of the frame than his or her figure.
  - An extreme long-shot features the subject taking up even less of the frame. Long-shots and extreme long-shots usually set a scene and are observational.
- Ask students to examine the first four photographs and decide which term best describes the way they have been framed.

c. Framing activities

### **Photograph 1**

Ask students to examine the photograph of Chris Latham of the Wallabies answering questions from the media during the Australian Rugby Union Captains’ Panel. Students see that close-ups allow a very personal view of a subject and show the emotions or feelings of the subject. A close-up can make for a dramatic image even when the event itself is not very dramatic. Students imagine or sketch this image with the subject smaller in the frame as if, for instance, they could see Chris from the waist up and as if they could also see the other panelists. Students realise that when a subject becomes smaller within its frame a photograph becomes much more dramatic and the viewer becomes more distant and uninvolved with the subject.

Ask students to imagine the photograph as if it had been taken face on, with Chris seeming to have eye contact with viewers. Viewers may respond to such a photograph in a more personal way because of the direct eye contact. Such contact is usually interpreted as a sign of either an engagement or challenge.

### **Photograph 2**

Ask students to examine the photograph of Ben Wakely of the Reds in action. Medium-shots can show some interaction between the subject and other people and brings the viewer close to the action, thus making the photograph more dramatic.

Ask students if this photograph would be as dramatic if it included more of the subject and the background, as if, for instance, the photograph was a long-shot or extreme long-shot.

### Photograph 3

Ask students to examine the photograph of the Australian Women's Rugby team and notice that this long-shot doesn't capture much of the excitement or drama of the game. The lack of drama is due partly to its different context. This is not a big match but a training session, but our response to it is also affected by the way it is framed. Students consider if this photograph would be more dramatic if it were a medium or a medium close-up focusing on the woman with the ball and showing less of the other players and the background.

Ask students either to draw a new frame around the subject or crop the image to make it more dramatic. Students can compare their differing results.

### Photograph 4

The extreme long-shot of Wendell Sailor is observational and allows us to experience what the atmosphere was like at that moment. Notice that Wendell is looking away from the camera. Students experiment with cropping the photograph and notice this can change the way they respond to the image. It may no longer convey the mood of the moment as successfully.

Imagine the Australians had just scored and Wendell and the crowd were cheering. Would an extreme long-shot with a player off-centre capture this excitement?

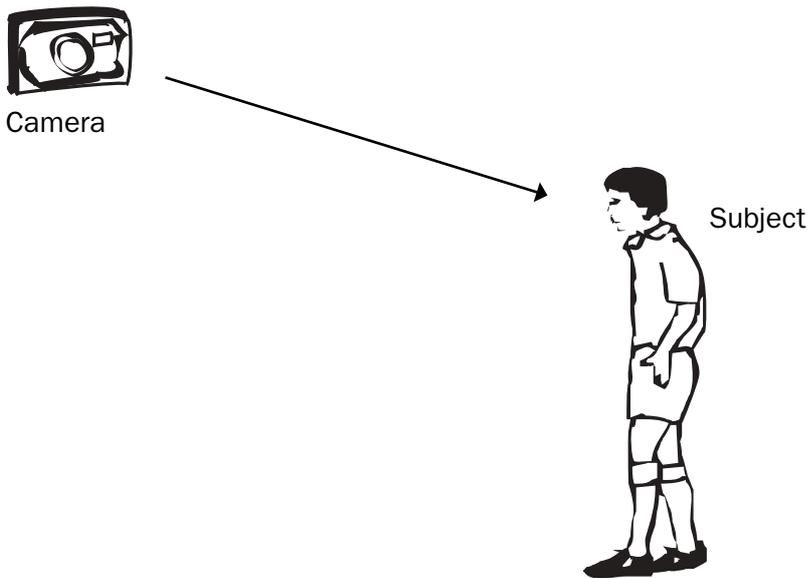
Would a close-up or medium-shot of a player or spectator achieve this?

## PART 3 CAMERA ANGLE

- a. Explain that photographs can also be low-angle or high-angle shots depending on whether the camera is pointing upwards (low angle) or pointing downwards at the subject (high angle). Students examine photographs 5 and 6 and decide what term best describes their framing. They can also consider where the photographers were when the shots were taken. Students discuss these photographs.
- b. Photograph 5 is a high-angle long-shot. Students consider why this photograph captures the mood of the English Captain and players so well. As students have already learned, long-shots are observational rather than dramatic and convey mood. The camera angle accentuates the tiredness of the players.
- c. Photograph 6 is also a long-shot conveying mood. Students notice that this is an unusual shot because the subject of the photograph is in the background, positioned behind other players whose figures take up most of the photograph. The photographer, who was probably kneeling, has captured the mood by focusing on the dejected player in the background. The players in front are only shown from the waist down and are out of focus.
- d. Activities

Make a quick sketch on the board that shows the camera angle of photograph 5.

### Photograph 5 – A high shot



Question students about the diagram to make sure they understand the idea. Ask students to sketch a diagram for photograph 6 which indicates the camera angle and position relative to the subject and other players.

#### PART 4 REFLECTION

Reflect on the importance of photography in conveying the emotions and other non-verbal communication aspects of Rugby. Discuss viewing the photographs. How does viewing texts such as photographs convey values such as team work?

#### PART 5 EXTENSION

- Students can gather a variety of photographic images both personal and professional and compare their functions, including their purpose and context, and how they were framed. They discuss how these factors influence their photographs.
- Students find some match reports and decide what type of photograph would best illustrate the report.
- Find a camera and capture some images from around your school. Deconstruct the images and discuss their elements such as framing and angle.
- Use the Internet to find out more about photographic techniques.

**STUDENT HANDOUT PHOTOGRAPHS 1 AND 2**

MELBOURNE - JUNE 19: Chris Latham of the Wallabies answers questions from the media during the Australian Rugby Union Captain's Panel in Federation Square June 19, 2003 in Melbourne, Australia. (Photo by Mark Dadswell/Getty Images)



BRISBANE - JUNE 14: Ben Wakely of the Reds in action during the Rugby Tour match between the Queensland Reds and Samoa at Ballmore Stadium June 14, 2003 in Brisbane, Australia. (Photo by Jonathan Wood/Getty Images)

**STUDENT HANDOUT PHOTOGRAPHS 3 AND 4**

Australian Women's Rugby team training session, 2002



MELBOURNE - JUNE 21: Wendell Sailor of the Wallabies contemplates his team's defeat during the Rugby Union Test match between Australia and England at the Telstra Dome June 21, 2003 in Melbourne, Australia. (Photo by Ryan Pierse/Getty Images)

**STUDENT HANDOUT PHOTOGRAPHS 5 AND 6**

WELLINGTON, NEW ZEALAND - JUNE 14: An exhausted Jonny Wilkinson, who kicked all England's points, leaves the field after England's victory in the Rugby Union International between New Zealand and England on June 14, 2003, at The Westpac Stadium, Wellington, New Zealand. (Photo by David Rogers/Getty Images)

SYDNEY - JUNE 14: A Welsh player looks dejected after being beaten during the Rugby Union Test match between Australia and Wales at Telstra Stadium on June 14, 2003 in Sydney, Australia. (Photo by Chris McGrath/Getty Images)

