

Lesson Plan Template



Lesson Plan

Topic: Representation of Masculinity in Britain		Class: Level 6/7	
Date: 18/11/10	Length of lesson: 30 minutes		Number of students: 5
Resources required: PowerPoint (available after class) Pen and Paper Clean, dry hands when handling objects (National Archives Guidelines) Handout (printed) Key readings used in lecture: Bourdieu, P., 2020. Haute Couture and Haute Culture. In Fashion Theory (pp. 46-52). Routledge. Fuhg, F., 2021. Did Britain rule the world again? The international fashion market and the continental look in 1960s London. Contemporary British History, 35(3), pp.365-391. Deslandes, P.R., 2021. The Culture of Male Beauty in Britain: From the First Photographs to David Beckham. University of Chicago Press. Hesselbein, C., 2021. Walking the catwalk: From Dressed Body to Dressed Embodiment. Fashion Theory, 25(3), pp.367-393. Huppatz, D.J., 2011. Roland Barthes, Mythologies. Design and Culture, 3(1), pp.85-100. Smith-Laing, T., 2017. An Analysis of Judith Butler's Gender Trouble. Macat Library.			
Aim of Lesson To understand the complex dualities that are present within the theory of masculinity present in the 1950s and how this relates to the idea of Myth (Barthes, 1957) and Haute couture and Haute Culture (Bourdieu, 2020).			

Learning Outcomes – The Learners Should Be Able To:

1 EXPLORE the key theme of the lecture: **Masculinity** (Reeser,2023 and Deslandes,2021) and **Myth** (Barthes,1957) and the **connecting theory of Haute Couture and Haute Culture** (Bourdieu,2020)

This lecture will cover Gender as a Performance (Butler,1970) Dressed Embodiment (Hesselbein, 2021) and Archetypes (Brajato & Dhoest,2022) (Barry et al, 2020) in relation to ideas surrounding [Fashion] photography and male models of the 1950s (Deslandes, 2021) linking these to wider sociopolitical events in Britain during the 1950s building on (Fuhg, 2020) and (Bourdieu,2020) and (Barthes, 1957).

2 INTERPRET this in the context of the 1950s in images of Robin Tattersall and other male models by photographer Norman Parkinson through the lenses through visual analysis of a selection of period advertisements and imagery.

3 CREATE a short reflective document of your ideas surrounding masculinity in the 1950s and be able to think about what kind of men are not part of the narrative sold to consumers in the 1950s and the reasons for this.

Previous student knowledge required for the session:

Gender as a construct following Judith Butler (Smith-Laing, 2017)

Anticipated difficulties (if applicable):

From a teacher perspective: Short amount of time to cover the volume of material, This will be mitigated by verbally summarizing some slides into just the key idea.

From a student perspective: Large amount of material to cover so some students may feel overwhelmed This will be mitigated by making the slides available after the lesson so students can look over the material in their own time.

Professional Standards (where are these being met within the session)

In my practice and with others, I

Demonstrate commitment to learners, their learning, safety and well-being

- Stretching learners by progressing their learning through 3 developing taxonomies in my learning objectives (explore, interpret and create)
- Supporting my learners through continuous assessment strategies to make sure they have understood the material

Value and promote diversity, equality of opportunity and inclusion

- Explore the gender bias held in the 1950s
- Include and promote the work of LGBTQ+ positive authors (Deslandes, 2021)
- Present the ideas about masculinity as socio-political and philosophical theories not personal opinions

Understand the importance of the Welsh culture and language as a bilingual nation

- Welcome the students in the Welsh language
- Promote the existence of Welsh photographic collections including my own ReedPhotographicResearch

Demonstrate dignity, courtesy and respect towards others

- Be mindful of those who may be gender critical

Maintain knowledge and update knowledge of my subject and how best to assess them

- Looked at best teaching and assessment strategies in the art sphere including (Freedman, 2024) and (Heckel, 2024)
- Revisited the subject and discovered new relevant theories including (Hesselbein, 2021) and Bourdieu (2020) and Myth (Barthes, 1957)

Know how to use evidence and research to improve my practice

- Using a wide range of sources including primary from the 1950s period in my lecture
- Follow correct Harvard referencing in the lecture references

Plan and deliver effective learning, teaching and assessment

- Doing a microteach which will be my first teaching opportunity
- Show most up to date sources to my students where possible (within the last 5 years)
- Explore relevant assessment strategies (Ajjawi et al, 2024)
- Including how authentic assessment as described in (Race, 2019) is most effective when combined with ideas around ontological fidelity (Ajjawi et al, 2024) which also links to ideas around interpretative phenomenology (Stollz, 2023)
- To show real lived experiences in my seminar through the work of one photographer and one male model.

Build and maintain positive relationships with my colleagues

- Stay active on social media @reedphotographicresearch
- Expand my ever-growing network of over 30 international academics and relevant experts
- Continue publishing work after my first publishing opportunity in October 2024

Enable learners to share responsibility for their own learning and assessment.

- Provide the learner with a handout which encourages self-exploration (Heckel,2019) which in turn promotes creativity.
- Provide material that can be accessed after the lecture so learners can learn at their own pace
- Showing material used in the making of lecture during the lecture and providing a reading list so students have adequate resources to continue their learning on their own

Critically reflect on own values, knowledge and skills to improve learning

- Using the feedback provided after the microteach from both students and lecturer To write a reflective account

Lesson Detail:

Stage	Focus	Strategy	Time
Introduction	Lecture The lecture begins with an overview of events in 1950s Britain to contextualize the content. It then looks at the metacognitive possibilities of anthologies (Engel, 2024) by presenting the learner with two key anthologies surrounding general theories on masculinity (Reeser,2023) and specific 20th century British Masculinity including 1950s masculinity (Deslandes, 2021) for the learner to use in their further understanding of the subject. ASSESSMENT- The learner is then briefly asked what they already know about 1950s men to increase student confidence (conscious competence) The slides then approach the ideas surrounding Gender performance • A recap of the ideas surrounding gender performance	Lecture (cognitive) Peer supported learning following (Loughlin and Lindberg-Sand, 2023)	15 minutes

	• A slide with paper handling rules • A slide with the Welsh Reed Photographic Collection • A brief verbal introduction to both Norman Parkinson and Robin Tattersall as people • The student will be provided with facsimile and original examples of work by Parkinson to handle • A short group discussion about the ideas of the lecture in practice- can the students identify the aspects of masculinity discussed in the lecture? SELF REFLECTION/ ASSESMENT Students are again asked about an encounter either in visual media or in real life with a 1950s individual (building on already owned knowledge) and ideas around self-exploration (Heckel 2024) and creativity. The students are shown a slide with the acronym Recip=e (this is mirrored on the handout) RACIAL ECONOMIC AND SOCIAL CULTURAL INNOVATION POLITICAL =EXTERNAL (gender presentation) R.E.C.I.P=E • The students are asked to identify two aspects of 1950s masculinity in an individual who lived during this time. This can be a celebrity, a male model or someone they know in real life. • The students are asked what kind of man isn't present • The students are given a model answer	/Seminar following the model of (Keup,2024) and an object handling session following ideas from (Chatterjee,2022)(P sychomotor) Self-Reflection/ Self exploration. Confidence provided to students through use of a Model answer (Reece and Walker, 2007)	5 minutes
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Assessment Strategies: when and how are they included within the lesson?

The assessment strategy I am using is surrounding the idea of Authentic assessment (Ajjawi,2024). This includes ideas around ontological fidelity (Ajjawi,2024): which explores the lived experience of students and linking this to the concept of interpretative phenomenology (Stollz,2023) which is used by researchers to look at someone else's lived experience in depth. By presenting the reasons behind the photographer's choices including those made by the systems within they work as well as the biases which they may hold I aim to make the ideas as well as the individuals depicted in the photographs more tangible to my students.

This is strengthened using a clear case study in the seminar using just 1 photographer and 1 male model to deconstruct the material clearly for the student. I have done this following the idea that "When tasks are overly abstracted from their contexts, complexities and narratives, and characters and events are seen as merely placeholders for a technical problem, ontological fidelity is lost." (Ajjawi et al,2024).

I am utilizing continuous assessment strategies by utilizing three opportunities to assess the students once during the lecture, once in practice during the seminar (can the students identify the ideas around masculinity in images from the period?) and finally during the self-reflective document. This closely follows the model of continuous assessment.

References:

Ajjawi, R., Tai, J., Huu Nghia, T.L., Boud, D., Johnson, L. and Patrick, C.J., 2020. Aligning assessment with the needs of work-integrated learning: The challenges of authentic assessment in a complex context. *Assessment & Evaluation in Higher Education*, 45(2), pp.304-316.

Chatterjee, H. ed., 2020. *Touch in museums: Policy and practice in object handling*. Routledge.

Heckel, H., 2024. Leadership Skills and Teaching Creativity Through Art Education. *Art Education*, 77(1), pp.39-44.

Freedman, K. and Hernández-Hernández, F. eds., 2024. *Curriculum, culture, and art education: Comparative perspectives*. Suny Press.

Keup, J.R., Petschauer, J.W., Groccia, J.E., Hunter, M.S., Garner, B., Latino, J.A., Ashcraft, M.L. and Friedman, D.B. eds., 2023. *The first-year seminar: Designing, implementing, and assessing courses to support student learning and success*. The National Resource Center for The First-Year Experience.

Loughlin, C. and Lindberg-Sand, Å., 2023. The use of lectures: effective pedagogy or seeds scattered on the wind?. *Higher Education*, 85(2), pp.283-299.

Stolz, S.A., 2023. The practice of phenomenology in educational research. *Educational Philosophy and Theory*, 55(7), pp.822-834.

Race, P. (2019) *The Lecturer's Toolkit*. 5th edn. Routledge. Available at: <https://www.perlego.com/book/1603214> (Accessed: 1 November 2024).

Reece, I., Walker, S., Clues, D. and Charlton, M., 2007. Teaching, training and learning: A practical guide.

Informal reflection (to be completed after the session)