

queer times school prints

propositional lesson plans

PLEASE DO NOT REMOVE

Written by David Dick, who is a qualified teacher and was a participant in *queer timēs school*.

Rationale and Notes for Teachers

It is anticipated that the artworks created for *queer times school prints* will be an inspiration for discussion in schools and classrooms. The **prints** and accompanying labels provide the starting points. The **content** of the lesson will be created by the interactions between the teacher and the context of the specific class. This means the **content** will vary, as groups of individual young people vary. The lesson plans are designed to be flexible and to take account of and engage meaningfully with a specific group of young people at a specific point in time.

The lesson plans are **interdisciplinary**. They are not subject specific but provide rich opportunities for cross-curricular learning. The lesson plans are not discrete units but look towards opening up conversation and clearing space for young people to contribute their voice, ideas and theories; and most importantly to share their lived experiences and their hopes and concerns for the future.

The lesson plans are designed around current key Scottish educational **priorities** – these include: diversity, inclusion, equality and equity, participation, democracy, responsibility and effective citizenship. The lesson plans have been created to explore both the benefits and tensions which can arise from these priorities.

The **terms** used in the lesson plans that refer to differing identities, sexual orientations and genders may be contestable. There are differing interpretations, preferences, intentions, understandings and perspectives on such terms and they are also susceptible to change. Schools may have to undertake consultation with relevant bodies whilst conducting research to increase their awareness and respond to legislation, policies; social mores and conditions. Likewise, the prints and their labels may necessitate further research

into the people, conditions and situations depicted and other terms used.

The role of the teacher is as **facilitator**. The lesson plans are designed to allow the teacher to engage in shared thinking and discovery with the group of young people. The questions in the lesson plans are genuine ones – the teacher won't know the answers and, in fact, there will be many answers or perhaps no answers, simply further questions.

The lesson plans do not have specific learning intentions or success criteria as they are designed to enable a **process**, not deliver a **product**. The **learning** will arise through the discussion and conversations which take place. The **learning** will arise from the young people's lived experiences. The lesson plans are organic and invite reinterpretation and adaptation.

The lesson plans have been created to go towards redressing the gaps, silences and erasure in young people's education enforced by Section 2A/Section 28. They do this by creating an **opportunity** for all young people to discuss their current lives and their thoughts, feelings and experiences.

The tasks and questions in each lesson plan could be completed individually, in small groups or together as a class. Talking about the prints, the questions, the issues and the ideas forms the core. Responses could be collated on flip charts, mind maps, jotters, learning walls, etc. Ideas should be shared, discussed and debated. Each lesson has a range of possible lines of development.

Lesson Plan: *Angelic Conversation*

Artist: Michelle Hannah

Context: The title of this work references the Derek Jarman film *The Angelic Conversation* and seeks to re-activate the past by utilising fragments, cut outs and collage to create something dynamic and new. The print serves as a comment on how queer culture influences mainstream, for example how subcultures of language, music and fashion can be co-opted and assimilated and resold to a mass-market audience. Michelle Hannah wants us to remember queer artists from history, in this case both Derek Jarman and Oscar Wilde, to trace back the pathways of these mould breakers and culture originators. The print reminds us that even when queer culture is marginalised, ignored or forgotten, its vibrancy cannot be extinguished, its influence on the way we all live now cannot be denied.

Themes: Art, history, fashion, colour, language, culture.

Questions for the class regarding the print:

How do you think the artist created this image?

What do you think this image is showing and why?

The symbols in the left-hand corner are not in English – what do you think they might say or mean? Why do you think the artist has chosen to use symbols that are not in English?

Can you comment on the artist's use of colour and contrast in this print?

What is the importance of make-up in this print? Why do you think the artist has chosen this as a focus?

Questions for the class to devise content:

What kinds of ways do people you know use make-up to change their appearance? Why do you think people do this? Do you use make-up yourself?

What kind of films, books and music are important to you? Can people find friendship through having similar interests in these things? What are some of the ways that films, books and music allow you to share ideas and talk to each other? Does school give you an opportunity to learn more about the films, books and music you really like? How does the Internet help you to connect to people with shared interests?

Can you identify any LGBT+ content in the films, books, magazines, television shows, streaming services, comics, music you enjoy? Could you use the Internet or other resources to investigate the roots and histories of such content?

What do you think is the relationship between appearance and people who identify as transgender? Is it the same for all people who identify as trans? Can you research to discover why some people choose to identify as 'non-binary'?

What does 'deadnaming' mean and why is it so hurtful?

Possible lines of development:

The class could experiment with collage techniques to create their own version of things that are important to them – what are the different effects depending on what materials are sourced and utilised? Could materials from both the past and present be used? What juxtapositions could be discovered?

The green colour in the print is taken from Oscar Wilde's symbolic green carnation – could this be used as a starting point for the class to research Oscar Wilde or could they discover another important LGBT+ icon from history? Could they share their ideas by making their own collage for display?

Lesson Plan: *Booted*

Artist: Anne Robinson

Context: *Booted* tells a story within a story. One part of the print is a painting of Joan Eardley, an artist famous for renditions of Glasgow tenement children and landscapes from Catterline, juxtaposed with text describing elements of the artist's (Anne Robinson's) life. The text speaks about violence; it draws attention to the large- and small-scale abuses which have been inflicted on queer people throughout history. The print plays with the idea of 'queer time' – time which is not 'straight' or linear. The print also engages directly with the notion of art as a form of resistance.

Themes: Evicted and erased histories, activism, clothing, violence, class, erasure, queer time, resistance.

The class could be encouraged to create their own print using both image and text to explore the links between both.

Questions for the class regarding the print:

Using the Internet or other resources, what can you find out about Joan Eardley?

Why do you think the artist chose to represent her on this print?

Can you comment on the style of Anne Robinson's depiction of Joan Eardley?

Why do you think the artist has used both images and text? What does the text add to your understanding of the image? Why do you think the artist has chosen to call this print *Booted*?

What is the importance of clothing in both Joan Eardley's and Anne Robinson's stories?

Why do you think that the way queer people dress often makes them encounter violence in their lives?

What do you think the artist heard in the 'whisper' from the past?

Questions for the class to devise content:

What kinds of clothes do you wear and in what different situations? What do you think about when you choose clothes to wear? Do you think that clothes can tell you something about a person? If so, give some examples.

Can you think of examples in your life where the clothes someone wore resulted in ridicule or violence? Why do you think this happens? Do you wear a uniform to school? Do you think wearing a uniform is a good thing or a bad thing? Give some reasons for your answer.

Does time feel like a straight line to you? What kinds of things have happened in your past which have affected your present? Why is it important to find out about queer people from the past? What do you think the phrase 'queer time' might mean?

Is an artwork only valid if it is displayed in an art gallery or on a wall in a house? What other kinds of art do you find where you live? Do you ever see graffiti around where you live? What does it show and what does it say?

Possible lines of development:

The class could investigate the Red Women's Workshop (Anne Robinson was a part of this):

see <https://seeredwomensworkshop.wordpress.com>

What can be discovered about their working methods, especially art/painting/posters as a form of resistance and working together as a community? The class could discuss issues either relating to their school life or their personal lives and work together in small groups to create posters to be displayed. Could they create something challenging for the other pupils in the school to look at? Would this be allowed? If not, this would create a fascinating basis for further discussion.

Lesson Plan: “conversations with M [and J, D, M, A, K, N, S, Z, R, T, C and I as in them, her, him, as in we.]”

Artist: Camara Taylor

Context: This work addresses the Black queer experience in terms of the past, the present and the future. Dates are printed, partially erased and reversed. There is a combination of techniques – collages, cut outs and digital imagery overlaid with found objects. The images are both abstract and specific. Text is used in different ways throughout. The artist takes seriously the educational aspect of the print – it is about reclaiming, about ‘reworking history’. It is about acknowledging that the Black queer experience has ‘ALWAYS BEEN HERE, ALWAYS BLACK AND QUEER AND HERE’.

Themes: Black queer experience, intersectionality, erasure, history, (in)visibility, family, cultural appropriation.

Questions for the class regarding the print:

When you look at this print what are your thoughts about Black queer experiences?

What are your thoughts about the text on the right-hand side? Why has the artist located this story in Scotland? What does this mean to you?

What is the significance of the use of dates in the print? Why do you think that the artist has chosen for some to be erased or to run backwards?

What about the image of the eyes and the projector? Do you think the artist is making a point about the way we see things? What happens when images or memories are inverted or turned upside down? How does your life experience affect how you view and understand things?

The print uses collage – what does this say about the importance of documentation? What is the relationship between documents and what we understand of history?

What happens to our understanding of history when documents, memories or experiences are destroyed, erased or misremembered?

Questions for the class to devise content:

What extra barriers do you think Black queer people might face? Why does this happen?

What do you think are the reasons that some people are racist? How can this be combatted?

Can you find out what the word ‘intersectional’ means? What are some of the intersectional barriers that some people face?

Use the internet to investigate the term ‘white privilege’. Can you think of any examples of ‘white privilege’? What different things do you think can or could be done by privileged people to support change? Can ‘official history’ be trusted? Why is it important to continually ‘rework’ history? What do you think this means?

Possible lines of development

The class could watch this short video about the London Black Lesbian and Gay Centre from the 1980s and discuss some of the issues which are raised: <https://www.youtube.com/watch?v=cWtLPI10m20>

The class could investigate the question ‘Why Do We Need a Black Pride when we already have Pride?’ The following articles could be used for this:

Black Pride: <https://www.bbc.co.uk/news/newsbeat-44725126>

Open letter about Black pride: <https://www.blackhistorymonth.org.uk/article/section/letters/open-letter-black-lgbt-people-britain-beyond-ahead-uk-black-pride-2018/>

Issues within the LGBT+ community:
https://en.wikipedia.org/wiki/Homophobia_in_ethnic_minority_communities

Lesson Plan: *Fabulous Futures*

Artist: Henry Rogers

Context: In this print the artist takes the idea of ‘fabulosity’ as an expression of finding a queer way of living in the world. His print is garish, colourful and bright; it is both attention seeking and yet also richly rewards your attention by bringing forth messages of positivity, reassurance, motivation and fun. The artist references a wide and exciting range of human beings who have shaped queer histories, queer presents and queer futures – it is a dynamic call to arms to investigate and celebrate art, culture, politics and queer heritage. The print calls out to the individual, directly questioning and challenging, yet also warmly inviting them to take their place in this vibrant, thrilling, creative pantheon. The artist wants everyone to contribute and to discover their own inner fabulosity – what are we waiting for?

Themes: Inclusion, community, individuality, fabulosity, history, futurity, heritage, queer theory.

Questions for the class regarding the print:

What is this print saying to you? Why do you think the artist has chosen these particular colours for this print?

What might be the significance of the rainbow lettering?

What do you think ‘fabulosity’ means? What then is ‘inner fabulosity’?

Why is unleashing ‘inner fabulosity’ a remedy for feeling down? What do you think the artist is trying to say here?

Why does the print say ‘explore your queer cultural heritage’? What do you think this is?

What do the names on the right-hand side represent?

Why is the question 'you?' included in the list of names many times? Why does the word 'you' have a question mark at the end?

Questions for the class to devise content:

The class could work in partners for this:

What do you think you are good at, or secretly good at? What do you like to do when you're not at school? Is there anything you would like to do once you leave school? If you could wave a magic wand and do anything, change anything or make anything happen, what would that be? How could you go about making this happen in the real world?

Why do you think some people keep their talents hidden? What is the difference between 'showing off' and 'being confident'? Why does one have a positive connotation and why does one have a negative connotation? Tell your partner something or many things that you think they are good at. What are some of the reasons that people might feel they have to 'hide their fabulousity'?

Do you think it's important for young people to have 'safe spaces' at school? Why? How could you create a 'safe space' at your school?

Is it easy to access information about 'queer cultural heritage'? What do you think people did before the Internet came along? Do you think schools teach about 'queer culture'? What ways do you think this could be improved? https://en.wikipedia.org/wiki/LGBT_culture

Possible lines of development:

The list of names on this print is very wide ranging. Each class member could choose a name to research and share their findings with the class. The class could discuss why they think the artist chose that particular name for the print and then create their own 'fabulous' artwork to celebrate them. Even within queer cultural heritage, are all contributors given equal value? What are the implications for the present moment? The class could investigate current issues such as the battle for transgender rights, biphobia and visibility, intersex voice, the experiences and representations of queer people of colour and minority queer experiences including those of LGBT+ immigrants and refugees. What needs to change to allow everyone to live the lives they want to live? Does everyone have the same opportunities to be 'fabulous'? What are some of the extra barriers people face when trying to express their 'fabulousity'?

Lesson Plan: *Great Scots*

Artist: Donald Urquhart

Context: The artist has chosen to 'queer' the idea of his print by depicting straight figures from Scotland who have supported, in different ways, the struggle for LGBT+ rights and visibility. The bold lines of the images coupled with the clear wording gives a strong, unambiguous message of inclusivity and strength. The print highlights the importance of allies in the struggle for equality, equity and human rights. It foregrounds the need for collective action as well as the vital importance of the small, individual personal actions and friendships which make such a crucial difference to our lives.

Themes: Friendship, support, Scotland, inclusion, allies, overcoming barriers, love.

Questions for the class regarding the print:

Can you research one of the figures depicted on the print and work out a possible reason the artist chose to include them?

What does the term 'GREAT SCOTS' mean to you?

What is the effect of the words 'OPEN MINDS, OPEN HEARTS, OPEN ARMS'?

What do you think the artist is saying about Scotland in this print? Do you agree with him and why?

'NO COUNTRY FOR BIGOTS AND HATERS – what do these terms mean to you?

Questions for the class to devise content:

Can you give any examples of bigotry or hatred that you associate with Scotland? Why do you think this happens? What solutions can you offer to help deal with this?

All the figures depicted in this print are creative in one way or another – what ways do you find to be creative in your life? Do you ever break rules or go beyond ‘normal’ – in what ways do you do this?

Who gives you support in your life? How important is friendship to you? Can you describe what qualities you think a good friend should have? Have you ever stuck up for someone else? Can you give an example?

Possible lines of development:

The class could investigate the importance of being an ‘ally’ and come up with their own guide to being one: <https://www.stonewall.org.uk/comeoutforLGBT/stand-up-as-an-ally>
<https://www.hrc.org/blog/how-to-be-an-lgbt-ally>

In small groups, they could identify an issue either in school or wider society and devise a plan to tackle it. The focus should be on co-operation and highlight the importance of working together.

The class could make their own wall display of ‘heroes’ (either famous or personal to them) and identify why they have been important in their lives.

Lesson Plan: *Never Going Underground*

Artist: Kate Charlesworth

Context: *Never Going Underground* is a shout from history, a howl of protest reverberating from the past to the present. It relates to the 1988 'Manchester March' against Clause 28 – later Section 28 of the Local Government Act 1988 in England and Wales and Section 2A added to the Local Government Act 1986 in Scotland. This legislation stated that a local authority 'shall not intentionally promote homosexuality or publish material with the intention of promoting homosexuality' or 'promote the teaching ... of the acceptability of homosexuality as a pretended family relationship'. *Never Going Underground* reminds us of the state-sponsored homophobia of this time. It shows an intersectional network of communities coming together for a common purpose. This print literally frames the political with the personal; it is a brief reflection by the artist of her own and her partner's life. The work offers a sharp warning about the dangers of being complacent in a world which is witnessing the resurgence of extreme right-wing rhetoric and the rollback of hard-fought-for rights.

Themes: Section 2A/Section 28, protest, personal/political, community, solidarity, homophobia, the dangers of complacency, intersectionality.

Questions for the class regarding the print:

What do you think the print shows and what questions do you have about it?

Can you comment on the contrast between the drawings of the placards and the drawing of the crowd? Why do you think the artist has chosen to represent the march in this way?

Who is 'maggie'? What is the effect of the way 'OUT, OUT, OUT!' is written and what might it mean?

This print seems to contain a variety of messages – can you describe them?

How does the imagery and text of the print work together to give you an impression of how the marchers are feeling?

Why do you think the artist chose to represent this particular moment from the past? And what does it say to you about your present?

Questions for the class to devise content:

Have you ever been on a march? What was it for and what happened? Why do you think people march?

How often have teachers talked about LGBT+ issues with you at school? Do you think that things in school have changed a lot since 1988, if so in what ways? How do you think things could improve? What kinds of LGBT+ issues would you like to learn about?

To what extent are you involved in decision making in your school? What forums are available for you to use your voice? Does everyone have the same opportunity for input? Are some people more privileged than others?

What do you think could be done to ensure a more level playing field for everyone? Do you think that LGBT+ young people are supported in your school? Do you have any ideas about how this could be improved?

Why is it important to remember people's struggles and

protests from the past? Are rights always set in stone?

Possible lines of development:

The class could research both the 1988 opposition to Clause 28 (Section 28 once it was approved by Parliament), along with the campaign to repeal Section 2A in Scotland leading up to 2000. For example, see the following webpage: <https://www.manchestereveningnews.co.uk/news/greater-manchester-news/thirty-years-ago-manchester-held-14306077>

What kinds of things were taking place during these times?
The following YouTube video could be discussed: <https://www.youtube.com/watch?v=wk8YrrMVAaY>

The Scottish Government has recently announced that LGBT+ education will be part of the curriculum. Can the class investigate the role of the TIE campaign in this decision? See <https://www.tiecampaign.co.uk/>

What is the wider context of the way that protest and activism helps to bring about social change? Could the pupils choose a moment of protest from history to research and then give a talk or presentation?

Lesson Plan: *On a Horizon of Becoming*

Artist: Garry Mac

Context: This artist wants his print to look towards the future – the term he uses is ‘Queer Utopia’. This is a future freed from what are known as binaries: male/female or straight/queer. Diversity is celebrated. This future rejects labels like ‘normal’. In this print, queer liberation (freedom to be queer) has provided freedom for everyone to become who they want, to discover and become the person that they want to be. Along with this realisation of the individual is a concurrent focus on the importance of community, not just becoming but belonging.

Themes: Futurity, diversity, community, education, equity, ecology. The class could be encouraged to explore some of the questions by writing a story, creating a picture comparison or writing imagined postcards sent from the future.

Questions for the class regarding the print:

What sorts of things do you think this print shows?

Are there futuristic elements in the image and, if so, what do you think they are? What makes you think they are from the future?

Can you make a list of the similarities and differences you can see in the image?

There seems to be lots of interactions taking place – what are your thoughts on these, can you describe them and why do you think are they happening?

Do you find the image to be positive or negative and what reasons can you find for this?

Can you comment on the artist's use of scale and perspective – why do you think he has chosen to present his image in this way?

What is the role of nature in the image? Why do you think the artist has included this?

Questions for the class to devise content:

What do you imagine your own future to look like and why? What kinds of things would need to change for your future to happen? What would you like to change about the world just now?

What are some of the challenges that face people who are thought of as different? Are you different at home and at school? What stops some young people being themselves at school?

There are lots of ways to have or be a family – can you describe some of them? What does your school do to help families? What other things could be done? If you could change something about your family, what would it be?

What spaces and places do you go to where you mix with people who are older or younger than you? What kinds of things have you learned from people who are different ages to you?

What does the word 'queer' mean to you? What are its negative and positive connotations? Why do you think the artist uses the word 'queer' in a positive way?

Possible lines of development:

The class could create their own vision of the future. How does the size of the group affect what is included in the image – is there room for everyone's ideas? What negotiations take place? What are the trade-offs? Could this be recorded? Would small groups creating their own images allow for further discussion in terms of contrast and comparison? Instead of creating an image, what other ways could your class's future be realised – written/spoken/dramatised, etc.? What are some of the words, terms and concepts which have arisen which need to be explored further?

Lesson Plan: *Side Effects: 28 Days of PEP*

Artist: Adam Benmakhlouf

Context: This print seeks to identify an everyday individual's experience as they undergo a personal journey over a four-week timescale. Inspired by zine creators and illustrators, the print details a narrative about the artist's contact with the NHS and the prescription of Post-Exposure Prophylaxis (PEP). The images collide and coalesce, moving through a range of domestic, medical and sexual spaces. The side effects of the title are rendered in both drawing and text. In the right-hand corner, the protagonist is on a bike, moving forwards and outwards, towards a future in which they find themselves subtly changed.

Themes: Bodies and blood, sex, health funding, daily life, illness, responsibility, freedom, queer representation, education.

Questions for the class regarding the print:

Can you describe the 'story' told in the print?

What kind of emotional states are depicted? How does the imagery back up your ideas?

Can you comment on the artist's choice of colours and style of illustration?

What are the different things that happen to bodies in this print?

Do you think this personal story is more effective than reading a medical leaflet? Can you explain why you feel this? The artist has used a combination of a traditional artistic technique (lithography) along with modern digital image making – why do you think they may have done this?

Questions for the class to devise content:

Have you or someone you know taken medicine which has caused side effects? What were these? Did anything change as a result of this? What are the ways good health or ill health affect people's lives?

What do you know about AIDS and HIV? What are your thoughts about this? Are you aware of the different ways this can be prevented and treated? How could you find out? Who is affected by HIV and AIDS?

What can you do to find out about the ways AIDS was represented in the media in the 1980s and 1990s? How do you think you would have felt growing up at that time and thinking you may be LGBT+? What do you think would have been the added effect of Section 28 in this climate?

Possible lines of development:

The class could research issues surrounding AIDS and HIV by looking at the following aspects:

The current Scottish context: <https://www.bbc.co.uk/news/uk-scotland-42354884>

The activism of ACT UP: https://en.wikipedia.org/wiki/ACT_UP

This Glasgow sexual health service: <http://www.steveretsonproject.org.uk>

The difference between PEP and PrEP: <https://aidsinfo.nih.gov/understanding-hiv-aids/infographics/46/prep-vs--pep>

The class could create a list of the myths versus the realities regarding sexual health in general.

This teacher's pack was produced by NHS Scotland and gives advice and lesson plan ideas around sexual health and relationships for all. It is designed for use in Secondary Schools and is linked to both the Curriculum for Excellence and Getting it Right for Every Child:

http://www.healthscotland.com/uploads/documents/4946-SHAREeducationalResource_1.pdf

This artist has chosen a style linked to the queer, people of colour and feminist zine movement. You could organise a class trip to the newly opened Glasgow Zine Library:

<https://glasgowzinelibrary.com>

Lesson Plan: *Still Life (with rings, velvet, flowers and dildos)*

Artist: Hamish Chapman

Context: This print is concerned with what is seen and what is hidden and asks questions about who gets to decide about what is revealed. On the surface, it depicts something akin to a display in a jeweller's window, with traditional heteronormative connotations – engagement and marriage – but 'queers' them. On closer inspection it also reveals ideas of structure and construction: the parcel tape, the setting of the flowers. The rings rest on top of two objects – these have been disguised/hidden. Why has this happened and what is the artist asking us to discover?

Themes: Censorship, equal marriage, visibility/invisibility, queer curricula, sex, taboo.

Questions for the class regarding the print:

Why has the artist chosen both rings to say the word 'DAD' on them?

Do you think the flowers in the image are real or not and why do you think the artist made this choice?

What is the effect of seeing the parcel tape and the material threads hanging visibly?

Why do you think the artist has chosen these particular colours for this image?

What do you think might be hidden under the rings? Why do you think the artist has chosen to hide things in this image?

Questions for the class to devise content:

Do you know anyone who is LGBT+ and is married? Why do you think this used to be illegal? Can you research to find out how many places around the world where it is still illegal? Many people choose to have relationships without getting married – what do you think are some of the reasons for this?

What are the kinds of things you think that schools don't talk about? Can you make a list? Why do you think some subjects are not discussed or taught at school? What would you like to learn more about? How often are you asked about what you would like to learn?

Censorship means someone else decides about what gets to be seen or discussed or published. Who makes decisions in your life about the things you see, listen to or talk about? What are some of the positives and negatives about the idea of censorship? Use the following weblink to facilitate discussion around schools, censorship and LGBT+ themes: <https://www.nls.uk/learning-zone/politics-and-society/themes-in-focus/censorship/activity-6>

Possible lines of development:

The class could investigate and research the history of LGBT+ rights and equal marriage in Scotland. What was the role of activism and grassroots organising? Could the class create a timeline of LGBT+ rights for display? Weblink: https://en.wikipedia.org/wiki/LGBT_rights_in_Scotland

The class could also investigate the arguments for and against marriage itself and have a debate – many queer people see marriage as an outdated institution – could the class create a better framework? The class could also research the role of civil partnerships in this conversation – was this offered equally to everyone? Is the role of civil partnerships changing?

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