

**LESSON PLAN**  
**FINE ARTS**  
**(Culture of Remembrance)**

**I. GENERAL DATA**

<b>Lesson unit: Analysis of Sculpture</b>		
<b>Lesson topic: Culture of Remembrance</b>		<b>Lesson type: New material</b>
<b>School: V. gimnazija</b>		<b>Lesson plan author: Vesna Mišljenović</b>
<b>Grade: 1.</b>	<b>Number of students:</b>	<b>School year:</b>

**II. OBJECTIVES AND LEARNING OUTCOMES OF THE LESSON UNIT (knowledge, skills and values)**

<p><b>Objectives:</b> Students will learn how to analyse a work of art – sculpture, including formal and contextual analysis. They will learn the theory on elements of art, how to apply it on any other sculpture and to appreciate the works of art in their surroundings.</p>
<p><b>Learning outcomes:</b> Student will be able to:</p> <ul style="list-style-type: none"><li>• Identify the material and technique of the sculpture</li><li>• Identify the type of sculpture</li><li>• Define the relations between mass and space</li><li>• Explain how the material and technique had an influence on the surface.</li><li>• Explain the composition of the sculpture</li><li>• Explain the context in which the sculpture was made</li><li>• Apply the methodology on other unknown sculptures</li><li>• Asses critically the work of art</li><li>• Make an interactive photo</li></ul>
<p><b>Examples of evaluation and assessment:</b></p> <p><b>FORMATIVE ASSESSMENT</b> Tutor lead assessment: Teacher provides feedback for assignments during the lesson.</p> <p>Peer and self assessment: Students fill a self-assessment chart in the end of the lesson and they self asses their interactive photo.</p> <p><b>SUMMATIVE ASSESSMENT:</b> Students will make an interactive photo with all the information they gathered about the analysed sculpture.</p>

### III. DIDACTIC AND METODOLOGICAL DATA

<b>Parts of the lesson (in min):</b>	1. Introduction (5 min) 2. Presentation (35 min) 3. Closure (5 min) 4. Fieldwork (45 min)
<b>Teaching techniques:</b>	Frontal teaching, individual work, pair work, fieldwork
<b>Methods of teaching:</b>	Conversation method, demonstration, graphic analysis, analytical observation, drawing, searching the internet, reading, taking photos
<b>Teaching Aids:</b>	Projector, computer, PPT, digital tool that allows drawing on the screen of a smartphone or a tablet, smartphone/tablet, internet articles on the subject matter, digital tool that allows making an interactive photo

### IV. RELATED SUBJECTS

**History**  
**English language**

### V. KEYWORDS


Marble, carving, statue, relief, rounded mass, linearly thinned mass, flat thinned mass, ruptured mass, concave convex mass, texture, surface, proportions, compositional axes, outlines, structural lines, composition, scale

### VI. ARTWORKS

Dimitar Filipovski, Metodi Andonov – Cento, 2010  
Dimitar Filipovski ,Tsar Samoil, 2011  
Dimitar Filipovski, Heeey, 2009  
Dimitar Filipovski, Schmizla, 2009

**\*For this lesson any other artwork depicting or connected with a historical figure can be used instead.**

## VII. DETAILED LESSON STRUCTURE

Parts of the lesson	Slides	WHAT THE TEACHER DOES	WHAT THE STUDENTS DO	Teaching techniques and methods	Teaching aids
<p><b>INTRODUCTION</b> 5 min</p>	<p>Metodi Andonov – Cento Monument</p> <p>Skopje, Makedonija</p> <p>Erasmus project Green STEM (Croatia, Slovenia, Macedonia, Romania)</p> <p>Culture of remembrance= humanities and social studies History, Languages, Fine arts)</p>  <p>Projekt „Skopje 2014“</p> <p>Dimitar Filipovski, Metodi Andonov – Cento, 2010</p> <p>Sculpture Analysis</p>	<p>The teacher asks the students of the significance of the historical macedonian figure – the first macedonian president after the second world war.</p> <p>The teacher asks the students do they know where a sculpture depicting him is located. He asks them to describe it from memory and then shows them the photo of the sculpture, (If they don't know, the teacher shows them the photo earlier and they try to recognize the place and then they are describing the sculpture in their own words.)</p> <p>The teacher announces the subject of the lesson today – sculpture analysis.</p>	<p>The students are remembering the facts from the earlier history lesson about Metodi Andonov- Cento.</p> <p>The students are answering the questions.</p> <p>The students are writing the title in their notebooks.</p>	<p><b>Teaching technique:</b> Frontal teaching</p> <p><b>Methods of teaching:</b> Conversation method</p>	<p>Projector, computer</p>

**PRESENTATION**  
35 min

Questions for the sculpture formal analysis:

1. What is the material of the sculpture?
2. How was the sculpture made?
3. What type of sculpture is it (statue or relief)?
4. Define the relations between mass and space: (rounded mass, linearly thinned mass, flat thinned mass, ruptured mass, concave convex mass)
5. Describe the surface. Explain how the material and technique had an influence on the surface.
6. Describe the proportions.
7. Take photos of the sculpture from 8 directions and photos of some details.
8. Draw compositional axes on the photos.
9. Describe the composition of the sculpture: (open/closed, static/dynamic, its shape)
10. Draw the outlines and structural lines of the sculpture on the photos. Describe them.
11. Make a Thinglink interactive photo with all your conclusions and photos.



The teacher presents questions to the students for the analysis of the sculpture. Depending on their prior knowledge, the teacher explains one by one.

He asks them do they recognize the material of the sculpture, and what sculpting technique was used to make it.

If they can't, the teacher shows them different traditional materials used for sculpting, and they recognize the one used in this monument.

The teacher asks about the colour of the material and how it affects our perception of it.

The teacher asks them to determine which type of sculpture this monument is and to describe the difference between a statue and a relief.

The teacher explains that sculpture is a three-dimensional media and how important the relations between mass and space are.

Students will probably recognize the material and the technique of the monument (white marble, carving).

They are describing the characteristics of marble and the process of carving it. They describe the effects of color of the material.

The students are describing the difference between a statue and a relief.

**Teaching technique:**  
Frontal teaching, individual work, pair work

**Methods of teaching:**  
Conversation method, demonstration, analytical observation, drawing, searching the internet, reading, formal and contextual analysis

Projector, computer, smartphone or tablet, digital tool that allows drawing on the screen of a smartphone or a tablet, articles on the internet on the subject matter

		<p>The teacher explains different types of those relations (rounded mass, linearly thinned mass, flat thinned mass, ruptured mass, concave convex mass) using everyday objects to demonstrate those relations.</p> <p>He asks them to name some other everyday objects that have the same relation.</p> <p>The teacher explains the relations of mass and space on the photo of the Metodi Andonov-Cento monument.</p> <p>The teacher asks the students to describe the texture of the surface and to explain why it is like that and how that was achieved. He helps them with questions so they can make conclusions by themselves.</p> <p>The teacher asks the students to describe the shapes of the surface, where is it rounded, flat, curved, regular, irregular, does it break at an angle somewhere...</p> <p>The teacher asks the students to describe the proportions of the sculpture (are they regular/realistic or irregular/unrealistic).</p>	<p>The students are naming different everyday objects as examples of different types of relations between mass and space.</p> <p>The students are describing the texture of the surface, they explain how it is very smooth because marble is a very hard and high-quality material that can be polished to perfection.</p> <p>The students are describing the shapes of the surfaces.</p> <p>The students are describing the proportions.</p>		
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Compositional axes



Outlines

Structural lines



The teacher explains what the compositional axes are and asks them to draw them on the photo (on paper or on their smartphones/tablets). Then he shows the solution.

The teacher explains what the outlines and structural lines are and asks the students to draw them on the photo (on paper or on their smartphones/tablets). Then he shows the solution.

The teacher explains how after this graphic analysis we can determine the shape and characteristics of the composition of the monument (vertical, horizontal, open/closed, static/dynamic).

The teacher asks the students to describe the whole monument, the postament, the relieves on the sides. He asks them to describe the content of those relieves and connect them with actual events in the past of Metodi Andonov Cento.

The students are drawing the compositional axes on the photo of the monument.

The students are drawing the outlines and structural lines on the photo of the monument.

The students are describing the composition of the monument.

The students are describing how the sculpture is situated on a high pedestal made of stone of different color and is decorated on three sides with bronze low relief plates. On the front side there is a plate with the name and date of birth and death of Metodi Andonov Cento. They

Artist's personal style and context

- Compare the Metodi Andonov – Cento Monument with other works from the same artist and draw conclusions about the artist's personal style.
- Explore the context in which the sculpture was made (who commissioned it, when, why).
- Explain the wider context – why was this particular subject chosen at that particular moment in time?



Metodi Andonov – Cento, 2010



Tsar Samoil, 2011



Heeey, 2009



Schmizla, 2009



The teacher concludes the formal analysis and announces the analysis of artist's personal style and the context in which the monument was made. He explains the research method – to look at other works of the same artist and to compare them to see what the similarities are.


The teacher shows more sculptures from the same artist and asks the students to compare them to the previous two works and uses questions to help the students make conclusions.

The teacher gives instructions to the students to explore in pairs the wider context in which the sculpture was made on the internet. He explains what information to look for – who commissioned it, when and why.

are explaining which events in his life are depicted there.

The students are comparing the two works – they are similar in material and style – realistic, monumental, idealized. They both show important political people from Macedonian history.

The students are noticing that the material is different. These sculptures are also realistic, but more relaxed and informal in their postures. They conclude that depicted people are regular normal people, so the artist style changes to more informal and more lively.

		<p>The teacher leads the discussion and incites the students to make arguments pro and con such a project.</p>	<p>The students in pairs are searching the internet to find information. They decide between themselves which information is most important and then they are describing the circumstances of the project “Skopje 2014”. They are giving their arguments pro and con.</p>														
<p><b>CONCLUSION:</b> 5 min</p>	<table border="1" data-bbox="338 639 741 906"> <thead> <tr> <th>Criteria</th> <th>Excellent (5)</th> </tr> </thead> <tbody> <tr> <td>Image Gallery</td> <td>All photos are high-quality, well-composed, and visually appealing.</td> </tr> <tr> <td>Context (historical, cultural and symbolic aspects)</td> <td>Comprehensive and well-organized information with historical context, significance, and interesting facts.</td> </tr> <tr> <td>Formal analysis – drawing</td> <td>Draws accurate and well-defined compositional axes that effectively analyse the sculpture's structure on the photos from all eight sides. Clearly outlines major shapes and forms in a precise and well-defined manner on the photos from all eight view-points.</td> </tr> <tr> <td>Formal analysis – conclusions</td> <td>Demonstrates a deep understanding of formal elements, with insightful insights into how they contribute to the overall composition.</td> </tr> <tr> <td>Interactive photo</td> <td>The data and photos are organized in a visually appealing, logical, and interesting manner, enhancing the overall clarity and coherence of the analysis.</td> </tr> </tbody> </table>	Criteria	Excellent (5)	Image Gallery	All photos are high-quality, well-composed, and visually appealing.	Context (historical, cultural and symbolic aspects)	Comprehensive and well-organized information with historical context, significance, and interesting facts.	Formal analysis – drawing	Draws accurate and well-defined compositional axes that effectively analyse the sculpture's structure on the photos from all eight sides. Clearly outlines major shapes and forms in a precise and well-defined manner on the photos from all eight view-points.	Formal analysis – conclusions	Demonstrates a deep understanding of formal elements, with insightful insights into how they contribute to the overall composition.	Interactive photo	The data and photos are organized in a visually appealing, logical, and interesting manner, enhancing the overall clarity and coherence of the analysis.	<p>The teacher explains the assignment that the students will make at home after the fieldwork. They need to make an interactive photo in a digital tool of their choice. In it they will organize all the photos of the monument and surroundings they took and all the information they gathered about it (from class and fieldwork). He shows them an example.</p> <p>He shows them and explains the evaluation rubric and announces that their work will be graded according to that.</p>	<p>The students are reviewing all the key elements of today's lesson. They self assess their understanding.</p>	<p><b>Teaching methods</b> Frontal teaching, individual work</p> <p><b>Methods of teaching:</b> self-assessment</p>	<p>Digital tool that allows making of an interactive photo</p>
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<p><b>FIELD WORK:</b> 45 min</p>		<p>The teacher gives instructions to the students how to take photos of the monument. It needs to be covered from eight viewpoints – front, back, left and right and all four diagonals. They need to make photos of the surroundings of the monument to analyse its scale and how it corresponds to its environment. They need to take photos of the details showing specific enlarged views on certain forms, texture, lines...</p>	<p>The students are making photo material that they will use for their interactive photo assignment.</p>	<p><b>Teaching methods</b> Frontal teaching, individual work</p> <p><b>Methods of teaching:</b></p> <p>Practical work</p>	<p>Camera/ smartphone / tablet</p>
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## VIII. EXAMPLE OF ASSESSMENT

\*it can be used for self-assessment and summative assessment

Criteria	Excellent (5)	Good (4)	Satisfactory (3)	Needs Improvement (2)	Inadequate (1)
<b>Image Gallery</b>	All photos are high-quality, well-composed, and visually appealing.	Most photos are of good quality and effectively showcase the monument.	Photos demonstrate effort but may lack consistency or quality.	Limited effort in photo selection, quality, or relevance.	Inadequate or irrelevant photo selection.
<b>Formal analysis - drawing</b>	Draws accurate and well-defined compositional axes that effectively analyse the sculpture's structure on the photos from all eight sides. Clearly outlines major shapes and forms in a precise and well-defined manner on the photos from all eight view-points.	Draws clear and compositional axes with some accuracy. Axes contribute to the understanding of its composition. Outlines major shapes and forms in the sculpture with precision and clarity. Most of the views of the monument are included.	Draws somewhat clear compositional axes, but with inconsistencies. Some of the views of the monument are included.	Attempts to draw axes or outlines, but it lacks accuracy and clarity. Attempts to outline shapes and forms with limited success. Only one view of the monument is included.	Compositional axes and outlines are not included.
<b>Formal analysis - conclusions</b>	Demonstrates a deep understanding of formal elements, with insightful insights into how they contribute to the overall composition.	Shows a strong understanding of formal elements, with thoughtful analysis of their contribution to the composition.	Displays a satisfactory understanding of formal elements, but it may lack depth or analysis.	Shows limited understanding of formal elements.	Lacks understanding or application of formal elements.

<b>Criteria</b>	<b>Excellent (5)</b>	<b>Good (4)</b>	<b>Satisfactory (3)</b>	<b>Needs Improvement (2)</b>	<b>Inadequate (1)</b>
<b>Contextual analysis</b>	Comprehensive and well-organized information with historical context, significance, interesting facts, cultural and symbolic aspects.	Adequate information, covering key aspects of the monument and it's context.	Basic information is provided, but it may lack depth or organization.	Limited information, missing key details or poorly organized.	Minimal or no relevant information.
<b>Interactive photo</b>	The data and photos are organized in a visually appealing, logical, and interesting manner, enhancing the overall clarity and coherence of the analysis.	The data and photos are well-organized, contributing to the overall understanding of the sculpture analysis.	The organization of data and photos is adequate, but there may be occasional inconsistencies or lack of clarity.	The organization of data and photos is developing, with noticeable inconsistencies that may hinder understanding.	The organization of data and photos is inadequate, making it challenging to follow the analysis.