

Subject of the class scenario:

Alfons Karny – an outstanding sculptor and portraitist.

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Time of performance: approx. 90 mins

Place: Alfons Karny Museum of Sculpture: Gallery of Portraits of Great Poles, Room of Creative Search, and the Sculptor's Atelier.

Participants: children aged 7 – 12

General goal: familiarizing the participants with one of the best sculptors of the 20th century – Alfons Karny.

Specific goals:

Cognitive goals

- The participants know who Alfons Karny was.
- The participants know what a sculptor's work is about.
- The participants know what a portrait is.

Training goals

- The participants practice listening/reading comprehension.
- The participants develop their imagination.
- The participants develop their artistic activity.

Didactic goals

- The participants are able to discuss and defend their opinion.
- The participants respect each other.
- The participants respect other people's work.

Methods of work:

- mini-lecture;
- discussion;
- a physical exercise;
- performance of tasks from the worksheet;
- artwork.

Forms of work:

- individual;
- group;
- collective.

Teaching aids:

- worksheets;
- stationery;
- optionally clay.

Course of the class:

1. The educator greets the participants at the museum and presents a brief biography of the sculptor Alfons Karny.
2. All participants go to the room known as the Gallery of Portraits of Great Poles. The educator starts a discussion, asking the children whether the place where they are can be called the Gallery of Portraits of Great Poles. The participants express their opinion on the subject. To settle the issue, the educator gives a definition of a portrait and points out its diversity – occurrence in different fields of art (painting, sculpture, photography). This is followed by discussion of a brief history of portraits and the roles they have played. The educator mentions the criteria followed by the artist when selecting the portraited people. He/she points out there are also images of children at the hall – Jola and Marian Korzybski (participants of the Warsaw Uprising). The educator brings up the fates of children depicted in the form of portrait sculptures. Additionally he/she stresses the fact that in Alfons Karny's opinion, it was not only people generally known from history who deserved the name of Great Poles.
3. The educator and the participants go over to the following rooms – the Room of Creative Search, followed by the Sculptor's Atelier. In this part of the meeting, the educator points out the technical aspects of creation of a sculpture. When guiding around the museum exhibition, the educator stresses that some images have been created several times, only differing with the sculpture material in which they were made.
4. At the Sculptor's Atelier, the educator reads the Alfons Karny's words on the sculptor's workshop: *The model. This is how it usually goes: the man I am going to sculpt sits down in the armchair and a moment later, he's already drooped, you can see boredom in his face. How am I going to sculpt him now? He's got an unnaturally weary face.* The task of the participants is to assume the role of a model. The participants pair up and sit down facing one another. Each child is supposed to present a pose in which they would like to be portrayed by an artist. The winner is the person who holds out longest in that pose.
5. By way of conclusion of the class, the participants receive a crossword to solve, as included in the worksheet. Optionally, at the end of the meeting, the participants make sculptures of clay.

