

Dreaming with Marc Chagall

Grade Level or Special Area: Visual Arts, Seventh Grade

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Length of Unit: Four lessons (approximately seven days; one day = 50 minutes)

I. ABSTRACT

In the seventh grade, students study early twentieth-century artists who dealt with expressionism and abstraction. Marc Chagall was an artist working during the same time frame as Pablo Picasso, Henri Matisse, and Marcel Duchamp. Many of these artists, along with others, influenced the art of Marc Chagall. While studying other important artists of the time period it is important to look at Marc Chagall's contributions as an artist. After looking at Chagall's life and his artwork, the students will create works of art that are similar to Chagall's style.

II. OVERVIEW

- A. Concept Objectives
 - 1. Students will recognize and use the visual arts as a form of communication. (Colorado Model Content Standard 1)
 - 2. Students will understand visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
 - 3. Students will recognize the characteristics, merits, and meaning of works of art. (Colorado Model Content Standard 5)
- B. Content from the *Core Knowledge Sequence*
 - 1. Visual Arts: Expressionism and Abstraction: Examine representative artists and works, including Marc Chagall, *I and the Village* (p. 168)
- C. Skill Objectives
 - 1. Students will learn to identify artwork created by Marc Chagall.
 - 2. Students will compare Marc Chagall's work with other artists of the same time.
 - 3. Students will formulate responses to works of art from personal and critical points of view.
 - 4. Students will learn techniques and the process of using oil pastels.
 - 5. Students will create artwork representing a part of their life in a style similar to Marc Chagall's style.
 - 6. Students will identify how the belief systems of a viewer may influence the interpretation of works of art.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 - 1. *Bohemian Paris: Picasso, Modigliani, Matisse, and the birth of Modern Art*, by Dan Franck; translated by Cynthia Hope Liebow
 - 2. *My Life*, by Marc Chagall
 - 3. *Lives of the Great 20th Century Artists*, by Edward Lucie-Smith
- B. For Students
 - 1. Second Grade: Visual Arts-Abstract Art: Observe and discuss examples of abstract painting and sculpture, including Marc Chagall, *I and the Village* (p. 52)
 - 2. Seventh Grade: Visual Arts-Expressionism and Abstraction: Examine representative artists and works including Henri Matisse, Pablo Picasso, Edvard Munch, and Marcel Duchamp (p. 168)

IV. RESOURCES

- A. *Bohemian Paris: Picasso, Modigliani, Matisse, and the Birth of Modern Art*, by Dan Franck; translated by Cynthia Hope Liebow (intriguing stories about Paris and the art of the early Twentieth Century) (Lesson One)
- B. *Working with Fantasy: Marc Chagall*, by *Scholastic Art Magazine*, issue: December 1998-January 1999. (this magazine issue had great information and photos of Chagall's work) (Lesson One)
- C. *My Life: Marc Chagall*, by Marc Chagall, English version by Dorothy Williams, London: P. Owen, Chester Springs, PA: Dufour Editions, U.S. distributor, 1995. (this book was a fun, easy read about bits and pieces of Chagall's life) (Lesson One)
- D. *Lives of the Great 20th Century Artists*, by Edward Lucie-Smith. (amazing factual book about many of the Core Knowledge artists and more) (Lesson One)

Internet Sites (many of these sites have wonderful articles, facts, and pictures on the art and culture of Marc Chagall; be prepared to print some interesting articles for the students, if students do not have computer access) (Lesson One)

- E. Marc Chagall Biography (http://www.hadassah.org.il/hmo/art.chagal_CV.htm)
- F. Marc Chagall Webpage (<http://www.marc-chagall.net/>)
- G. Marc Chagall (<http://www.artchive.com/artchive/C/chagall.html>)
- H. Chagall Windows (<http://www.md.huji.ac.il/special/chagall/>)
- I. Marc Chagall –Artwork and Biography (<http://sunsite.tus.ac.jp/cgfa/chagall/>)
- J. Chagall, My Father, and Me (<http://www.targum.com/horizons/excerpts/hirsch35.html>)

V. LESSONS

Lesson One: An Introduction to Marc Chagall (approximately 50 minutes)

- A. *Daily Objectives*
 - 1. Concept Objectives
 - a. Students will understand visual arts materials, tools, and processes. (Colorado Model Content Standard 3)
 - b. Students will recognize the characteristics, merits, and meaning of works of art. (Colorado Model Content Standard 5)
 - 2. Lesson Content
 - a. Visual Arts: Expressionism and Abstraction: Examine representative artists and works, including Marc Chagall, *I and the Village* (p. 168)
 - 3. Skill Objectives
 - a. Students will learn to identify artwork created by Marc Chagall.
 - b. Students will compare Marc Chagall's work with other artists of the same time.
 - c. Students will formulate responses to works of art from personal and critical points of view.
- B. *Materials* (for a class size of twenty)
 - 1. Slides of Marc Chagall's work (**examples may include**):
 - a. *Self Portrait with Seven Fingers*
 - b. *I and the Village*
 - c. *The Green Violinist*
 - d. *Paris through my Window*
 - e. *The Birthday*

Slides for designated artists can be ordered through: (Universal Color Slide Company, 1-800-326-1367, www.universalcolorslide.com)
 - 2. A poster of:
 - a. *I and the Village*
 - b. *Paris through My Window*

Posters can be ordered through: (Art Print Resources, 1-877-501-4278, www.artprintresources.com)

4. *My Life: Marc Chagall*, by Marc Chagall, English version by Dorothy Williams
 5. Copies of Appendix A: Elements and Principles of Design for each student
 6. Copies of Appendix B: *I and the Village* History for each student
 7. Copies of Appendix C: The Life of Chagall for each student
 8. Copies of Appendix D: Marc Chagall for each student
 9. Copies of Appendix E: Marc Chagall Assessment for each student
 10. Copy of Appendix L: Marc Chagall Assessment Key for the teacher
- C. *Key Vocabulary*
1. Primary colors – red, blue, and yellow
 2. Secondary colors – purple, green, and orange
 3. Complementary colors – colors opposite each other on the color wheel
 4. Abstract – art created from a realistic situation but represented unrealistically, with chosen essential elements emphasized
 5. Fantasy – the free play of creative imagination
 6. Cubism – rather than paint visible reality, the Cubists showed the artist’s inner response to reality; the Cubists wanted to present an object from all angles; they broke the object into geometric planes, combining the planes to give a complete picture
 7. Gouache – a watercolor paint mixed with white pigments making it more opaque and giving it more weight and body
 8. Watercolors – pigment with a water soluble binder; available in semi-moist cakes or tubes
 9. Key discussion words for teacher:
 - a. Scale
 - b. Float
 - c. Superimposed
 - d. Distorted
 - e. Exaggerated
- D. *Procedures/Activities*
1. Before Class Preparation:
 - a. Hang posters of Marc Chagall’s work and place slides in the slide projector for the lecture.
 - b. Make copies of Appendices.
 - c. Become familiar with Lessons Two-Four. Lesson One is an introduction of Marc Chagall and his life. In Lesson One students will learn about March Chagall’s interesting life through his writings and by viewing his work. In the following lessons students will make two projects. One is a group collaboration, while the other is an individual project where the students create their own dreamlike images in Marc Chagall’s style.
 2. Pass out copies of Appendix C: The Life of Chagall, and copies of Appendix D: Marc Chagall.
 3. Students should spend 5-10 minutes reading these handouts. They should also save these handouts and refer to them throughout this unit.
 4. Conduct a five minute discussion concerning his life. The following are some sample questions.
 - a. Where is Chagall from?
 - b. How would someone describe his childhood?
 - c. In what countries did he work?
 - d. What was his religion?

5. Pass out copies of Appendix B: *I and the Village* History
 6. Students should spend five minutes reading this handout.
 7. Prepare students for discussion. Students should have the previous handout, while they should also take out Appendix A: The Elements and Principles of Design definitions to aid in the discussion. (My students are required to have this throughout the year.) If students do not have this handout, pass it out now.)
 8. Show the slide, *I and the Village*
 9. Discuss what you see in this slide.
 - a. Colors
 - b. Images
 - c. Symbols
 - d. Elements
 - e. Principles
 10. While the discussion is taking place the students should be taking notes in their sketchbooks or notebooks.
 11. Proceed with a short five minute slide show.
 12. Show other slides of Marc Chagall's work.
 13. Show works of art by Picasso, Matisse, and Braque.
 14. Emphasize the influence these artists had on Chagall.
 - a. How is Chagall's work similar? Are the shapes, color, and imagery similar?
 - b. Can the students see hints of Cubism in Chagall's work?
 15. Discuss the book, *My Life*, with the students.
 - a. Let the students know that Chagall wrote this book. It is almost like a diary. It allows the reader to understand more of Chagall's work. It is a fun, easy read.
 16. This is a book that Chagall wrote. It is almost like a diary.
 17. As a class discuss the five elements that made up Chagall's work:
 - a. Influences - His daily life, religion, childhood
 - b. Childhood - A family in Russia, lowerclass
 - c. Wives - The women in his work are his wives
 - d. Religion - Jewish
 - e. Art - Abstract, Cubism, Surrealism
 18. Choose a work, such as *I and the Village*.
 19. Critique/Discuss this work. (Please see Assessment.)
- E. *Assessment/Evaluation*
1. Art Criticism Discussion:
 - a. Students in my class have been introduced to this discussion style in previous lessons.
 - b. This class discussion should take about 5 to 10 minutes.
 - c. The steps include:
 - i. Describe
 - ii. Analyze the work in terms of elements and design principles.
 - iii. Interpret the work in terms of ideas and emotions.
 - iv. Judge the work as to its success both technically and in either communicating an idea, an emotion, or fulfilling a practical purpose
 2. Use Appendix E: Marc Chagall Assessment. The students will then answer the follow-up questions about Marc Chagall and the lecture.
 3. Grade Appendix E: Marc Chagall Assessment with Appendix L: Marc Chagall Assessment Key.

Lesson Two: The Use of Oil Pastels (approximately 50 minutes)

A. *Daily Objectives*

1. Concept Objective
 - a. Students will understand visual arts materials, tools, and processes. (Colorado Model Content Standard 3)
2. Lesson Content
 - a. Visual Arts: Expressionism and Abstraction: Examine representative artists and works, including Marc Chagall, *I and the Village* (p.168)
3. Skill Objective
 - a. Students will learn techniques and the process of using oil pastels.

B. *Materials* (for a class size of twenty)

1. Pastel paper (thick paper with a tooth) (25 sheets) 8" x 10" is fine
2. Oil pastels (class pack)
3. Tape (two rolls)
4. Copies of Appendix F: Oil Pastels Vocabulary List for each student
5. Copies of Appendix G: Project Evaluation for teacher evaluation

C. *Key Vocabulary*

1. Support – the surface on which you work is known as a support
2. Pastel Paper – thick paper with a tooth; this paper comes in many colors
3. Tooth of Paper – paper, when examined under a microscope, appears as a felted weave of fibers, which trap the particles of color from a dry medium; the coarser the texture of the paper the more tooth and the more medium is retained by the paper surface
4. Oil pastels – oil based crayons; oil rather than gum as a binder produces a rich depth of tone and a distinct degree of transparency
5. Techniques
 - a. Stippling – this is a technique of applying pastel in a broken pattern of small marks to produce an attractive play of colors; the various colors then mix optically
 - b. Impasto – the stiff texture of oil pastel makes it particularly suited to the dramatic effect of impasto, in which the pastel is pressed hard onto the support so as to leave a thick and opaque deposit of pigment
 - c. Sgraffito – the technique of sgraffito is particularly effective in oil pastel; one can scrape off the top layer to reveal the bottom layer.; a great way to create texture
 - d. Turpentine – used to thin oil color (Turpenoid)

D. *Procedures/Activities*

1. Before Class Preparation:
 - a. Prepare your demonstration table.
 - b. Cut enough pastel paper for the class.
 - c. Place pastels on the table.
2. Discuss the mediums Chagall used in his artwork (oil paints, gouaches, lithography, and etching).
3. Introduce the students to oil pastels. (They will be using this medium for the following two assignments.)
4. Using Appendix F: Oil Pastels Vocabulary List, write words on the board or pass it out as a handout.
5. Demonstrate oil pastel techniques.
 - a. Stippling
 - b. Impasto
 - c. Sgraffito

- d. Blending
 - e. Turpentine
 - 6. Pass out the paper.
 - 7. Students are to write their name on the top of their paper.
 - 8. They need to practice each one of these techniques.
 - 9. Under each technique they need to write the vocabulary word.
 - 10. Pass out the pastels.
 - 11. Please inform the students on how they will be evaluated. (See Assessment/Evaluation.)
 - 12. Students may begin practicing the techniques.
 - 13. This process should only take about 15 minutes.
 - 14. Once finished, the students need to turn this in to be graded.
- E. *Assessment/Evaluation*
- 1. Students will be assessed on their participation in this assignment.
 - 2. When evaluating work:
 - a. Did the student show an understanding of the techniques?
 - b. Did the student follow the directions?
 - c. Is the student ready to progress?
 - 3. Use Appendix G: Project Evaluation.

Lesson Three: I and the Village (approximately two class periods, 110 minutes)

- A. *Daily Objectives*
- 1. Concept Objectives
 - a. Students will understand visual arts materials, tools, and processes. (Colorado Model Content Standard 3)
 - b. Students will recognize the characteristics, merits, and meaning of works of art. (Colorado Model Content Standard 5)
 - 2. Lesson Content
 - a. Visual Arts: Expressionism and Abstraction: Examine representative artists and works, including Marc Chagall, *I and the Village* (p. 168)
 - 3. Skill Objectives
 - a. Students will learn to identify artwork created by Marc Chagall.
 - b. Students will learn techniques and the process of using oil pastels.
- B. *Materials*
- 1. One or two posters:
 - a. *I and the Village* or
 - b. *Paris through My Window*
 - 2. Oil pastels (class pack)
 - 3. Pastel paper (25 sheets)
 - 4. Tape (two rolls)
 - 5. Copies of Appendix I: Teacher Evaluation for the teacher
- C. *Key Vocabulary*
- 1. Transferring your image:
 - a. Scale up – to enlarge an image, either by use of a grid, slide projector, or judging it by eye
 - b. Grid – using a ruler draw a grid of fine pencil lines over the original sketch, photograph, or postcard; draw a similar, but larger scale grid onto your paper and transfer the image square by square
 - c. Tracing – this technique is probably the easiest, providing the referenced and finished work are to be the same size; using tracing paper, trace over the image, then draw over the lines on the back with a soft pencil

D. *Procedures/Activities*

1. Before Class Preparation:
 - a. Prepare two posters of *I and the Village* (or something similar).
 - b. Laminate the posters.
 - c. One poster needs to be displayed.
 - d. Make a grid on one poster then cut out the pieces.
 - i. Example: The poster measures 12" x 16".
 - ii. Measure and mark dimensions to equal about 3x4 inch small rectangles. This makes 12 small pieces. If you have a larger class, adjust your measurements.
 - iii. Every student will need a piece of the poster.
 - e. Paper for students to work on also needs to be cut.
 - f. If the poster is 12" x 16" the students will make a new poster measuring 24" x 32".
 - g. Cut paper rectangles to 6" x 8".
 - h. This paper should be strong enough to withstand pastels.
2. Introduce the students to the *I and the Village* poster. (If you cannot find this poster use another artwork by Chagall.)
3. Discuss the mediums Chagall used in his artwork (oil paints, gouaches, lithography, and etching).
4. Remind students of oil pastel techniques.
5. Give directions to the class.
 - a. The students will each be assigned one piece of the poster.
 - b. Each student will also receive a piece of paper on which to do their work.
 - c. Students are to replicate the exact image that is on their poster piece to their 6" x 8" piece of paper. This will help the students learn the techniques and layering of pastels.
6. Pass out the paper.
7. Pass out the poster pieces.
8. Pass out the pastels.
9. Inform the students on how they will be evaluated. (See Assessment/Evaluation.)
10. Students should spend at least one class period on these pieces.
11. Once everyone is finished, gather all the pieces.
12. Place the puzzles pieces back together.

E. *Assessment/Evaluation*

1. Tape the new student poster next to the original.
2. In a group, discuss this project.
 - a. How well do the pieces fit together?
 - b. Did students create correct compositions in relation to their puzzle piece?
 - c. What techniques did they use when working with the pastels?
 - d. What do they enjoy about this certain artwork?
3. Use Appendix I: Teacher Evaluation.

Lesson Four: My Life (approximately two to three class periods, 110-150 minutes)

A. *Daily Objectives*

1. Concept Objectives
 - a. Students will understand visual arts materials, tools, and processes. (Colorado Model Content Standard 3)
 - b. Students will recognize the characteristics, merits, and meaning of works of art. (Colorado Model Content Standard 5)

- c. Students will recognize and use the visual arts as a form of communication. (Colorado Model Content Standard 1)
 - 2. Lesson Content
 - a. Visual Arts: Expressionism and Abstraction: Examine representative artists and works, including Marc Chagall, *I and the Village* (p. 168)
 - 3. Skill Objectives
 - a. Students will learn to identify artwork created by Marc Chagall.
 - b. Students will learn the techniques and process of using oil pastels.
 - c. Students will create artwork representing a part of their life in a style similar to Marc Chagall's style.
- B. *Materials* (for a class size of twenty)
 - 1. A poster such as *I and the Village*
 - 2. Oil pastels (class pack)
 - 3. Pastel paper (thick paper with a tooth) (25 sheets)
 - 4. Construction paper (25 sheets, various colors)
 - 5. Appendix H: Artwork Description
 - 6. Appendix J: Teacher Evaluation - My Life
- C. *Key Vocabulary*
 - 1. Surreal – something that has qualities that make it real, yet some qualities are fantasy
 - 2. Cropped – to remove the upper or outer parts of
 - 3. Proportion – harmonious relation of parts to each other or to the whole: balance, symmetry
 - 4. Distorted – to twist out of the true meaning or proportion, to twist out of a natural, normal, or original shape or condition
 - 5. Exaggerated – to enlarge beyond bounds or the truth
 - 6. Juxtaposed – to place side by side
- D. *Procedures/Activities*
 - 1. Before Class Preparation:
 - a. Cut paper to a square of 8" x 8".
 - b. Select different colors of construction paper. (Do not cut it.)
 - c. Make copies and cut Appendix H: Artwork Description in half.
 - 2. Students now get a chance to create their own daydream like images similar to the style of Chagall.
 - 3. Students are to remember the skills and techniques acquired in the last lesson.
 - 4. The images can be naturalistic, and playful.
 - 5. Students are to create work about their life. It can be from a dream, or perhaps their childhood.
 - 6. Inform students on how they will be evaluated. (See Assessment/Evaluation.)
 - 7. Students are to consider the colors they use.
 - 8. They will create these drawings with pastels again.
 - 9. Once finished with the drawings they need to tape the drawing to construction paper.
 - 10. Pass out Appendix H: Artwork Description.
 - 11. Explain to students that they must describe their work on this sheet of paper.
 - 12. Students then tape this paper underneath their artwork on the construction paper.
- E. *Assessment/Evaluation*
 - 1. Hang the poster from the previous lesson in the hallway.
 - 2. The students' daydreams (from this lesson) should be placed around it.
 - 3. Use Appendix J: Teacher Evaluation

VI. CULMINATING ACTIVITY

- A. When students finish they are to hang their work in a designated part of the school (example: Hallway).
 - 1. This will be the first time they see their puzzle pieces fit together to create *I and the Village*.
 - 2. Students are to work together to create a visually effective display.
 - 3. Students who finish a few minutes early may search for quotes and information to hang with the display.
 - 4. This display allows the students to reflect on their work and the artist Marc Chagall.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Elements and Principles of Design Handout
- B. Appendix B: *I and the Village* History
- C. Appendix C: The Life of Chagall
- D. Appendix D: Marc Chagall
- E. Appendix E: Marc Chagall Assessment
- F. Appendix F: Oil Pastel Vocabulary List
- G. Appendix G: Project Evaluation
- H. Appendix H: Artwork Description
- I. Appendix I: Teacher Evaluation - *I and the Village*
- J. Appendix J: Teacher Evaluation - *My Life*
- K. Appendix K: Sample Work
- L. Appendix L: Marc Chagall Assessment Answer Key

VIII. BIBLIOGRAPHY

- A. Franck, Dan. *Bohemian Paris: Picasso, Modigliani, Matisse, and the Birth of Modern Art*. New York: Grove Press, 2001, 0-8021-1697-3.
- B. Lucie-Smith, Edward. *Lives of the Great 20th Century Artists*. London: Thames and Hudson Ltd., 1999, ISBN 0-500-23739-5.
- C. Smith, Ray, Wright, Horton. *An Introduction to Art Techniques*. New York: DK Publishing Inc., 1999, ISBN 0-7894-5151-4.
- D. Scholastic Art Magazine. *Working with Fantasy: Marc Chagall*. Missouri: Scholastic Inc., December 1998-January 1999.
- E. Williams, Dorothy. *My Life: Marc Chagall*. London: P. Owen; Chester Springs, PA: Dufour Editions, U.S. distributor, 1995.

Elements and Principles of Design

A design is an arrangement, a way of organizing something. In arts and crafts, even though we use many different materials, the visual appearance (that is what our eye sees and our brain decodes) can be reduced to six elements of design. They are line, shape, form, space, color, and texture. They are what we organize. They are the tools.

The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.

Line is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.

Forms are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.

Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional: in visual art when we can create the feeling or illusion of depth we call it space.

Color is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Principles of Design

Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

Emphasis is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.

Movement is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along line edges, shape and color within the artwork.

Pattern is the repeating of an object or symbol all over the artwork.

Repetition works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.

Proportion is the feeling of unity created when all parts (sized, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.

Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.

Unity is the feeling of harmony between all parts of the artwork creating a sense of completeness.

Adapted from: *Kidspace Art*, University of Idaho: <http://www.ets.uidaho.edu/4-H/kidspace/E-P.htm>

Appendix B, page 1
I and the Village History

I and the Village

1911

Oil on canvas, 6' 3 5/8" x 59 5/8"

Current Location: Museum of Modern Art, New York, New York



I and the Village

I and the Village is a “narrative self-portrait” featuring memories of Marc Chagall's childhood in the town of Vitebsk, in Russia. The dreamy painting is ripe with images of the Russian landscape and symbols from folk stories.

The picture can be broken down into five distinct sections. The first at the top right includes a rendering of Chagall's home town, with a church, a series of houses and two people. The woman and some of the houses in the village are upside down, further emphasizing the dreamlike quality of the work. Below that we see a green-faced man who some say is Chagall himself. At the bottom of the work, we see a hand holding a flowering branch. Next to that, an object which some say is a child's bouncing ball – perhaps a plaything from Chagall's earlier days. Finally, we see the image of a milkmaid layered atop the head of a lamb – a motif common to Chagall. (Cows, bulls and lambs figure in many of Chagall's paintings as cosmic symbols).

The important thing to note about this picture is that it is a reflection of Marc Chagall's dreams and memories. Also relevant is the fact that many of Chagall's pictures (including this one) have symbols that relate specifically to Jewish folklore.

I and the Village is one of Chagall's earliest surviving works. In it, he ignored the laws of gravity. Objects are upside down, things appear to float and perspective is disregarded entirely. Instead, Chagall chose to focus on color, form and shape. The result is a very emotional work – a visual diary of Marc Chagall's life.

* Adapted from: Andrea Mulder-Slater, Art History
<http://arthistory.about.com/library/bliatvillage.htm>

Appendix C

The Life of Chagall

Chagall kept the town of Vitebsk alive in his paintings and writings. The following is a small sample of Chagall's writing, and an excerpt from Shula Hirsh's story: *Chagall, My Father and Me*. The full "short story" could be read to the class.

<http://www.targum.com/horizons/excerpts/hirsch35.html>

In the 1920s, both Chagall and my father left Vitebsk. Chagall went to study art in Paris, and my father brought his sisters and mother to his brother in America.

In 1956, Uncle Abram and my father began to compile stories told by former Vitebsk residents for a book, *Vitebsk Remembrances*, a limited edition for family and friends. For this, Chagall sent my father a poem, which describes his feelings when he left for Paris:

Here is the last look, the last word, the last tear of separation from our city, Vitebsk.

I'm leaving behind on a small hill the bones of my parents, which were thrown around by the hands of enemies.

Three times I left my city. The first time I left I was searching for brightness of the eye, the beauty of surroundings, the golden bird that disappears into the silk of blue and green. And I left for Paris.

The second time was during the period of the Revolution that started to encroach upon my freedom. I left for Paris.

The third time, the Jew in me was hurting, so I left for Paris.

Let there remain Vitebsk in my pictures.

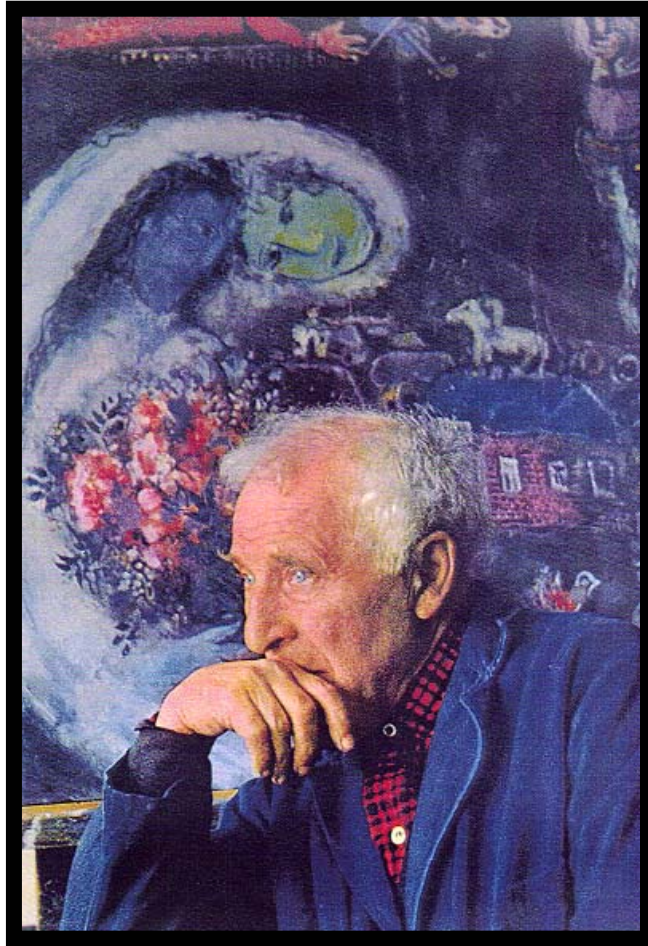
Let there remain memories of my city and its sadness.

Let us remember because our tears are tears of love.

And so it was. As a result of this memorable trip, I can now relate to my children and grandchildren the stories of my ancestors with more impact, emotion, and meaning, for I had recreated my roots, the first member of the family to return to Vitebsk in more than seventy-five years. We, too, left their city, with a better understanding of why they cherished the memories of the soil I had walked on, the streets I had strolled upon, the river I had seen. It was their childhood home. Chagall kept it alive in his paintings; my father kept it alive in his heart.

*Shula Hirsch is the author of the book *An American Housewife in Israel* and a contributor to the encyclopedias *Popular World Fiction* and *Guide to Literature for Young Adults* (with articles on Isaac Bashevis Singer, Laura Hobson, and Anne Frank). She is a college professor and a freelance travel writer.*

Appendix D Marc Chagall



MARC CHAGALL

The details of Chagall's life, especially his early life, are often vague, despite the fact that he wrote an enchanting poetic autobiography covering his childhood and youth entitled *My Life*. His vagueness and precision are perhaps not surprising, since in his art he is an unclassifiable master of fantasy, who belongs to no school. While his subject matter encircled his daily life, childhood memories, and Bible themes, he is known to have used many different mediums to create his artwork. His paintings, lithographs, and stained glass windows are in places all around the world.

* Adapted from: Marc Chagall, <http://www.marc-chagall.net/>

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Marc Chagall Assessment

1. Marc Chagall is from _____.
 - a. France
 - b. Germany
 - c. Russia

2. Marc Chagall's works are usually depicting _____.
 - a. scenes from his childhood
 - b. Bible themes
 - c. his wife
 - d. All of the above

3. Marc Chagall used a variety of different media. Circle the one he is **not** known for using.
Gouache Watercolor Oil Paints Lithography Collage

4. Marc Chagall used colors that are considered _____.
 - a. vibrant
 - b. neutral
 - c. pastels
 - d. dull

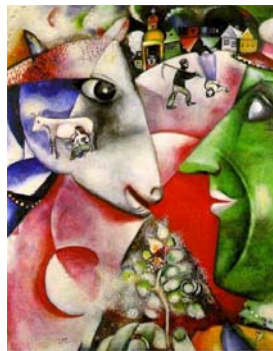
5. Chagall's drawing style is quite _____.
 - a. child-like
 - b. realistic
 - c. non-objective
 - d. All of the above

6. Many of the images in Chagall's work are _____.
 - a. ghosts
 - b. symbols
 - c. mountain scenes
 - d. All of the above

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7. How are the works of Chagall similar to Braque and Picasso's work?

8. Please identify this painting, by writing the title on the line.



9. Discuss the above work in a few sentences. What do you enjoy about this piece?

10. What element or principle is very strong in Chagall's work? Why is it strong?

Appendix F

Oil Pastel Vocabulary List

1. Support – the surface on which you work is known as a support
2. Pastel Paper – thick paper with a tooth; this paper comes in many colors
3. Tooth of Paper – paper, when examined under a microscope, appears as a felted weave of fibers, which trap the particles of color from a dry medium; the coarser the texture of the paper the more tooth and the more medium is retained by the paper surface
4. Oil pastels – oil based crayons; oil rather than gum as a binder produces a rich depth of tone and a distinct degree of transparency

Techniques

5. Stippling – this is a technique of applying pastel in a broken pattern of small marks to produce an attractive play of colors; the various colors then mix optically
6. Impasto – the stiff texture of oil pastel makes it particularly suited to the dramatic effect of impasto, in which the pastel is pressed hard onto the support so as to leave a thick and opaque deposit of pigment
7. Sgraffito – the technique of sgraffito is particularly effective in oil pastel. One can scrape off the top layer to reveal the bottom layer; a great way to create texture
8. Turpentine – used to thin oil color (Turpenoid)

Appendix G
Project Evaluation

Name:

Work Habits:

This art project will be graded on the following:

- | | | | | | |
|---|---|---|---|---|---|
| 1. Student comes to class on time and starts working. | 1 | 2 | 3 | 4 | 5 |
| 2. Student appropriately uses the oil pastels. | 1 | 2 | 3 | 4 | 5 |
| 3. Student artwork shows good craftsmanship. | 1 | 2 | 3 | 4 | 5 |
| 4. Student follows directions. | 1 | 2 | 3 | 4 | 5 |
| 5. Student used techniques discussed in class. | 1 | 2 | 3 | 4 | 5 |
| 6. Student participation. | 1 | 2 | 3 | 4 | 5 |

Assignment turned in on time. Yes No

Total points: _____

Additional Comments:

Appendix H
Artwork Description

Dreaming with Marc Chagall

Title: _____

Created By: _____

The Story

Dreaming with Marc Chagall

Title: _____

Created By: _____

The Story

Appendix I
Teacher Evaluation
I and the Village Lesson

Student: _____

Points

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of art elements and principles shows within the work.

1 2 3 4 5

2. Composition is correct when scaled up.

1 2 3 4 5

3. The blending of colors is correct.

1 2 3 4 5

4. Student used techniques discussed in class.

1 2 3 4 5

5. The student followed all directions.

1 2 3 4 5

6. The arrangement was finished on time.

1 2 3 4 5

Total Points: _____

Additional Comments:

Appendix J
Teacher Evaluation
My Life Lesson

Student: _____

Points

- 1- Does not meet expectations
- 2- Average grasp of directions, showed some skill
- 3-Very good idea of the class, followed all directions
- 4-Above average art skill, exceptional skill with media
- 5-Above and beyond expectations for this lesson, creativity and skill

1. An understanding of art elements and principles shows within the work.

1 2 3 4 5

2. The work resembles Marc Chagall's style.

1 2 3 4 5

3. The student used primary and secondary colors.

1 2 3 4 5

4. Student used oil pastel techniques discussed in class.

1 2 3 4 5

5. The student wrote their description correctly.

1 2 3 4 5

6. The student followed all directions and finished on time.

1 2 3 4 5

Total Points: _____

Additional Comments:

Appendix K

Sample Work



Lesson Three Sample

Appendix L

Marc Chagall Assessment Answer Key

1. c. Russia
2. d. All of the above
3. Collage
4. a. Vibrant
5. a. Child-like
6. b. Symbols
7. Chagall's style shows an influence from Cubism.
8. *I and the Village*
9. Possibly the images, shapes, or color.
10. Any element or principle may be discussed as long as the student can back up the term with an explanation.