

## Chagall: Fantasies for the Stage

Showcasing the incredible imagination of renowned twentieth-century artist Marc Chagall (1887–1985), *Chagall: Fantasies for the Stage* focuses on the artist's work for ballet and opera from the 1940s to the 1960s. Through this exhibition, teachers will discover existing parallels between their students and Chagall and his artwork, particularly the love of music and dance, an eye for clothing and its ability to make a statement or transform its wearer, and the capacity for storytelling. The art-making activities and discussion prompts suggested in this packet will connect students to lesser-known aspects of Chagall's work.

Born in Vitebsk (in present-day Belarus) in 1887, Chagall grew up within the city's large Orthodox Jewish community. During his childhood, music was an important, everyday cultural practice. He also was regularly exposed to local musicians, including an uncle who played music that conveyed joy and spiritual community, as well as the hardships Jews had faced throughout history. Even after Chagall left home at age nineteen to further his education and career in Saint Petersburg and Paris, he continued to create artwork inspired by his childhood. The first work featured in this packet, *Violinist on a Bench* (1920, based on a 1914 painting), which depicts a Jewish fiddler dressed in traditional Orthodox garb, reflects Chagall's ongoing engagement with Jewish culture.

The other artworks represented in the packet were made after Chagall and his family left France in 1941. Under threat of Nazi persecution (World War II broke out in Europe in 1939), they fled to the United States, joining thousands of other European refugees who sought freedom from prejudice, oppression, and the threat of victimization. Both in the United States (from 1941 to 1947) and upon his return to Paris (in 1948), Chagall continued to use Jewish motifs in his art as well as experiment with vividly colored oil paint, watercolor, and gouache. His artistic practice also reflected new influences that grew out of his involvement with ballet and opera, which included a deep engagement with Russian literature and folk stories, classical music, and Native American traditions.

For Chagall, music, dance, and painting were harmonious creative practices capable of communicating a vast range of human emotions and stories in a nonlinguistic manner. A comment he made when he was commissioned to paint a new ceiling mural for the Paris opera house in 1963 sums up the artist's beliefs about the synergy between the disciplines, "I adore the theater and I am a painter. I think the two are made for a marriage of love." The costume designs and the costumes, as well as the set designs in LACMA's exhibition, embody this conviction. The following four productions featured in *Chagall: Fantasies for the Stage* presented unique opportunities for Chagall to collaborate with directors, choreographers, dancers, costumers, and musicians:

- *Aleko*, set to music by Pyotr Ilyich Tchaikovsky (Mexico City, 1942)
- *The Firebird* by Igor Stravinsky (New York City, 1945)
- *Daphnis and Chloé* by Maurice Ravel (Paris, 1959)
- *The Magic Flute*, an opera by Wolfgang Amadeus Mozart (New York City, 1967)

Each painting represented in this packet provides a glimpse into Chagall's creative process and the ideas, themes, and media that inspired him. Teachers can draw on Chagall's embrace of cross-disciplinary collaboration by connecting core subjects—such as English Language Arts, History/Social Science, and Art—and incorporating group work and project-based instruction into classroom activities. Above all, it is our hope that, through engaging with Chagall's artwork, students will feel confident about drawing inspiration from their own unique backgrounds, experiences, and knowledge to use as subject matter for their own creative pursuits—just as Chagall did.

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## *Violinist on a Bench, 1920*

Chagall painted *Violinist on a Bench* decades before he moved to the United States in 1941 fleeing the terrors of Nazism in Europe. Part of LACMA's permanent collection, the oil painting serves as a key example from the artist's earlier period. Executed in 1920, it is based on a painting from 1914, possibly made while the artist was living in Paris (from 1910 until 1914).

Stories of a fiddler (or violinist, as the title indicates)—sometimes referencing a fiddler on a rooftop—were well known in Jewish culture; one such scene by Chagall (*Green Violinist, 1923–24*) is also included in the exhibition. As LACMA curator Stephanie Barron points out, the artist's repeated use of the violinist-on-rooftop subject matter, “suggests their exalted status in Jewish culture and the Orthodox belief that music and dance are transcendent vehicles through which to achieve communion with God.” The classical Yiddish writer from Ukraine, Sholom Aleichem (1859–1916), a bit older than Chagall, wrote down the fiddler stories that later became the inspiration for the American musical, *Fiddler on the Roof*.

The figure in *Violinist on a Bench* is a **klezmer** violinist, a popular figure in **Ashkenazi** Jewish culture. Respected members of their communities, klezmer violinists play traditional songs during Jewish ceremonies and festivals. Historically, the violin was also a tool of social mobility and professional advancement; it provided many Ashkenazi Jewish musicians the opportunity to leave their **shtetl** communities and move to larger, cosmopolitan cities where classical orchestras were more common. The violin's portability and cultural importance for Ashkenazi Jews have also inspired a symbolic connection with the historical plight of all Jewish people who have been exiled from their homes and denied equal rights throughout history but who nonetheless carried their culture with them and passed it on to younger generations.

Though the painting references Chagall's cultural roots, its composition reveals the influence of new, modern **styles** created by artists like Henri Matisse (1869–1954) and Pablo Picasso (1881–1973), such as Cubism and Fauvism, which Chagall absorbed during his time in Paris. Like many Fauvist artworks, *Violinist on a Bench* features expressive, contrasting areas of color. Cubist elements include the violinist's angular black coat and left shoe, as well as the lack of realistic depth between the painting's **foreground** and **background**. Although the painting clearly is set in winter, the orange-brown wood of the clapboard structure provides a feeling of warmth in contrast to the white snow and the black paint employed to characterize the violinist. The sleek violin tucked under the man's left arm and the bow held in his right hand are also painted in **warm colors**. Positioned slightly to the left of the painting's center, the violinist dominates both the canvas and the snowy setting. Towering over the smaller figure to his left, dignified and seemingly larger-than-life, the violinist perseveres even in the face of hardship and sorrow.

*Violinist on a Bench* also sheds light on Chagall's personal, familial connection to music, which was an integral part of his childhood. In *My Life*, an autobiography written when he was thirty-five years old, Chagall shares vivid memories of his Uncle Neuch playing the violin: “The man who spent the whole day leading the cows into the sheds, tying their legs, and dragging them around, is playing now, playing the rabbi's song. What does it matter how he plays?” For Chagall, music and painting were artistic **media** deeply rooted in the experiences of everyday life. The passage also reveals Chagall's interest in music's ability to evoke images, stories, and memories. Rather than critiquing *how* his uncle played, Chagall emphasizes music's connection to spirituality and how it can function as a creative outlet or reprieve from work and mundane daily life.

## VAPA Standards Vocabulary

**Background:** the part of the picture plane that seems to be farthest away from the viewer, or in the rear

**Foreground:** the part of a two-dimensional artwork that appears to be nearer the viewer, or in the front

**Media:** plural of medium, referring to the materials used to make the artwork; categories of art (e.g., painting, drawing, collage, sculpture, film)

**Style:** a set of characteristics of the art of a culture, period, or school of art; also the characteristic expression of an individual artist

**Warm colors:** colors that suggest warmth: red, yellow, and orange

## Vocabulary

**Ashkenazi Jews:** Jews from Central and Eastern Europe and their descendants

**Klezmer:** instrumental Jewish music that has its roots in Eastern European folk songs and Hebrew melodies. Yiddish word that comes from *klei* (instrument) and *zemer* (music)

**Shtetl:** Yiddish term for town that commonly refers to predominantly Jewish towns and villages in Eastern Europe prior to World War II

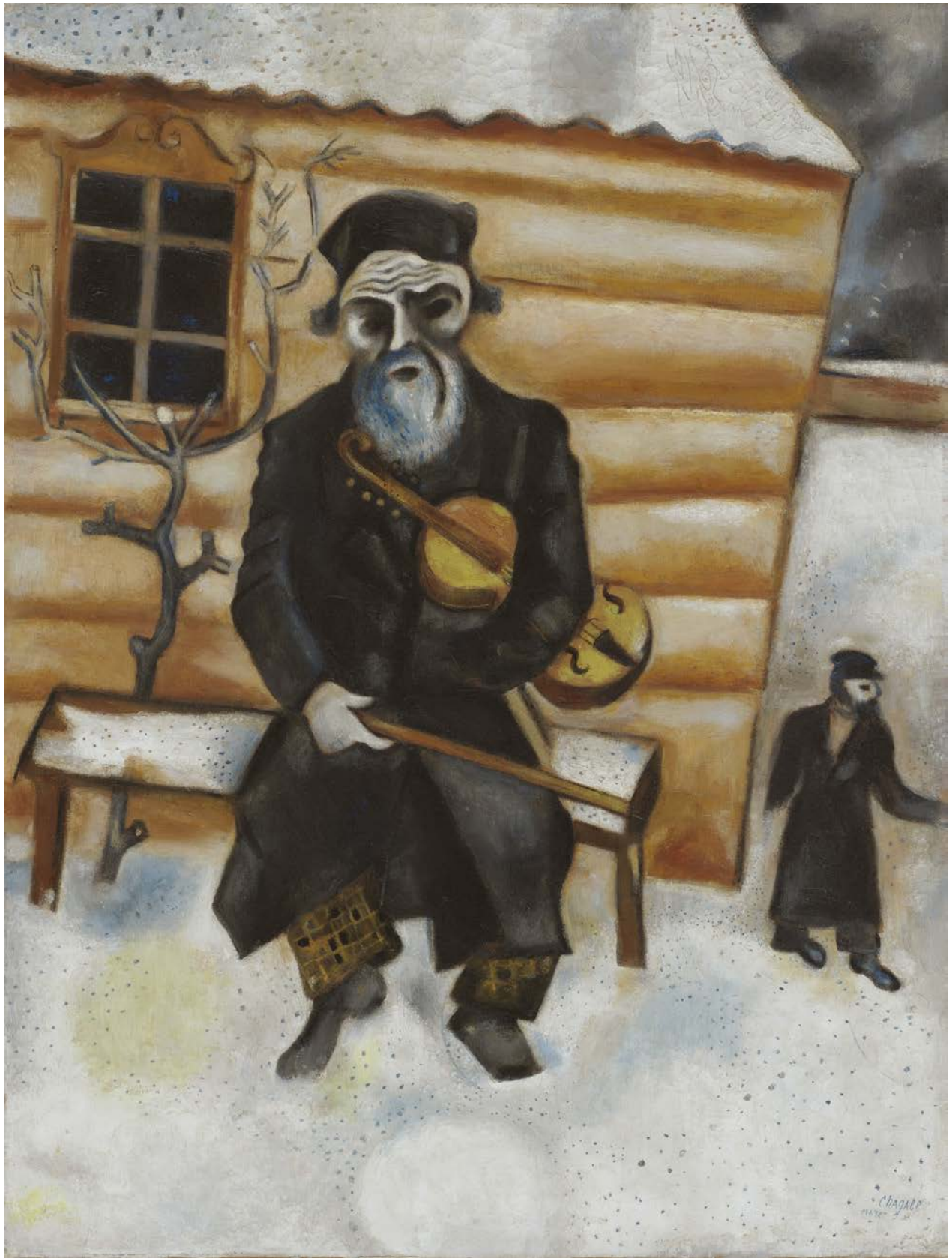
## Discussion Prompts

1. What can *Violinist on a Bench* tell us about the experience of being a klezmer violinist in Eastern Europe?

2. How does Chagall use the elements of art (line, color, shape, form, texture, value, and space) to communicate meaning? How does he capture the emotion of the violinist?

3. Think about a person (like Chagall's Uncle Neuch) or a place that is special to you. What colors express your feelings about this person or place? Using those colors, draw or paint an image of them/it. Share your picture with the class and discuss the colors that each student chose. Why did you/they choose those colors, and what do those colors mean to you/them?





Marc Chagall (Russia, 1887–1985, active France), *Violinist on a Bench*, 1920 (based on a 1914 original), oil on canvas, 40 × 30 in., Los Angeles County Museum of Art, gift of Mary Day McLane (64.6), © Artists Rights Society (ARS), New York / ADAGP, Paris, photo © Museum Associates/LACMA

## ***Clown Playing the Violin, 1941–42***

## ***Study for Backdrop for Aleko: The Carnival (Scene II), 1942***

Chagall painted these two images in 1941 and 1942, when he was busy working on costume designs and scenery for the **ballet** *Aleko*, a tragic tale performed in one act, with four scenes, that is based on the 1824 poem “The Gypsies” by Alexander Pushkin (1799–1837). As in Pushkin’s poem, the ballet tells the story of a young Russian aristocrat named Aleko who abandons the bustling, industrialized capital city of Saint Petersburg to start a new life among a freedom-loving group of Gypsy travelers. The dichotomy between city and country and a shifting balance of light and dark moments produce a strong feeling of tension throughout the ballet. *Piano Trio in A Minor*, the ballet’s musical score by Russian composer Pyotr Ilyich Tchaikovsky (1840–1893), with its repetitive, soulful motif that is continuously contrasted with happier passages inspired by Russian folk songs, also creates tension.

In *Clown Playing the Violin*, a clown in brightly colored clothing appears to be walking across the canvas, his left leg stretching forward and right leg pushing back. Notice the figure’s left arm, which appears to have been fused with a violin, while the right looks like a human arm. As in the painting, *Violinist on a Bench*, musicians—particularly violinists—are a popular motif in Chagall’s work, symbolizing home, family, and community, as well as Jewish history and culture. Violinists elicited a complex mixture of personal feelings for the artist, including joy, sorrow, and reverence. The second painting represented, *Study for Backdrop for Aleko: The Carnival (Scene II)*, also depicts a violinist, though here, through the character of a red bear.

Both paintings are joyous and celebratory in mood and correspond to scene two of *Aleko*, in which a carnival featuring musicians, a dancing bear, and other performers takes place. The corresponding

part two of Tchaikovsky’s score contains playful piano and violin passages that accentuate the scene’s buoyant mood. The paintings’ formal elements also create a feeling of lightness: pastel colors, curving **lines**, watery and ethereal **texture**, and a large amount of lightly colored **negative space**. Plus, Chagall’s use of **aerial perspective** in the backdrop study contributes to the image’s otherworldly atmosphere while simultaneously grounding it through the presence of realistic elements, such as the small village on the lower left set within a naturalistic green, yellow, and brown landscape.

Chagall communicates each violinist’s importance in different ways. The clown violinist is larger than the surrounding figures, occupies a central position, and wears a highly detailed costume. The bear violinist, contrastingly, is placed off to the far right of the canvas, but its deep red-purple color, elevated right arm hoisting the violin, and direct gaze make it the work’s **focal point**. Chagall’s treatment of the two violinists likely reflects both their significance within the ballet’s narrative and the artist’s personal love of music, festivals, and performance. The paintings also may be celebrating the Gypsy people, who—like Ashkenazi Jews prior to World War II—maintain a strong historical presence in Eastern Europe as well as rich musical and storytelling traditions.

Inspired by his own background in addition to the story, music, and historical context of *Aleko*, Chagall’s *Clown Playing the Violin* and *Study for Backdrop for Aleko: The Carnival (Scene II)* evoke feelings of freedom, enchantment, and play. The paintings also collectively make a powerful statement about carnivals and music, which provide important cultural spaces for community togetherness and celebration.

## VAPA Standards Vocabulary

**Aerial perspective:** atmospheric or from-the-air perspective achieved by using bluer, lighter, and duller hues for distant objects in a two-dimensional work of art

**Ballet:** a classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (from the mid-1600s to the early 1700s), steps and body positions had undergone codification

**Focal point:** the place, figure, or subject matter in a work of art on which attention becomes centered because of an element emphasized in some way

**Line:** a point moving in space. Line can vary in width, length, curvature, color, or direction

**Negative:** refers to shapes or spaces that are or represent areas unoccupied by objects

**Texture:** the surface quality of materials, either actual (tactile) or implied (visual); one of the elements of art

## Vocabulary

**Gypsy:** (*sometimes offensive*) A member of a traditionally itinerant people who originated in northern India and now live chiefly in south and southwest Asia, Europe, and North America.

ELL definition: a member of a group of people who originally came from northern India and now live mostly in Asia, Europe, and North America

## Discussion Prompts

1. What do you think the clown is like when he isn't wearing a costume? How do you feel when you put on a costume?

2. Compare *Clown Playing the Violin* with *Violinist on a Bench* (the first painting in this packet). What distinguishes them from each other? What characteristics do they share?

3. See—Wonder—Think:

a. Spend a few minutes looking closely at *Study for Backdrop for Aleko: The Carnival (Scene II)*.  
b. Make a list of things that you **see** in the artwork and then share them with a partner. Did you see some of the same things?

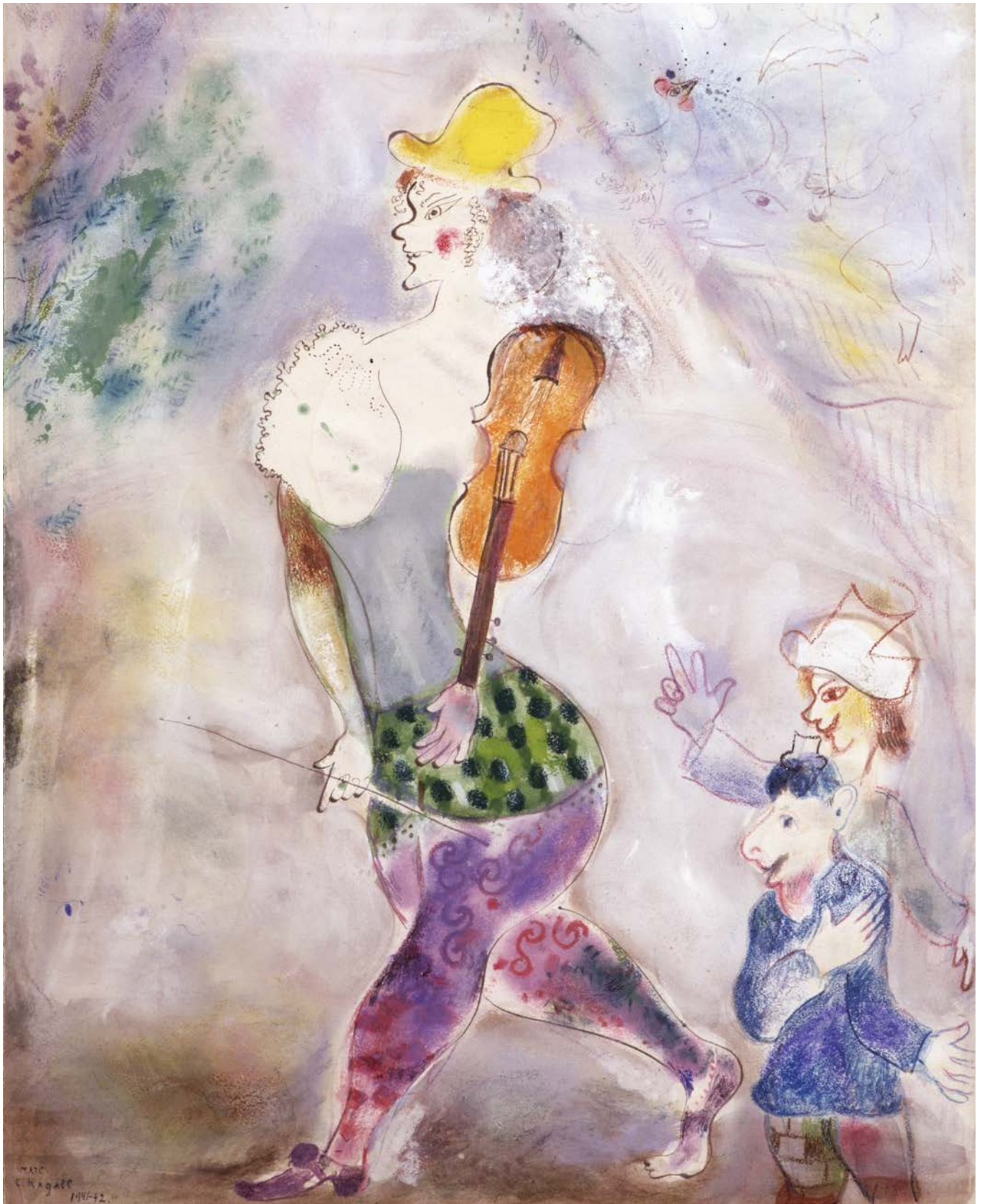
c. Next, look at the artwork again and make another list, this time writing down things in the painting that make you **wonder**. You can phrase these as questions if you like.

d. Share your second, "wonder," list with your partner and work together to group all of the questions into categories.

e. Together, choose one of the questions (that made you **wonder**) and **think** about how you could answer it by finding clues in the artwork.

f. Finally, write at least two sentences to summarize the question you investigated and how you answered it. Be sure to back up your ideas with evidence that you see in the artwork!





Marc Chagall (Russia, 1887–1985, active France), *Clown Playing the Violin*, 1941–42, gouache, gouache wash, pastel, colored ink, colored pencil, and graphite on paper, 24  $\frac{3}{8}$   $\times$  19  $\frac{5}{16}$  in., private collection © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, photo © 2017 Archives Marc et Ida Chagall, Paris





Marc Chagall, *Study for Backdrop for Aleko: The Carnival (Scene II)*, 1942, gouache, watercolor, and pencil on paper, 15 ¼ x 22 ½ in., The Museum of Modern Art, New York, acquired through the Lillie P. Bless Bequest, © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, digital image © 2017 The Museum of Modern Art/licensed by SCALA/Art Resource, NY



## ***Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon (Scene III), 1942***

A beautiful—and complex—painting, Chagall's *Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon (Scene III)* corresponds to the narrative, music, and costumes in scene three of the ballet *Aleko*, which the artist worked on in New York City and Mexico City from 1941 to 1942. This backdrop study also provides insight into Chagall's creative process, which involved taking inspiration from a variety of sources, creating many drafts, and collaborating closely with colleagues.

Chagall was commissioned by renowned Russian choreographer Léonide Massine (1896–1979) and American dancer Lucia Chase (1907–1986) to design costumes and scenery for the ballet *Aleko* in 1941, shortly after the artist and his family left Nazi-occupied France to live in the United States. As historian Sylvie Forestier notes in the exhibition catalogue, the story of *Aleko* affected Chagall deeply, for it touched on themes and motifs relevant to his own life and artistic practice, including exile, nomadism, Russian literature, and Eastern European folk music.

While the previous discussions of artwork featured in this packet focused on the joyous festivities in scene two of the ballet, *Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon (Scene III)* invites a different set of interpretations. At the beginning of the ballet, the character Aleko (a young aristocrat who left home to join a group of travelers) falls in love with a young Gypsy woman named Zempkira. However, their love is only temporary; Zempkira falls for someone else, and Aleko goes mad with jealousy. (In the final scene, he kills both Zempkira and her new lover and is subsequently banished from the travelers' community forever.)

Scene three involves an angry confrontation between Aleko and the two lovers, who are together in a

small boat. Notice how Chagall—in the absence of dramatic dialogue—uses formal elements to communicate the scene's emotional tension and complexity. For example, instead of painting a horizon line to separate the sky and the water, the artist saturated the entire background with yellow paint. Perhaps the color yellow illustrates a symbolic dimension here, representing the characters' heightened emotional states. In addition, the absence of a horizon line, which often helps create a sense of order in an image, may correspond to Aleko's descent into chaos and rage.

Other elements in the backdrop are equally open to interpretation. The lovers' boat in the lower right corner is very small, but its blue hue, which strikingly contrasts with the other colors in the work, draws in the viewer. The painting's **figurative** details—a small fish head and a scythe (located in the wheat field), as well as an upside-down tree—are echoed in Chagall's individual costume designs for the scene, which include two blue fish, a scythe-carrying peasant dressed in red and yellow, and a green tree.

Chagall's creative process involved a period of complete immersion in the world of *Aleko*. He spent months working alongside Massine in his New York studio, where the artist and the choreographer exchanged ideas about how to employ their respective expertise to communicate the ballet's story through **choreography**, painted backdrops, and costumes. Chagall also spent time listening to the musical score—which incorporates elements of Russian folk songs as well as a **mazurka** (a lively form of Polish folk dance music)—and to his daughter Ida, who read verses from the 1824 poem "The Gypsies" by Pushkin (1799–1837) out loud to her father while he worked. Throughout the creative process, Chagall made numerous sketches on tracing paper and quick drawings in pencil or ink. Finally, he

created the study shown here on a 15 ¼-inch by 22 ½-inch sheet of paper (about as large as a medium-size poster), which was small enough to transport and large enough to see every detail clearly. It is likely that Chagall used the study as a portable guide while he completed the final backdrop in Mexico City prior to the ballet's premiere in 1942.

## VAPA Standards Vocabulary

**Choreography:** creation and composition of dances by arranging or inventing steps, movements, and patterns of movements

**Figurative:** pertaining to representation of form or figure in art

## Vocabulary

**Mazurka (Polish *mazurek*):** Polish folk dance for a circle of couples, characterized by stamping feet and clicking heels and traditionally danced to the music of a village band. The music is in three-quarter or three-eighths time with a forceful accent on the second beat. The dance, highly improvisational, has no set figures, and more than fifty different steps exist. The music written for the dance is also called *mazurka* (Encyclopedia Britannica).

## Discussion Prompts

1. Chagall employs proportion (the relationship between the size, shape, and position of different parts of an artwork) in an interesting way in this backdrop study. Based on what you know about this scene, in which Aleko confronts Zemphira, why do you think Chagall chose the proportions he did?
2. Many artists have special steps that they follow or behaviors they engage in when creating or preparing to create—this is sometimes referred to as the creative process. What do you do to get started on a project? Make a list describing your steps. You can use any kind of project for which you engage in a process of preparation! Examples include: an art project; finding a solution for a personal difficulty (either yours or a friend's or family member's); getting ready to meet someone for the first time; or preparing to take a test. Write a sentence or two about each step on your list explaining why it is important for your process.





Marc Chagall (Russia, 1887–1985, active France), *Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon (Scene III)*, 1942, gouache, watercolor, and pencil on paper, 15 ¼ x 22 ½ in., The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest, 1945, © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, digital image © 2017 The Museum of Modern Art/ licensed by SCALA/Art Resource, NY, photo © Museum Associates/LACMA

## ***Costume Design for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard, 1945***

### ***Costume for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard, 1945***

In 1944, just three years after Chagall, his wife Bella, and their daughter, Ida, received asylum in the United States, Bella became acutely ill and passed away. For nine months, Chagall was bereft. He did not create new art until the following year, when he was commissioned by the Ballet Theatre of New York to design four backdrops and more than eighty costumes for the ballet *The Firebird* by Russian composer Igor Stravinsky (1882–1971). The commission catalyzed Chagall's immersion into a new period of remarkable productivity. Listening to Stravinsky's music while he worked in order to capture every movement with line and color, Chagall in 1945 made hundreds of images inspired by the ballet. Like *Aleko*, Stravinsky's *The Firebird* is also based on a Russian story. Chagall's enthusiasm for taking on both productions was fueled in part by his lifelong interest in Russian and Jewish subject matter.

*Costume Design for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard* appears to vibrate with movement. Chagall used an assortment of art-making materials to bring the monster to life. He outlined the monster's body in india ink and graphite, then filled it in with vibrant hues of gouache and watercolor. Yellow paint splashes in the air above the monster, accentuating the illusion of movement that finds expression in the creature's freewheeling dance. The yellow wash and royal blue foliage ornamenting the monster's lower half give the fantastic creature its name.

The monsters first appear in scene two of *The Firebird*, when Prince Ivan Tsarevich (the **protagonist**) enters the palace of the evil sorcerer Koschei (the main **antagonist** and a popular figure in **Slavic** folklore) to save the beautiful

princess with whom he has fallen in love. At this moment, the monsters—sorcerer Koschei's palace guards—emerge in full force to attack Prince Ivan. He successfully subdues them with the help of the Firebird, a magical bird with fiery, glittering plumage who forces Koschei and his guards to dance until they fall asleep. Chagall's painting powerfully visually translates Stravinsky's music for this section of the ballet, which is called the "Infernal Dance." The music's frenetic rhythms, punctuated by crashing cymbals and a pounding bass drum, capture the spirit of the monsters' dance. The adrenaline-filled instrumentation also communicates to the audience that the ballet has reached its **climax**.

Just as Chagall worked closely with dancers, choreographers, musicians, and stage directors on each theatrical production, he also collaborated with sewing and costume experts. His daughter, Ida, who had intimate knowledge of her father's artistic intentions, aided in the translation of each costume design into a wearable outfit for the production's ballet dancers. Fabricating all eighty costumes was no easy feat, for it required seamstresses' expertise in an array of materials and techniques, including sheer fabrics, appliqué, layering, and embroidery. Yet, ultimately, the costumes, music, and stage sets successfully came together to create an immersive, polychromatic spectacle for *The Firebird* audiences.

It is possible that Chagall found inspiration from a new source when designing costumes for the evil sorcerer Koschei and the monsters: **Katsina tithu (Katsina dolls)**, carved by the Hopi, a Native American tribe from northeastern Arizona. We do not know for certain where—or if—Chagall encountered Katsina *tithu*; however, the dolls were highly visible in American and European museums,



private collections, and gift shops in the American Southwest by the mid-twentieth century. It is important to note that while Chagall's costume designs bear formal similarity to Katsina dolls, their symbolic content is entirely different: in Chagall's creative world, the Katsina-like figures play evil sorcerer's bodyguards; in Hopi culture **Katsinam** (plural form of Katsina) are benevolent spirit beings associated with rain, clouds, and Hopi ancestors.

Designs for *The Firebird* took Chagall into both familiar and unfamiliar territory. His success in working through a collaborative process alongside costume designers and other experts continued with this new project. By this time in his career, his skills were sharply honed, and creative sparks were provided by a new story to be told.

### VAPA Standards Vocabulary

**Antagonist:** person, situation, or the protagonist's own inner conflict in opposition to his or her goals

**Climax:** point of highest dramatic tension, or a major turning point in the action

**Protagonist:** main character of a play and the character with whom the audience identifies most strongly

### Vocabulary

**Katsina and Katsina tithu:** *Katsina* refers to: (1) the hundreds of spirit beings who are associated with rain, clouds, and the dead—ancestors of Hopis, (2) the participants in the Katsina ceremonies who appear at the twelve Hopi villages from December to July, and (3) the *tithu*, wooden carvings given to young girls at ceremonies. Non-Pueblo people use the term Katsina for all of these categories, but the Hopi use it only for the supernaturals and the dance participants, not for the carved figures. For the Hopi, the spirits and dancers are sacred, the latter at times forbidden to be seen by non-Indians (see Pearlstone and Babcock in Resources)

**Katsinam:** supernaturals, or benevolent beings, of the Pueblo peoples of the American Southwest (see Pearlstone and Babcock in Resources)

**Slavic:** relating to or denoting the branch of the Indo-European-language family that includes Russian, Ukrainian, and Belorussian (Eastern Slavic), Polish, Czech, Slovak, and Sorbian (Western Slavic), and Bulgarian, Serbian, Croatian, Macedonian, and Slovene (Southern Slavic)

ELL definition: group of related languages that includes Russian, Bulgarian, Czech, Polish, etc. Also: of or relating to the Slavs or their languages. Example: Slavic people/languages/lands/folklore

### Discussion Prompts

1. Listen to the parts of Igor Stravinsky's *The Firebird* that correspond to Koschei and the monsters' attack and eventual submission: the "Infernal Dance" and the "Lullaby" (there are versions of both available to listen to on YouTube). Describe the music in your own words. Do you think Chagall's Blue-and-Yellow Monster is a good visual expression of the music? Why or why not?
2. Reflecting on Chagall's costume design as well as Stravinsky's "Infernal Dance," work together with a partner to paint or draw your own design for a monster costume. Then, translate your design into a three-dimensional costume using paper, fabric, and other textured materials. What's different about the two artworks? What's similar? If you would like to add another component to your project, think about how your monster might dance and move. Then, share your monster's dance moves with the class.
3. Visit your school or community library and conduct research on Hopi Katsina and Katsina *tithu*. Compare your findings about how the Hopi view Katsina and Katsina *tithu* with Chagall's costumes and the characters' roles in *The Firebird*.



Marc Chagall (Russia, 1887–1971, active France), *Costume Design for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard*, 1945, watercolor, gouache, graphite, and india ink on paper, 18 ¼ x 11 ½ in., private collection, © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, photo © 2017 Archives Marc et Ida Chagall, Paris



Marc Chagall (Russia, 1887–1971, active France), *Costume for The Firebird: Blue-and-Yellow Monster from Koschei's Palace Guard*, 1945, wool/synthetic knit with polyurethane, wool/synthetic knit appliqués, wood beads, silk plain weave (chiffon), and animal hair, New York City Ballet, New York © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris, photo © 2017 Museum Associates/LACMA



## Online Resources

### Los Angeles County Museum of Art

For more information on the creative process as well as ideas for fostering creativity in your classroom, explore the curriculum materials from the February 9, 2016, session of Evenings for Educators, *Creativity in (and out of) the Classroom*.

<http://www.lacma.org/students-teachers/teacher-resources>.

### YouTube

Numerous versions of the musical scores to *Aleko*, *The Firebird*, *Daphnis and Chloe*, and *The Magic Flute* are freely available on YouTube.com

### The Museum of Modern Art New York

The Museum of Modern Art New York (MoMA) has sixty-seven of Chagall's sketches for *Aleko* in its permanent collection. To view all of them online, search "Aleko" at:

<https://www.moma.org/collection>

### The United States Holocaust Memorial Museum

The United States Holocaust Memorial Museum website contains resources about the persecution of Sinti and Roma ("Gypsies") by the Nazis.

<https://www.ushmm.org/learn/students/learning-materials-and-resources/sinti-and-roma-victims-of-the-nazi-era>

### The YIVO Encyclopedia of Jews in Eastern Europe

The goal of the YIVO Encyclopedia of Jews in Eastern Europe is to recover and represent the civilization of the ancestors of the majority of Jews in the world on the basis of the most up-to-date and objective scholarly research available. (The definitions for vocabulary words in the essay on Chagall's painting *Violinist on a Bench* are derived from the YIVO Encyclopedia.)

<http://www.yivoencyclopedia.org/default.aspx>

### Yiddish Book Center Oral Histories

This growing collection of in-depth interviews with people of all ages and backgrounds whose stories about the legacy and changing nature of Yiddish language and culture offer a rich and complex chronicle of Jewish identity.

<http://www.yiddishbookcenter.org/collections/oral-histories>

### Merriam-Webster

Unless otherwise noted, all definitions for the vocabulary words following each essay are derived from Merriam-Webster.

<https://www.merriam-webster.com>

### Merriam-Webster Learner's Dictionary

Unless otherwise noted, all ELL definitions for the vocabulary words following each essay are derived from Learner's Dictionary.

<http://www.learnersdictionary.com>

# Classroom Activity

## Soaring Fire

<b>Essential Question</b>	How can music inspire visual forms of artistic expression?
<b>Grades</b>	K–5
<b>Time</b>	One-two class periods
<b>Art Concepts</b>	Figurative art, abstract art, line, rhythm, composition
<b>Materials</b>	Pencils, erasers, colored pencils, markers, watercolors, brushes of various sizes, drawing paper, watercolor paper
<b>Talking About Art</b>	<p><i>The Firebird</i> is a famous ballet based on a Russian folk tale about an evil sorcerer named Koschei who has thirteen princesses under his spell. When a prince wanders into Koschei’s garden one day, he meets the Firebird, a magical bird with fiery, glittering plumage. She gives him one of her feathers so that he can call on her if he ever needs help. Later, the prince falls in love with one of the princesses being held captive by Koschei and vows to set her and her companions free. In the end, the prince defeats Koschei with the help of the Firebird and frees the princesses.</p> <p>When Chagall was asked to design the costumes and scenery for <i>The Firebird</i>, he spent a lot of time listening to the music that Igor Stravinsky composed for the ballet to get ideas for his designs. We are going to do the same by first listening to the part from Stravinsky’s music for <i>The Firebird</i> when the Firebird herself appears onstage and dances (approximately the fourth to the ninth minute). Then, we will create our own images of the Firebird character. While you listen to the music, close your eyes and imagine what might be happening on the stage. What is the Firebird doing? How is she dancing? What does she look like? What colors are present in the scene? Share your impressions with a partner.</p>
<b>Making Art</b>	<p>Listen to the music again. This time, create an expressive, interpretive drawing of the Firebird while you listen. First, use only pencil on drawing paper to create the bird form. Listen to the rhythms of the music, maybe even follow one instrument, while you create the lines of your bird form. It is okay if your bird looks abstract. When you are satisfied with your bird form, recreate it on watercolor paper using a combination of watercolors, markers and color pencils. Think about the composition before you begin—where will you place the bird on the paper? What colors will you use? After you have completed your artwork, be sure to give it an imaginative title.</p>
<b>Reflection</b>	<p>Display the completed artworks around the classroom. Walk around the room and view all of them and then discuss the following together as a class. How did the music inspire each person’s artwork? What kinds of lines did each person use? Which artworks are more abstract and which are more figurative?</p>

**Reflection**  
(cont.)

You can also compare your artworks with Polish-American artist Theodore Roszak's drawings *Firebird Study* (1949) and *Bird Forms* (1954), which are also inspired by Stravinsky's music. Take a moment to look at *Firebird Study* and *Bird Forms* (they can be viewed online at [collections.lacma.org](http://collections.lacma.org)). What words would you use to describe the drawings? What kinds of lines does Roszak use? Where did he place the bird(s) on the paper? What kind of personality do you think his Firebird has? Do you think Roszak's Firebird is moving or still? What else do you notice? Discuss the similarities and differences between his artworks and yours.

**Curriculum Connections**

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.K-5

K-2.1 Participate in collaborative conversations with diverse partners. 3-5.1 Engage effectively in a range of collaborative discussions with diverse partners.

CCSS.ELA-LITERACY.READING.K-5

K.7 With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts). 1.7 Use illustrations and details in a story to describe its characters, setting, or events. 3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). 4.9 Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures. 5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

CCSS.VAPA.K-3

K.1.2 Identify and describe basic elements in music (e.g., high/low, fast/slow, loud/soft, beat). K.4 Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses. K-2.1.3 Identify the elements of art objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.



## **Classroom Activity**

### **Melodies and Monster Masks**

<b>Essential Question</b>	How can music and costumes help tell a story onstage?
<b>Grades</b>	3–6
<b>Time</b>	Two class periods
<b>Art Concepts</b>	Two dimensional, three dimensional, mask, relief, additive, scoring, pleating, curling, kinetic, contrast, scale
<b>Materials</b>	Large paper supermarket shopping bags, magazines or wrapping paper, colored construction paper, corrugated paper, tape, scissors, markers, tacky glue or white glue, staplers
<b>Talking About Art</b>	<p>The following exploration can be adjusted depending on developmental level:</p> <p>Talk briefly about ballets. What is a ballet? Have you ever seen a ballet? What are the differences between ballets and plays? Ballets are different from plays because they don't have any dialogue (conversations between the characters or singing)—the story is told completely through the instrumental music, dancing, backdrops, costumes, and lighting.</p> <p>Then, spend a few minutes listening quietly to Igor Stravinsky's "Infernal Dance" from the ballet <i>The Firebird</i>. Discuss what you think could be happening onstage during this part of the story. Who is involved in the action? Are they humans or fantastical creatures, or both? What colors do you envision?</p> <p>Next, explore the following summary of the music and the larger narrative of the ballet:</p> <p>The piece of music you just heard is called the "Infernal Dance," from the ballet <i>The Firebird</i> by Igor Stravinsky. <i>The Firebird</i> tells the story of Prince Ivan Tsarevich, who meets the Firebird, a magical bird with fiery, glittering plumage, while he is hunting in the forest one day. The Firebird gives him one of her feathers before they separate so that he can call on her if he ever needs help. Then, Prince Ivan strays into the realm of the evil sorcerer Koschei and learns that he is holding thirteen princesses captive. Prince Ivan falls in love with one of the princesses and enters Koschei's palace to free her and her companions. At this moment, Koschei commands a group of monsters (his palace guards) to attack Ivan. The "Infernal Dance" is performed during the struggle between Ivan and the monsters. Eventually, Ivan is able to defeat the monsters with the help of the Firebird, who forces Koschei and his guards to dance until they fall asleep.</p> <p>How does your new knowledge about the ballet's story change your original interpretations of the music? Explore the ways that the music helps express the action during this particular moment in the story. What do you think the monsters look like?</p>

## **Talking about Art** (cont.)

Next, view images of Chagall's costume design and costume for the Blue-and-Yellow Monster. Chagall designed all of the costumes for the ballet while listening to the music and thinking about the story. Do you think his costume design is a good visual expression of the "Infernal Dance"? Did you imagine the monsters similarly or differently? How can colors, body positions, and other details help visualize the ballet's story as well as the music?

## **Making Art**

Now we are going to create monster masks inspired by the different elements of *The Firebird* we have been exploring: the music, the story, and the costumes. We will be using paper shopping bags and special paper folding techniques.

What are the qualities that make a monster scary or impressive? Make a list on the board as a class and then create a few sketches or word webs to organize your ideas for your monster mask.

Your teacher will demonstrate a few paper folding techniques—fringe, pleating, curling, for example (see sample board below). Discuss what you could DO with these techniques in a mask. For example, fringe could be used for hair, pleats could be used to create a furrowed brow, etc. Then, practice three different paper folding techniques with scissors and colored paper. You can use what you make on your mask if you like.

Using all the materials you have available, create your own paper bag mask inspired by *The Firebird*. You can cut shapes out and add them (additive) or make holes (subtractive) in the bag. You can also use glue or tape to add layers of colored paper for texture or you can attach 3D shapes to create dimension or relief.

Teachers, have examples of all of the above on display!

## **Reflection**

Share your mask with a partner and discuss your creative process. Which elements of *The Firebird* story, music, and costumes did you find most inspiring? What ideas or qualities does your mask express? How do your classmates' masks relate to *The Firebird*? What was the most challenging part? How do you think a different piece of music or a different story might affect the way people view your monster?

*The Firebird* doesn't need to be the focus! The lesson plan can be adjusted according to the time period and culture under study. If students are studying the Harlem Renaissance, they can work with jazz music and costumes, for example.

## **Curriculum Connections**

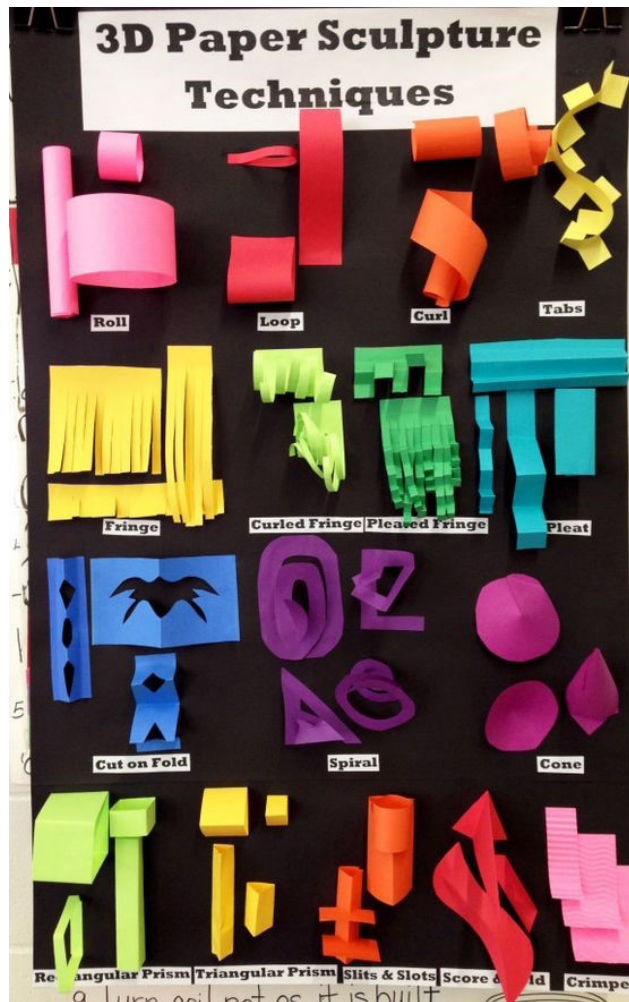
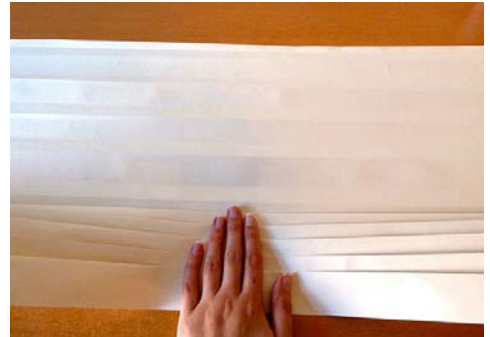
CCSS.ELA-Literacy.RL.3-6.7

3.7 Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting). 4.7 Make connections between the text of a story or drama and a visual or oral presentation of the text. 5.7 Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem). 6.7 Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.

**Curriculum Connections**  
(cont.)

CCSS.ELA-Literacy.SL.3-6.2  
3.2-5.2 Determine the main ideas and supporting details/paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally. 5.5-6.5 Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes. 6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

**Examples**





# Classroom Activity

## The Grand Hat Jubilee!

<b>Essential Question</b>	How are hats and other headpieces used in celebrations? How can a hat express a mood or idea?
<b>Grades</b>	3–8
<b>Time</b>	One-two class periods
<b>Art Concepts</b>	Rhythm, movement, shape, wavy, curvy, texture, linear, geometric, organic, abstraction, drama, performance, fantasy, costume, surreal
<b>Materials</b>	Brightly colored poster paper and construction paper, scissors, Elmer's glue, glue sticks, tissue paper, feathers, pipe cleaners, ribbons, glue gun, staplers, invisible or transparent tape, markers, wire (optional)
<b>Talking About Art</b>	<p>After fleeing Nazi-occupied France with his family during World War II, Chagall lived in New York, where he was commissioned to create the scenery and design the costumes for <i>Aleko</i>, a ballet about a tale of passionate love, betrayal, and tragedy based on an 1824 poem by Russian author Alexander Pushkin.</p> <p>View and discuss Marc Chagall's <i>Clown Playing the Violin</i> (1941–1942) and <i>Study for Backdrop for Aleko: The Carnival (Scene II)</i> (1942). Look closely at both artworks and consider their formal elements as well as their expressive content. How would you describe Chagall's style? What kinds of lines and colors did he use? Why do you think he chose the colors he did? What kinds of feelings do they evoke for you? In what ways does color affect mood? Who do you think the characters are? What type of setting are they in? What do you think they are doing? What makes you say that? Are any of the characters wearing hats? What do their hats say about them?</p> <p>Consider the following questions and write your answers on a sheet of paper: Have you ever been to a carnival, festival, or other large celebration? What kind of things can you see and do there? How would you describe the mood? Do people wear hats? Do you think that carnivals and other celebrations in the past were different than they are today? Consider differences in costume, setting, music, activities, and types of performers. Share your answers with a partner. Then, spend a few minutes brainstorming about the sort of headpiece you would like to make. Draw a sketch on your paper or write down descriptive words and attributes.</p>
<b>Making Art</b>	<p>Using <i>Clown Playing the Violin</i> and <i>Study for Backdrop for Aleko: The Carnival (Scene II)</i> as inspiration, create a festive headpiece out of paper and other materials that communicates a specific mood (happy, sad, joyful, powerful, etc.).</p> <p>First, cut a head band from a sheet of poster paper, then measure the band around your head and ask a partner to make a pencil mark where the ends should meet. Trim off any excess paper and staple, tape, or glue the ends together.</p>

**Making Art**  
(cont.)

Using the materials available, decorate your headband, attaching the materials with staples, tape, or glue. Add any final details to your headpiece using markers, crayons, or colored pencils.

**Reflection**

Facilitate an in-class gallery or catwalk and reflect on the art-making experience in oral form. How would you describe your head piece? What was the process of creating it like? What mood does your hat express? How? What parts of this activity did you like best? Did you learn anything about yourself as you worked on your headpiece?

In groups of three or four, create a collaborative story that describes your hats, the type of event where they would be used, and who would wear them. Make sure everyone in the group participates in the writing process. Then, read the story aloud to your group and make any final edits. Share the story with the class. Compare the writing process with the art-making experience. What are the similarities and differences?

**Curriculum Connections**

CCSS.ELA-LITERACY.WRITING.3-8.3

3-5.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.  
6-8.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA.LITERACY.SPEAKING AND LISTENING.3-5.4

3-5.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

CCSS.VAPA.3-4.1.5

Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. 3.3.3 Distinguish and describe representational, abstract, and nonrepresentational works of art. 3.5.2 Write a poem or story inspired by their own works of art. 4.4.3 Develop and use specific criteria as individuals and in groups to assess works of art.

**Examples**



# Classroom Activity

## It's All in the Family

<b>Essential Question</b>	It's All in the Family
<b>Grades</b>	K–3
<b>Time</b>	One class period
<b>Art Concepts</b>	Color, portrait, symbols, foreground, background, bookmaking
<b>Materials</b>	8 ½ × 11 inch cardstock (assorted colors), lined paper, printer paper, pencils, colored pencils, staplers
<b>Talking About Art</b>	<p>Visual artists often explore their personal identities, cultural backgrounds, and important family traditions in their practice. Marc Chagall's painting, <i>Violinist on a Bench</i>, sheds light on the artist's Jewish background and his love of music. Chagall grew up surrounded by family and community members who often played music or sang songs to express themselves and celebrate their religious faith.</p> <p>The subject of <i>Violinist on a Bench</i> is a klezmer violinist, a popular figure in Ashkenazi Jewish culture. Klezmer violinists are respected members of their communities who play traditional songs during Jewish ceremonies and festivals.</p> <p>View and discuss the painting together. What do you see? What kinds of lines, shapes, and colors did Chagall use? What do you think the figure in the painting is doing? What else can you tell about him?</p>
<b>Making Art</b>	<p>Begin by thinking about a person in your family or community who is important to you. What makes them the person they are? Make a list of their personal qualities—do they love to read, sing, cook, garden, build things, or tell stories? What objects or colors could you use to represent them?</p> <p>To make a book, fold a sheet of colored cardstock in half widthwise. Then fold three or more sheets of paper in half, put them inside the cardstock cover and staple it together along the fold. Open your book and draw a picture of the person you chose. Add to your picture by writing down descriptive words or drawing objects and symbols that represent this person.</p> <p>You can also decorate the cover of your book, use the other pages to add more special people in your life, paste in photographs, or invite family to add to the book in their own words. Older students can write a story or poem about the person in their book.</p>
<b>Reflection</b>	How has this person influenced the traditions in your family and/or community? How have they influenced you? Are some of the people that you and your classmates chose similar or do they like to do similar things?



## **Curriculum Connections**

### CCSS.ELA-LITERACY.SPEAKING AND LISTENING.K-3

K-2.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media. K-2.5 Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings. K-3.1 Participate in collaborative conversations with diverse partners. K-3.3 Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. K-2.5 Describe familiar people, places, things, and events and, with prompting and support, provide additional detail. Add drawings or other visual displays to descriptions when appropriate to clarify ideas, thoughts, and feelings.

### CCSS.ELA-LITERACY.WRITING.K-3

K-2.8 With guidance and support from adults, recall information from experiences or gather information from provided sources to answer a question. 3.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

### CCSS.ELA-LITERACY.READING.K-3

K-1.3 Identify and describe characters, settings, and major events in a story. 2-3.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

# Classroom Activity

## Setting the Scene

<b>Essential Question</b>	How can you create a visual setting for a story? In what ways can artists collaborate to bring a story to life?
<b>Grades</b>	6–12
<b>Time</b>	One-two class periods
<b>Art Concepts</b>	Setting, composition, scale, color, proportion
<b>Materials</b>	Large watercolor paper, solid and/or liquid watercolors, brushes, water bowls, napkins, pencils, watercolor pencils or regular colored pencils
<b>Talking About Art</b>	<p>Take a careful look at Marc Chagall's <i>Study for Backdrop for Aleko: A Wheatfield on a Summer's Afternoon, Scene III</i>. What do you notice? What is the mood created by the warm colors? How did the artist use lines to show details?</p> <p>Chagall made this backdrop study for scene three of the ballet <i>Aleko</i>, which is based on a poem by famed Russian author Alexander Pushkin. Although it appears simple at first, this landscape is a complex element that connected scene three's narrative, music, and costumes. Chagall's use of bright yellow played on the characters' heightened emotional states, the scene being a confrontation between the main characters. Our eye is drawn to the detail of the small blue boat, which contrasts with the large orange-red suns at the top of the picture. Consider the question: why do artists make studies (or sketches) before committing to a final piece?</p> <p>This study was later transformed into a backdrop proportional to the stage. Imagine dancers moving in front of it. How do you think they engaged with the scenery? Chagall worked very closely with the Russian choreographer Léonide Massine to develop the scenery and costumes for <i>Aleko</i>. This project was personal for Chagall because the story evoked themes of exile, nomadism, Russian literature, and Eastern European folk music, all of which he either experienced or explored in his artistic practice.</p> <p>Unlike working on a painting alone in the studio, designing for the theater involves a lot of <b>collaboration</b> (or working together) with other artists, such as dancers, musicians, playwrights, directors, choreographers, and actors. The process involves making compromises and reworking ideas until the whole thing comes together in the best possible way.</p> <p>What are some things that you have had to collaborate on with peers? What was the experience like for you?</p>
<b>Making Art</b>	Work with a partner to select a scene from a work of fiction (play, novel, or story) that you like, or one that is studied in class. Imagine this scene being performed onstage. What would the setting look like? How would the characters engage with the setting? How much (or little) detail would be shown?

## **Making Art** (cont.)

Next, make two or three sketches (on your own) of possible backdrops for the scene you selected. When creating the **compositions**, think about the **scale**, or size, of the backdrop and the images on it in comparison to the characters onstage. Is it a landscape, a cityscape, a close-up of one detail, etc.? Consider how **color** will create a tone or mood for the scene. Does the scene take place in daytime or night? Is it happy (bright colors) or somber (dull/dark colors)?

Once you complete your sketches, compare them with your partner's sketches. Have a conversation about what is necessary to include in the final backdrop, what can be discarded, etc. Then, come up with a plan (maybe another sketch!) for yours and your partner's final backdrop, which will be a large watercolor painting. Be sure to make the **proportions** of your backdrop's different elements bigger to fit the larger size of the paper.

After you and your partner lightly sketch in the final backdrop, experiment with the paints on a scrap piece of paper first. Practice mixing the paint to create new colors. If you add more water, the color becomes more transparent while less water and more paint will create more saturated, bright colors. Play with overlapping transparent washes with vibrant colors and using different line thicknesses to create texture. Use larger brushes to paint big areas and small brushes for fine details.

## **Reflection**

Hang up all of the completed artworks around the room and have a gallery walk. Then, each pair of partners can write a short report together or share their answers to the following questions verbally with the class:

- How does your backdrop help show the mood of the scene?
- How did you use color and line?
- How did you play with scale?
- How do you imagine the characters interacting with the scenery you designed?
- How did you collaborate with your partner to create the final backdrop?
- What skills do you think artists need to have to collaborate (work together) with directors, playwrights, choreographers, and/or musicians to bring a story to life?

## **Curriculum Connections**

Teachers can do this activity in connection to a play or novel read in class. Students can also collaborate with one another by writing their own scene or short story and having a partner or another group of students design the backdrop.

### CCSS.ELA-LITERACY.RL.8.2

Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.



**Curriculum Connections**  
(cont.)

CCSS.ELA-LITERACY.RL.8.7

Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

CCSS.ELA-LITERACY.RL.11-12.3

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

VA:Cr1.1.6a

Combine concepts collaboratively to generate innovative ideas for creating art.

VA:Cr1.2.7a

Develop criteria to guide making a work of art or design to meet an identified goal.

VA:Cr2.1.8a

Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing

## Resources

### Books for Teachers

#### ***Chagall***

Ingo Walther and Rainer Metzger

A helpful introduction to Chagall's work, this book covers the artist's entire career and includes a detailed chronological summary, a concise biography, and approximately one hundred full-page illustrations with explanatory captions.

#### ***Chagall and Music***

Amber Gauthier, Meret Meyer, and Marc Chagall

This exhibition catalogue discusses artist Marc Chagall's passion for and involvement in the performing arts over his long career.

#### ***Exiles and Emigrés: The Flight of European Artists from Hitler***

Stephanie Barron, Sabine Eckmann, and Matthew Affron

This exhibition catalogue explores the displacement of twenty-three artists from Europe, due to the rise of the Nazis, and the reception they received in their host countries.

#### ***Historical Atlas of Central Europe***

Paul Robert Magocsi

Illustrating the history of Central Europe from the early fifth century to the present, this guide features individual essays on religions, ethnic groups, and economic and political developments.

#### ***Katsina: Commodified and Appropriated Images of Hopi Supernaturals***

Zena Pearlstone and Barbara A. Babcock

This book offers a comprehensive and helpful look at how Katsina dolls have been transformed over the last one hundred years, and delves into the complicated ethical territory of cultural appropriation.

### Books for Students

#### ***The Firebird***

Jane Yolen

This picture book introduces young readers to the famous *Firebird* ballet and the Russian folklore that inspired it. For students grades K–3.

#### ***The Harmonica***

Tony Johnston

Smuggling a harmonica into a concentration camp during World War II, a young boy finds strength in playing the Schubert (1797–1828) melodies he listened to with his family before the war. Inspired by a true story, this book provides appropriate accompaniment to Holocaust and/or music studies. For students grades 3–6.

#### ***I Am Marc Chagall***

Bimba Landmann

Loosely based on Chagall's autobiography, this book gives young readers a glimpse into the early life of one of the twentieth century's most significant painters. For students grades 3–7.

#### ***Journey on a Cloud: A Children's Book Inspired by Marc Chagall***

Veronique Massenot

Paintings based on Chagall's striking palette and elegant lines engage children in the simple yet poetic story of the postman Zephyr, who lives in a little blue village in the mountains where nothing ever changes. For students grades PK–4.

#### ***My Life***

Marc Chagall

Chagall's autobiography, written when he was thirty-five years old, is remarkably poetic and inventive. Illustrated with fifty sketches and lithographic prints by the artist. For high school students.