



USING MARK CHAGALL'S VISUAL ART IN TEACHING VISUAL ARTS

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Abstract/Povzetek This paper focuses on the importance of visual arts in the education of students, while also analyzing the need for using a work of visual art as material in teaching visual arts. The works of Marc Chagall, one of the most significant artists of the 20th century, were chosen for the purpose of the research. The aim of the paper was to reveal the visual and verbal reactions of students to the works of Marc Chagall in teaching visual arts, using the method of aesthetic transfer and game activities during contact between the students and the artworks. For this purpose, we conducted a study involving students in the first and third grades of the “Spinut” primary school in Split, the Republic of Croatia. Based on the works they made, we confirmed the hypotheses that students would gladly accept the works of Marc Chagall and successfully express themselves when inspired by this artist.

Uporaba umetniškega dela pri poučevanju likovni umetnosti (Marc Chagall) Prispevek se osredinja na pomen likovne umetnosti pri izobraževanju učencev, hkrati pa analizira rabo izvirnih likovnoumetniških del kot nujno gradivo pri poučevanju. Za namene raziskave so bila izbrana dela Marca Chagalla, enega najpomembnejših umetnikov 20. stoletja. Cilj prispevka je predstaviti vizualne in verbalne reakcije učencev na umetniško delo Marca Chagalla s pomočjo metode estetskega transferja in animiranih iger ob stiku učencev z likovnimi deli. V ta namen smo izvedli študijo primera, ki je vključevala učence prvega in tretjega razreda OŠ Spinut v Splitu v Republiki Hrvaški. Na podlagi rezultatov smo potrdili hipotezi, da učenci z veseljem sprejemajo dela Marca Chagalla in se uspešno izražajo s pomočjo umetnika.

Introduction

A child spontaneously expresses herself/himself through visual arts, even before the expression through words, in order to show her/his feelings and knowledge (Danko-McGhee and Slutsky, 2003). Greene (1995) believes that creativity in visual arts is developed not only through students' creative work but also through the observation and analysis of artworks. When presenting a work of art, attention should be paid to the child's ability to understand the work, i.e. the stages of aesthetic development through which the student passes in her/his understanding of art. The student's experience with and interpretation of the work of art is experientially determined. A work of art is a specific teaching tool in teaching visual arts. In communication with an artwork, students develop aesthetic and cultural awareness, learn about other cultures, and use the artworks as a stimulus for their own visual art expression. To achieve this, teachers use a range of teaching methods and game activities in the contact between students and an artwork. During visual art classes, it is important to present many artistic reproductions. In this way, the child develops her/his creativity and reaches the culmination of aesthetic development. A student will become an individual who will both experience a work of art on a personal level and be able to evaluate it critically.

For many authors (Roca (1979), Althouse et al. (2003); Ronald (2007); Petrač (2015) a child's encounter with an artwork is most directly realized through visits to museums and galleries. Such visits are an excellent opportunity to experience a range of artistic achievements that can stimulate imagination in children and incite curiosity for further activities (Whitten and Kenyon, 2010). Unfortunately, this is not always possible, given the financial and practical problems. Therefore, students in the classroom environment should be presented with artistic reproductions. Ronald (2007) emphasizes that it is important to explain to students the difference between an artwork and its copy, or artistic reproduction. When encountering either original artwork or its reproduction, it is important to provide immediate observation that will inspire students' perception and analysis of the work. Adults have an important role here-- primarily parents and teachers. Their viewpoint and guidance in communicating with an artwork will influence the child's experience with art (Zimmerman, Zimmerman, 2000).

Artwork is one of the most prominent proofs of the past and the legacy that requires observation from different perspectives. The need for this derives from the fact that the artist lives in a certain time and space; thus the work that s/he creates has a causal connection with the time, space and culture in which the work was created (Petrač, 2015). The visual aspect is just one of a number that need to

be considered when observing a work of visual art. Also required is a knowledge of history, religion, anthropology, etc. It is important to observe the visual aspect in the socio-historical context in which the work was created (Levačić, 2011). Regarding this, Karlavaris similarly states: "In order to aesthetically experience one painting, we must presuppose the observer's emotional development, life experience, sensitivity to human problems and visual art phenomena, and on the other hand, the understanding of and sensitivity to the language of visual art expression used by the artist" (Karlavaris 1991, p. 64). For children to understand the meaning of artworks that are not primarily intended for them, it is necessary to introduce children gradually to the complexity of the artwork, developing their visual and cultural-aesthetic sensitivity. Eckhoff (2008) believes that a valuable artwork should be presented to students in a way that they can experience it. Eckhoff notes, in this regard, that children's artistic experiences should include activities designed to introduce children to high-quality works of art, which are simultaneously appropriate to their developmental phase.

Communicating with an artwork is done through asking stimulating questions. The goal of these questions is to encourage students to be active observers, to broaden their knowledge and to express their attitudes. The teacher, on the one hand, should teach the students skills, techniques and use of materials, while on the other hand, s/he should be a student who will listen and respect students' ideas, questions and thoughts. "In developing students' creative abilities, teachers must be aware that creativity develops through their own activity and that students are different from one another" Herzog (2008, p. 88). Tickle (1996) suggests first asking questions about what the work represents, then questions about the aesthetic characteristics, followed by technical features of the painting, and finally data about the artist. Ronald (2007) lists questions that can be posed to students while observing the work. These are organized into 6 categories, whereby the students should: describe (*What do you see in the painting? What else do you see?*); link (*What does this painting remind you of?*); analyze (*What colour dominates the painting?*); interpret (*What would you call this painting?*); and evaluate (*What mark would you give the artist for this painting? Why?*). In this way, the work of both abstract and figurative art can be put before the student. The choice in any case should be in accordance with the artistic activities and the students' age (Brajčić and Kušević, 2016).

The method of aesthetic transfer and the play method in teaching the visual arts

Duh and Zupančič (2011) believe that specific teaching methods are required when introducing a child to an artwork. They emphasize the aesthetic transfer method. This method is applied when introducing students to visual artwork (Brajčić and

Kuščević, 2016), allowing the artwork to transmit not only information but also its aesthetic components. When employing this method, it is necessary to present works of art that stimulate the interaction of students with the works, so that the experience will remain etched in the students' memories, experiences, feelings and associations. Since this interaction differs from one child to another, it is necessary for each child to be able to express their opinion without fear of being incorrect. While a student expresses her/his impressions, other students broaden their perception (Duh and Zupančič, 2011). Reaction or acceptance can occur on three levels: the emotional, associative and formal-intellectual. These three types are variable and depend on the observer and the artwork observed. For the aesthetic transfer method to lead to a new aesthetic experience, the work of art should be realistic and of high quality, so that it does not lose much of the original information in its reproduction. The method of aesthetic transfer consists of three phases: *perception*: perception of an artwork with all the senses; *reception*: expression of the painting through words, and *reaction*. Reaction is "an individual productive response to the work of art is a psychomotor component of the aesthetic transfer method (Duh and Zupančič 2013, p. 76). The first phase is directed towards students and is necessary to stimulate their aesthetic experience. The second stage is directed towards the outcomes of perception that are expressed in words. The combination of these two phases--perception of the artwork and receptive abilities, is defined in Duh and Zupančič (2011) as an approach to the artwork. The perception of an artwork can only be appropriate when the artwork is well presented and explained. Duh and Zupančič (2011) state that students' perceptions can be reduced to comparing what they have heard with what they will see. What is certain is that, in contact with an artwork, children/students invest their own mental abilities and react emotionally. "The emotional response is the result of various factors important for each individual and leads from visual experience to visual thinking" (Duh and Zupančič, 2011, p. 51). In developing perception, students encounter visual problems; they can see and understand them (Duh and Zupančič, 2011). Reception refers to the internal reaction to a work of art and implies the overlapping of affective and cognitive components. It is the result of what the child/student has received (presentation of an artwork) and experienced. The process of receiving the artwork presupposes the gradual inclusion of rational and conscious experiences, but without neglecting the emotional and spontaneous ones, which are usually the first to occur (Duh and Zupančič, 2011). The reaction represents a productive reaction to a work of art and represents a psychomotor component of aesthetic transfer. It depends on the age of the children and students, their artistic knowledge, but also other types of knowledge, as well as their abilities and skills. It depends on the area of visual art design and the chosen art technique. At this stage, the role of educators and teachers should be emphasized, as it is important that they work in

accordance with a modern understanding of teaching the visual arts (Duh and Zupančič, 2011). The aim of the aesthetic transfer method is not to mark or remember data about various artworks but to identify complex relationships using a few examples of artworks in which the individual components are firmly connected so that the students can remember them (Duh and Zupančič, 2011).

Zupančič and Duh (2009) conducted a study on whether teaching about Pablo Picasso's works using the aesthetic transfer method provided original, individual solutions to students, or if those solutions were similar in various children. Participants were pre-school children from a kindergarten in Opatija, and the study formed part of a longitudinal project. In different ways, the students approached the active observation of artworks, while the same works served as the basis for their artistic expression. Various teaching methods were applied, with an emphasis on the aesthetic transfer method (Duh and Zupančič, 2011). The conclusion of the study was that “visual reaction as a component of the aesthetic transfer method provides quality individual solutions that justify the use of this method” (Duh and Zupančič, 2011, p. 75).

Brajčić and Kuščević conducted a study of children with disabilities, one of the goals being to determine whether the method of aesthetic transfer was applicable to working with children with developmental difficulties. Works by Edo Murtić were used in the study. At the end of the study, the authors concluded that the method of aesthetic transfer was applicable to working with children with developmental difficulties and that these children can present their impressions of the encounter with an artwork in unique ways (Brajčić and Kuščević, 2016).

Playing is a natural form for children's expression. From its earliest days, a child spontaneously expresses herself/himself through playing. Apart from offering enjoyment, games are an integral part of a child's cognitive development and maturation. These change as the child grows up, becoming more and more conditioned by rules. Spontaneous, honest and imaginative achievements in a game can be linked to artistic expression. While playing, a child completely concentrates on the activity; similarly, an artist while creating enters her/his thoughts, feelings, and impulses in the artwork. Moreover, play is what makes a child feel like a child. Ivon (2009) therefore concludes that play occurs only because of the joy of playing. Vidanec (2006) states that games are not pure fun, since during the game, an individual sets a goal and uses reason to accomplish it. The achievements of games are wide-ranging, and it is important to encourage the honest and spontaneous approach the child has during play, doing everything to satisfy the need for expression. This is important since, among other things, it is the backbone of artistic

expression. We can conclude that games offer the pleasure of adopting new content, because children thus easily learn and understand. Precisely because of this biological need of a child, it is advisable to use games in teaching (Skender and Karas, 2017). One of the basic principles in visual-educational training is play as a method and attitude; it should therefore be applied whenever possible (Grgurić and Jakubin, 1996). “Playfulness, freedom to independently structure their own artistic activity, openness to new art experiences, curiosity, all these present aspects of children’s approach to the visual art process and learning” (Grgurić and Jakubin, 1996, p. 104).

Apart from the fact that a child, through play, creates her/his own artwork, s/he also discovers works of art through games. S/he begins to spontaneously notice artworks, observe them and fit her/his own scenarios into them. The child then introduces her/his experience, stimulates imagination and realizes the primary communication with the artwork. This communication is based on a thematic analysis of an illustrative retelling of an artwork. Damjanov (1991) argues that game-based communication should continue in the later development of the child. The game should have its didactic-methodological role, based on which we draw the child’s attention to adopting the language of visual art.

Research problem, objective and hypotheses

This study aims to explore students’ visual art responses to the works of Marc Chagall. Chagall is one of the most significant artists of the 20th century. For almost a century, Chagall (1887–1985) used painting, writing, designing and illustrating in original and imaginative ways. He is one of the great artists of the previous century, who created in various artistic fields such as drawing, painting, graphics and sculpture. His works of art are a real treasury of creativity, uniqueness and reflection of emotions, where he presented real motifs from his life in realistic and distinct ways. It is as if his works tell a fairy tale, as if his canvas were a place where amazing wonders happen, involving a series of unusual creatures. Characters are most often depicted completely realistically or unusually. His paintings are dominated by floating, green faces of people, animals playing violins, upside down houses, paintings without spatial determinants. We dare to say that his creation reminds us of children’s creations.

The aim of this paper was to bring the artwork of Chagall closer to students, using the method of aesthetic transfer. With the help of game activities, students learn the language of visual arts, and then we explore the student’s reactions through oral and visual expression in relation to the this artwork.

Accordingly, the following hypotheses have been set:

H1: *The students will respond positively to works by Marc Chagall in visual art classes.*

H2: *Students will successfully perform a visual art task, stimulated (motivated) by applying the aesthetic transfer method.*

H3: *By applying game activities, the students will awaken the visual art language (of colour) which will be their guide in creating works of visual art.*

Research sample and instrument

The research included the study of works of visual art created by students attending the “Spinut” primary school in Split, the Republic of Croatia. The total of 48 students included 27 first graders and 21 third graders.

For the purpose of this study, we employed the interpretative approach, in this case the approach to student work that forms an integral part of the qualitative analysis. “The aim of qualitative research is to analyze and interpret various non-numerical data, words, images and documents. Based on these non-numerical data, we try to get a certain message and meaning. In qualitative research, there is a combination of information gathered from respondents and about respondents with observations and interpretations of the researchers, since both are actively involved in the research process” (Mejovšek, 2008, p.161).

Research process

Students encounter artworks while visiting galleries and museums, but often they also communicate with artworks by observing art reproductions. Starting from this assumption, we sought to establish whether using the aesthetic transfer along with game activities would result in the work of art becoming a stimulus for students’ creative work, and whether this approach would be interesting in class.

The study was conducted in June 2018 during four school hours. A block hour lesson was held in the first grade and then in the third grade. The visual arts activities in both grades were designed according to the phases of the aesthetic transfer method, adding to this the game that was performed before the last stage of the method.

First, we briefly learned about the life of Chagall and the main motifs depicted in his works, closely related to his life. After that, the students observed four works of art that were consistent with the visual art language that the students had to get to know during the class. First grade students had two school hours, which included repetition of two teaching topics related to painting: *Names of colours, basic and derived colours*, and *Colour tones*. Third grade students also had two school hours that included repetition of a topic related to painting: *Chromatic-achromatic contrast*. The observation was followed by a discussion about these works, about what the works showed, whether the students liked them and why, and what feelings they inspired. Their impressions about Chagall's works as well as first-grade interpretations were collected in writing during the conversation, while in the third grade the students wrote down their impressions anonymously. The impressions the students stated or read helped us to move from the affective component to the visual art component. By asking stimulating questions, we focused their attention on Chagall's style of painting, letting them notice all the features of his artistic expression: colours, shapes and relations of size and floating characters. The emphasis was always on visual art language--colours and contrasts. After noticing the visual art language used in a particular artwork, the students received instructions for a game related to one of the four works presented. In both grades, this included a work based on which they subsequently painted. The game was followed by the announcement and the process of painting. During painting, the art reproduction was exhibited, so that the students could at any time recall the main features of Chagall's painting and use those as a stimulus for further work.

Description of the visual art activities and analysis of student work in the first grade

Visual art motif: Marc Chagall's "Cows over Vitebsk", which served as a stimulus for expression. *Visual art language:* Names of colours, basic and derived colours; Tones of colours. *Art technique:* tempera.

The students were prepared for the activities with tempera before the lesson and received additional material (coloured paper). On the projection screen, we then showed Marc Chagall in the painting process and asked what the painting was about. We pointed out that this was an artist, and they concluded that he was a painter. We presented a short biography of Chagall. Students found out he was born in a small Belarusian town and that, when he went to school, he began to like drawing. He decided that he would become an artist when he grew up; thus, he went to Paris, where there were many artists at that time. There he studied and became an artist. Afterwards, he moved to New York and some other cities. Sometimes he would miss his homeland, so he would often paint the scenes he

remembered while he was there. The students then observed the artistic reproduction in *Figure 1*. Additionally, he had a wife and he painted her in many of his works.



Figures 1 and 2: Cows over Vitebsk and The Bride.

We showed two more artwork reproductions, shown in *Figure 2* and *Figure 3*. The students learnt that Chagall would also paint circus scenes and, given the reproduction shown in *Figure 4*, the students showed interest in listening to the story about the painter.



Figures 3 and 4: Couple and Fish and Multicolor Clown.

When we showed all four Chagall works to the students, we gave them a moment for observation. Then we asked them the following questions: “Do you like these works?” All the students responded positively. But when we asked them why, they did not immediately know how to explain their answers. Together, we encouraged the students to express their impressions. These were some of their impressions: *I like this work because the artist used imagination. He beautifully showed this city, it is beautiful and unusual that he did not paint the city, but all the people and animals in it. I like the colours the clown has. He has a lot of colours. How are these people standing on a tree? I like that the painter shows strange and unseen images.* When asked what the paintings were about, the students observed floating people and animals, even though they did not give them their real names. The student replies included, *See this animal playing a violin, very interesting. The squirrel playing the violin, and the goat as well. The horse is upside down and playing the guitar. A fish that stands just miraculously.* Asking motivational questions, we drew students’ attention to the motifs - characters and their placement, as well as the colours the artist used. In order to better understand the structure of Chagall’s painting, the reproduction of “Cows over Vitebsk” was rotated. Students noted that the cow in the picture seemed to be painted from the horizontal position of the paper. They were delighted that the painter had placed characters in this way. In order to recall the basic and derived colours that they would be using during their creation, we told the students they would be playing a game with the reproduction in *Figure 1*.



Figures 5 and 6: Student work.

At the beginning of the lesson, each student received a piece of red, blue or yellow paper. When a colour in the reproduction was indicated, the task of the student was to raise the paper of that colour if they happened to have it. In addition to the basic colours, during the game the students were reminded of how derived colours are created. Then, for example, when a purple t-shirt is shown, all students with red and blue papers would raise them because purple is created by mixing the two.

Through the game, the students liked to name the basic and the derived colours. In addition to the pieces of paper, the students imitated the moves (strokes, stains) of the artist, by having one students come to the board and show a brush stroke or stain for a certain part of the reproduction. Since the students used sponges along with brushes for tempera, this included comments while imitating the artist's moves related to what they themselves would use. After the game ended, another announcement was made: *You will now be little artists and imagine that you are Chagall, painting unusual floating characters with lots of different colours, and looking at this work while painting (Figure 1).* The emphasis was not on copying an artwork but on painting inspired by Chagall's motifs, floating characters, and the use of strokes and stains when painting with basic and derived colours.



Figures 7 and 8: Student work.

The students were first afraid they would not be able to paint following Chagall's model. The comments were most often related to shapes: *I do not know how to paint a cow! That's hard, I cannot do it!* But when they started, they asked a lot of questions about whether they could paint other animals. They were uncertain about how to rotate the paper, how to start, and how to paint animals and violins. One student asked if he could paint a clown, another if he could paint another instrument, and so on. They liked that they could use their imagination and paint the characters anywhere on the paper, using any colour. When they started painting, there were new questions, such as: *Did I begin well? Is what I painted good? Can I use this colour for painting the house?* and so on.



Figures 9, 10, 11 and 12: Student work.

A review of children's work in first grade:

a) the realization of the language of visual art

The students completed the task related to visual art using basic and derived colours in painting. Derived colours were used less than primary colours, especially purple. Orange was the most common colour in all the works. The basic colours are present in all the works, dominated by blue. In some works, there is also black (especially present in work *no. 13*).



Figures 13, 14, 15 and 16: Student work.

A review of children's work in first grade:

b) the relation between the artwork and students' work

Almost all the students rotated the paper when painting in a vertical position as in the artwork. The students painted while inspired by Chagall, and all the works featured floating characters and a multitude of colours. In all the works (see *Figures*

7 to 16), the students began to imitate the artwork, which is seen in the painted houses. But apart from the fact that the paintings were reminiscent of Chagall's painting in their composition, the students were able to realize their own visions following Chagall's model.

c) visual art technique

The students used a brush for movement and a sponge for the staining. The sponge was most commonly used to paint the background. Students can paint with tempera; only one female student in her work used tempera with a greater amount of water, her work in the end resembling a gouache.

d) originality

The students were guided by the observed artwork while painting, but it was noticeable that they showed creativity in the choice of colours and the composition of the shapes they chose.

Description of the visual art activities in the third grade

Visual art motif: Marc Chagall's work "The Green Violinist", which served as a stimulus for expression. *Visual art language:* Chromatic-achromatic contrast. *Art technique:* pastels.

On the projection screen, we showed Chagall in the process of painting. We pointed out that this was an artist, and they concluded that he was a painter. We presented a short biography of Chagall. Students found out he was born in a small Belarusian town and that, when he went to school, he began to like drawing. He decided to become an artist when he grew up; thus, he went to Paris, where there were many artists at that time. There he studied and became an artist. Afterwards, he moved to New York and some other cities. Sometimes he would miss his homeland, so he would often paint scenes he remembered while he was there (*Figure 17*). The students found out that Chagall often painted a man who played at celebrations in his place of birth. On the school board, we showed an artistic reproduction (see *Figure 18*), asking the students the following question: "What is the man playing?" They immediately responded that he was playing a violin and that this was a violinist. Then the students encountered the following reproduction in this way: "He had a wife with whom he was very much in love, and he would often show her in many works." The artistic reproduction shown in *Figure 19* was then displayed on the school board. The last reproduction was displayed showing the painter's

painting of himself (see *Figure 20*). The students concluded this was a self-portrait. The students listened carefully to the artist's story and observed his works.



Figures 17 and 18: *I and the Village* and *Green Violinist*.

When all four art works were displayed, we gave the students a moment to observe them. Then we asked them the following questions: “Do you like these works?” Some of the students answered, yes. When asked why, unlike the first-grade students, they immediately stated their reasons. They wrote down their impressions. The most frequent comments were about unusual characters and shapes, different colours, contrasts, flying characters, the mismatched shoes on the violinist, which they found weird, imaginative and unusual, and so they liked them. Two students commented that they did not like the “Green Violinist”, while they liked the other reproductions because they were unusual. Several students drew attention only to “Promenade” because it was apparent that the woman in that painting was flying.



Figures 19 and 20: *The Promenade* and *Self-portrait with Seven Fingers*.

Some of them paid attention to a series of scenes; thus these two comments: *In the painting (Figure 17) he showed this city beautifully. Nice and very interesting and original is the way the artist painted an animal in an animal.* When asked why the works were unusual, some of the comments were as follows: *The man flying, I see it for the first time in my life. Because he has different legs, one with circles, the other with squares on the pants. I liked it because the paintings are unusual, and I rarely see something like this. His wife is flying, and he painted himself unusually. What's unusual in the second painting (see Figure 18) is that he has a dark greenish face and mismatched shoes, and he is flying.* Since the students noticed the features of Chagall's painting, stimulating questions during and after the expression of student impressions served to revisit the unusual and special features of the artist's style. To remind the students of the chromatic and achromatic colours and contrast, which some of them had already noticed, and which would later serve them for their own painting, we announced a game based on the artistic reproduction in Figure 18. Through the game, the students noticed once again which colours were used, which ones were chromatic and which achromatic. These colours were shown on the projection screen in two columns. The students were divided into two groups and received the following instructions: "One group presents chromatic and the other group achromatic colours. Each colour and non-colour is named and displayed on the projection screen. When I point to a certain part of the artistic reproduction, the group to whom the colour belongs to must sing the given word. The dynamics of singing (loud, moderately loud or silent) will depend on the colour tone. If it is lighter, the group will sing high tones, while if it is a darker colour or a non-colour, the group will sing deeper for the given word." The game lasted 2–3 minutes, enough for the students to notice the colours used when in painting the violinist and the non-colours used when painting the background of the artist's work. Then we focused on what the students saw, i.e. where colours were used, and where non-colours were used in the work. Thus, the chromatic-achromatic contrast was observed.



Figures 21 and 22: Student work.

After the game ended, another announcement was made: “Now, just like Chagall, you will paint your unusual violinist, observing this work” (*Figure 18*). The emphasis was not on copying the artwork but on making a painting inspired by Chagall's motifs, floating characters, and the use of chromatic and achromatic colours when painting. The students, just like the first graders, were first afraid they would not be able to paint following Chagall's model. The comments were mostly related to shapes: *I do not know how to paint a violinist! I do not know how to draw a violin!* But when they started, they asked a lot of questions about whether they could paint the violinist somewhere else, if they could paint a female violinist, etc.



Figures 23, 24, 25, 26: Student work.

One student asked if another instrument could be painted. They liked that they could use their imaginations and paint the way they wanted, and especially because it should be unusual. When they started painting, there were new questions and comments like: *Can I use red? My violin will be connected to the amplifier. Can the violinist's ears be of different colours? My violinist will be flying in a rocket. Can he stand on an ice cream?* The students were free to approach the reproduction and observe the details. In the end, students were delighted with this way of painting.



Figures 27, 28, 29: Student work.

This review refers to analysis of the following items:

a) the realization of the visual art language

The students successfully used chromatic-achromatic contrast in all their works.

b) the relation between the artwork and student work

All the students rotated the paper vertically, as expected, since the motif of the art reproduction was set accordingly. During the painting process, the students were guided by the features of Chagall's painting, rather than copying the chosen artwork; thus, the violinist in some works was female. Furthermore, besides floating over the roofs in the artwork, we found the violinist placed in the universe in certain works. The students used colours rather than non-colours in the whole composition. One student, like Chagall, highlighted his violinist with colours, and all around him was painted using only achromatic colours (*Figure 29*). There are details such as stars, houses, clouds, bell towers, rockets and babies.

c) art technique

Students successfully used pastels, applying colours to the paper intensely, but in some places, they painted somewhat messily.

d) originality

These works show imagination and freedom from copying.

Conclusion

A child has creative potential since the earliest age, potential which then needs to continue to develop upon her/his arrival at school, visual arts education being one of the subjects directly providing this development. Communication of students with a work of visual art should be encouraged by the teacher from the earliest age, as it activates a child's thinking, opens new horizons of vision, creates the basic prerequisites for thinking and imagination development. In order to establish communication between a student and a work of art, the teacher should use various methods in her/his work.

The research carried out shows that the students are curious to observe and respond positively to the works of Marc Chagall, which confirms the first two hypotheses. The unusual characteristics of the works inspired a series of curious questions, which we used for motivation. Since the motivation stage in this way, through the aesthetic transfer method, was different from the usual, the students quickly adopted this mode of work and participated by expressing their opinions and impressions. The visual art problem in both classes was presented through games. As soon as they found this was a game, the students were interested in performing the task. The game was both fun and educational and thus allowed students to remind themselves of the necessary visual arts knowledge. The students successfully created artworks following Chagall's model, thus highlighting certain types of artistic knowledge.

In order to promote communication with students during the observation of Chagall's artworks, we used the method of aesthetic transfer and a game when observing the artwork. Since the method of aesthetic transfer involves perception, reception and reaction, these phases served as stages of the lesson in visual arts education during this study. The works by Chagall served as a motivational stage of the lesson, encouraged interest in creating as a response to the artist's model and became a source of originality in visual art expression.

Considering the given hypotheses, using an interpretative approach to children's artwork, we have come to certain conclusions. The first hypothesis *The students will respond positively to the works of Marc Chagall in visual art classes* was confirmed, which is seen in the number of curious questions and comments during the observation of the works of art. The study has shown that the works of Chagall are close to the students and that they gladly accept them as being unusual and imaginative. The second hypothesis *Students will successfully perform a visual art task, stimulated (motivated) by applying the aesthetic transfer method* relates to the third stage of the aesthetic transfer

method, which involves students' reactions, that is, their works. Student artworks were successfully created, inspired by Chagall. In the first grade, students were guided by their own experience, but also by observing the reproduction while painting, whereas third-grade students were guided by experience unrelated to the artwork. However, in both the first and third grades, students made creative works. It is important to point out that students should not be shown artwork in schools or galleries with the intent of having them make copies. The works should be presented in to enhance their aesthetic development in contact with art, to develop a positive attitude towards art while at the same time stimulating their own artistic expression (Brajčić, Kušćević, Katić, 2011), which is reflected in these activities. The third hypothesis *By applying games, the students will awaken the visual arts language (of colours) which will be their guide in creating works of visual art* was also confirmed. Through the animation game, first-grade students were reminded of the basic and derived colours that were then used in their works, while the third-grade students were reminded of the chromatic-achromatic contrast. The game is the main driver; it produces pleasure in adopting new content, because children approach learning and understanding with no sense of pressure. Through the examples of game activities for the encounter between a student and a work of visual art, the child becomes acquainted with the visual art problem. These games can serve students to revise certain visual art elements and visual problems. In addition to repetition, some games are designed to teach new visual art concepts or to adapt them. Marc Chagall's artwork should find its purpose in teaching the visual arts because of its closeness to children's art expression. Art activities involving contact with artwork should be implemented more frequently with students, as such activities enable the acquisition of experiences that develop many students' abilities.

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