

Faces of Vincent Van Gogh: A Study of Portraits

Grade Level or Special Area: 7th grade Art

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Length of Unit: Nine to ten 45 – 50 minute class periods

I. ABSTRACT

Students will research and develop an understanding of the life and history of the artist Vincent Van Gogh. They will learn color theory by painting a color wheel and apply the knowledge to their examination of Van Gogh's artwork. The students will learn proportions of the face and practice drawing portraits of their peers. As a final project the students will create self-portraits that integrate their knowledge of proportions with Van Gogh's use of color and texture.

II. OVERVIEW

A. Concept Objectives

1. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO Visual Arts Standard (JCCVAS) 1)
2. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
3. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
4. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
5. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
6. Students transfer knowledge within the visual arts, among other disciplines, and to lifelong learning. (JCCVAS 6)

B. Content from the *Core Knowledge Sequence*

1. *Sunflowers [1888]* Van Gogh
2. *The Starry Night, [1889]* Van Gogh
3. *Self-Portrait [1889]*, Van Gogh

C. Content not from *Core Knowledge Sequence*

1. *The Potato Eaters [1885]* Van Gogh
2. *Portrait of Alexander Reid, [1887]* Van Gogh
3. *Italian Girl [1887]* Van Gogh
4. *Pere Tanguy [1888]* Van Gogh
5. *The Postman: Joseph Roulin [1888]* Van Gogh
6. *Self-portrait with Bandaged Ear [1889]* Van Gogh
7. *Irisés [1889]* Van Gogh

D. Skill Objectives

1. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
2. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
3. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
4. Students will share and present their artwork. (JCCVAS 1.4)
5. Students will use information and resources in an ethical manner. JCCVAS 1.5)
6. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)

7. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
8. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
9. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
10. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
11. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
12. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
13. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
14. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
15. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)
16. Students will identify and explore meaning in works of art. (JCCVAS 5.3)
17. Students will know, understand, and apply connections from one visual art experience to another. (JCCVAS 6.1)
18. Students will transfer the knowledge and skills from the visual arts to other disciplines. (JCCVAS 6.2)
19. Students will apply connections between the visual arts and lifelong learning. (JCCVAS 6.3)

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. Bernard, Bruce *Eyewitness Books – Van Gogh*, Dorling Kindersley Publishing, Inc., New York, 2000, ISBN: 0-7894-6190-0
2. Huyghe, Rene, *Van Gogh*, Crown Publishers Inc., New York, 1988 ASIN: 051700500X
3. Wallace, Robert, *The World of Van Gogh*, Time-Life Books, 1969 ASIN: 0316510807
4. Dorn, Robert, Keyes, George S., Rishel, Joseph J., Sachs, Katherine, Shackelford, George T. M., Soth, Lauren, Sund, Judy, *Van Gogh Face to Face The Portraits*, Detroit Institute of Art, Detroit Michigan, 2000 ISBN:0-89558-152-3
5. Ragans, R. *Arttalk; Teacher’s Wraparound Edition*, Glencoe McGraw-Hill, New York, 2000, 0-02662435-4
6. Shackelford, George T.M., *Vincent Van Gogh The Painter and The Portrait*, Universe Publishing, New York, 2000 ISBN:0-7893-0412-0

B. For Students

1. Students should have an understanding of the elements of art and principles of design.
2. Impressionism (*Seventh Grade Core Knowledge Sequence*)

IV. RESOURCES

A. Van Gogh Posters:

1. *Sunflowers [1888]* (Lessons One, Two)
2. *The Starry Night [1889]* (Lessons One, Two)

3. *Self-Portrait [1889]* (Lessons One - Four)
 4. *The Potato Eaters [1885]* (Lesson One)
 5. *Portrait of Alexander Reid [1887]* (Lesson Three)
 6. *Italian Girl [1887]* (Lesson Three)
 7. *Pere Tanguy [1888]* (Lesson Three)
 8. *The Postman: Joseph Roulin [1888]* (Lesson Three)
 9. *Self-portrait with Bandaged Ear [1889]* (Lessons Three, Four)
 10. *Iris* [1889] (Lesson One)
- B. Bernard, Bruce *Eyewitness Books – Van Gogh*, Dorling Kindersley Publishing, Inc., New York, 2000, ISBN: 0-7894-6190-0 (Lesson One)
- C. Dorn, Robert, Keyes, George S., Rishel, Joseph J., Sachs, Katherine, Shackelford, George T. M., Soth, Lauren, Sund, Judy, *Van Gogh Face to Face The Portraits*, Detroit Institute of Art, Detroit Michigan, 2000 ISBN:0-89558-152-3 (Lesson One)
- D. Ragans, R. *Arttalk; Teacher’s Wraparound Edition*, Glencoe McGraw-Hill, New York, 2000, 0-02662435-4 (Lesson Two)
- E. Shackelford, George T.M., *Vincent Van Gogh The Painter and The Portrait*, Universe Publishing, New York, 2000 ISBN:0-7893-0412-0 (Lesson One)
- F. Poster resource: [Http://www.vangogh-prints.com/](http://www.vangogh-prints.com/) (Lessons One – Four)

V. LESSONS

Lesson One: A Job to Serve Humanity

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - e. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
 2. Lesson Content
 - a. *Sunflowers [1888]* Van Gogh
 - b. *The Starry Night, [1889]* Van Gogh
 - c. *Self-Portrait [1889]*, Van Gogh
 - d. *The Potato Eaters [1885]* Van Gogh
 - e. *Iris* [1889] Van Gogh
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
 - c. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - d. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - e. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)

- f. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
- g. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
- h. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)

B. *Materials*

- 1. Posters - Van Gogh's artwork:
 - a. *The Starry Night*, [1889]
 - b. *Sunflowers* [1888]
 - c. *Self-Portrait* [1889]
 - d. *The Potato Eaters* [1885]
 - e. *Iris*es [1889]
- 2. Copies for each student of Worksheet – Vincent Van Gogh - Appendix A
- 3. Worksheet Answer Key - Appendix B
- 4. Sketchbooks
- 5. Pencils
- 6. Copies for each student of Daily Art Rubric – Appendix G

C. *Key Vocabulary*

- 1. Lay-preacher – a person who has informal training in theology and is not ordained, or paid

D. *Procedures/Activities*

- 1. Hand out sketchbooks.
- 2. Display posters:
 - a. *The Starry Night*, [1889]
 - b. *Sunflowers* [1888]
 - c. *Self-Portrait* [1889]
 - d. *The Potato Eaters* [1885]
 - e. *Iris*es [1889]
- 3. Ask students to identify the artist and see how many are familiar with the artwork.
- 4. Have students select one of the posters to sketch. The page should include the day's date, title of the art work, the artist's name, a brief description of the art work using a minimum of two complete sentences and a quick sketch of the art work approximately 4"x 4". Identify the strongest element of art or principle of design in the work they chose to sketch. Ask the students to explain their choice for sketching. This is a daily art activity (Appendix G).
- 5. Hand out Worksheet – Vincent Van Gogh (Appendix A).
- 6. Discuss with the students Vincent Van Gogh's life history. The students should be completing the worksheet on Vincent Van Gogh. Write key facts and information on the white board.
 - a. The artist was born on March 30, 1853 in Groot Zundert, Holland, (Netherlands).
 - b. He is named Vincent after his uncle (and a still born brother), and is the oldest of six children.
 - c. His father was Theodorus, a preacher in the Dutch Reformed community and his mother, Anna.
 - d. He went to a village school then a boarding school where he learned English, German, French before going to secondary school in a near by village.
 - e. He was sixteen when to work at his uncles' art dealership as a clerk.

- f. Vincent begins a life long correspondence with his brother Theo as early as 1869.
 - g. He also wrote his sister Wil, (short for Wilhelmein) regularly from his Paris days until his death.
 - h. Among the many jobs Vincent tried were, art dealer, teacher, assistant preacher, bookseller, lay preacher, and evangelist.
 - i. In 1880, after essentially failing at most of these jobs he decided that his service to mankind should be as an artist.
 - j. Shortly after his decision his brother Theo started sending him part of his monthly salary.
 - k. Vincent used this money to provide living expenses and art supplies, up until he died.
 - l. He draws constantly, wanting to work from nature and to portray peasants and workers realistically, not idealized.
 - m. Before Vincent had even seen the works of the Impressionists, he had heard about them from his brother.
 - n. Vincent had also started collecting Japanese wood block prints, being fascinated by their color and patterns.
 - o. Once in Paris (1886), Vincent sees the works of the Impressionists, including Monet, Degas, Pissarro and others, influenced by the brightness of their palette.
 - p. Vincent spends time with the Neo-Impressionists: Toulouse Lautrec, Seurat, Signac and Gauguin and begins experimenting with a brighter palette and their innovative uses of color and brush strokes.
 - q. After about two years in Paris Vincent desires to move to Arles in the south of France.
 - r. Here he dreams of establishing an artist colony, and hopes to paint new territory and the brighter colors of the south.
 - s. He rents a house, paints it bright yellow and persuades Paul Gauguin to come there to live and paint with him for a while.
 - t. It is the famous story of Vincent Van Gogh cutting off his ear after an argument with Gauguin that signals Vincent's failing mental health and places him under doctor's care and in and out of asylums for the rest of his life.
 - u. Some of today's experts theorize about the causes of Vincent's mental illness.
 - v. These theories include porphyria, Meniere's disease, bi-polar disorder and end stages of syphilis.
 - w. His mental health eventually leads Vincent to committing suicide by shooting himself in the stomach.
 - x. He died from the wound two days later on July 29, 1890 with his brother Theo and others at his side.
 - y. Vincent 's death devastates Theo, who was also struggling with his own mental and physical health and dies six months later.
 - z. Theo left behind a young widow, an infant son Vincent, and a treasure of Vincent van Gogh's paintings that he had been storing.
 - aa. Throughout his lifetime, Vincent had only sold one painting, the rest that were not stored at Theo's were given away to friends or destroyed.
 - bb. Today one of Vincent Van Gogh's paintings brings in record prices (in the millions of dollars) when put up for auction.
7. When the students have finished the worksheets collect them for grading.

8. If time allows, ask the students to point out changes, connections, and or difference in palettes and or brush strokes between the paintings. They should be able to recognize that *The Potato Eaters* has a more sober palette than *The Sunflowers*.
- E. *Assessment/Evaluation*
1. Completion of Worksheet – Vincent Van Gogh (Appendix A) at 80% or higher
 2. Notes in Sketchbook
 3. Observation of classroom participation

Lesson Two: Color Theory

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - b. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 2. Lesson Content
 - a. *The Starry Night, [1889]*
 - b. *Sunflowers [1888]*
 - c. *Self-Portrait [1889], Van Gogh*
 3. Skill Objective(s)
 - a. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - b. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - c. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
 - d. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
 - e. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
- B. *Materials*
1. Brushes
 2. Watercolor paints with lids that can be use as palettes or
 3. Palettes (can use plates)
 4. Watercolor paper
 5. Water cups
 6. Several small tubes of opaque white paint (gouache)
 7. Sketchbooks
 8. Pencil
 9. Several protractors or large circle templates (8-9” in diameter)
 10. Color Theory Notes - Appendix C (Teacher Reference)
 11. Color Wheel – Appendix D (Teacher Reference)
 12. Posters
 - a. *Sunflowers [1888] Van Gogh*
 - b. *The Starry Night, [1889] Van Gogh*
 - c. *Self-Portrait [1889], Van Gogh*
- C. *Key Vocabulary*
1. Hue – pure pigment or color
 2. Primary colors –red, yellow and blue: pigments that are used to mix the other colors

3. Secondary colors – orange, green and violet: colors mixed by using equal amounts of two primary colors, example red + yellow =orange
4. Intermediate (tertiary) colors – red-violet, red-orange, yellow–orange, yellow–green, blue-green, blue-violet colors that are mixed by using a primary and a secondary
5. Complementary colors – colors opposite each other on a color wheel that when placed next to each other in a painting will compete for attention, cause visual excitement
6. Analogous colors - neighboring colors on the color wheel; example blue, blue–green, and green are analogous
7. Warm – colors that seem warm and advance visually; yellow-green around through yellow and red to red-violet on the color wheel
8. Cool – colors that seem cool and recede visually; red-violet around through blue to Yellow-green on the color wheel
9. Shade – a shade is made by adding various quantities of black to a hue
10. Tint – a tint is made by adding various quantities of white to a hue
11. Intensity – a pure hue is considered to have a bright intensity while a hue that has had its complement added is considered a dulled intensity

D. *Procedures/Activities*

DAY ONE

1. Hand out watercolor paper and sketchbooks.
2. With a pencil have the students draw a circle – using the templates or the protractor on their watercolor paper.
3. Demonstrate on white board.
4. When all the students have drawn their circle, have the students draw a line to divide the circle in to equal halves. Demonstrate on the circle on the white board.
5. Then have the students draw another line to divide the circle into quarters. Demonstrate again on the circle on the white board.
6. Now have the students divide each quarter into equal (as possible) thirds. Continue to demonstrate on the circle on the white board.
7. The students should have a circle that is divided in twelve equal pie shapes when done. (Refer to Appendices C and D if needed.)
8. Have the students lightly number each pie shape.
9. Write **Hue** and **Primary colors** on the board, ask for volunteers to list the colors and what the definition is. Instruct the students that they need to be writing the information down in their sketchbooks.
10. Starting at # 1, have the students write **Yellow**, have them skip the next three shapes and at # 5 write **Red** then skip the next three shapes to # 9 and write **Blue**, there should be three shapes left. Show the students on the circle on the board while explaining.
11. Hand out watercolor sets brushes and two water cups per pair of students. Explain that one cup is for wetting the pigment pans in the watercolor set and the other cup is for rinsing their brushes. Students need to change the brush rinsing water as so as it gets murky.
12. Hold up a watercolor set and show the students the **Red, Yellow and Blue** pigment pans. They are to use only these three throughout the whole color wheel.
13. Have them paint the labeled primary color shapes.
14. Write **Secondary colors** on the board, ask for volunteers again, write the answers as the students take notes in their sketchbooks.

15. Showing on the board again, in shape # 3 between the yellow and red write **Orange**, in shape # 7 between the red and blue write **Violet** and in shape # 11 between the blue and the yellow write **Green**, if they have done this correctly every other shape should be blank.
16. Demonstrate how to mix the primaries together to get the secondary in to the palette, have the students test the color on the side of their paper to see if it looks equally mixed before they paint it into the corresponding shape.
17. Write **Intermediate/tertiary colors** on the board; ask for volunteers again, write the answers as the students take notes in their sketchbooks.
18. Repeat step 15 only with the **Intermediate colors** #2 – Yellow-Orange, #4 – Red-Orange, #6 – Red-Violet, #8 –Blue Violet, #10 - Blue-Green, and #12 – Yellow-Green.
19. Repeat step 16 mixing primary colors and secondary colors.
20. As the students complete their color wheel, ask “What the **complement of Red?**” Show the students how to find the complement by going to the opposite side of the color wheel to **Green** write the definition on the board and request that list all the complements with their definition in their sketchbooks.
21. Have the students look at *The Starry Night* and *Self-Portrait [1889]* and point out area where Van Gogh is exploring the use of complementary colors.
22. Next ask “What are **analogous colors** ?” write the definition on the board and request that list the analogous colors for yellow and red- violet, with their definition in their sketchbooks.
23. Have the students look at *The Sunflowers* and *The Starry Night* by Vincent Van Gogh as examples of the use of analogous colors.
24. Have students clean their paint sets, water cups and brushes and return them to their proper places
25. Write their names, dates and class on the bottom of their color wheels and place on a drying rack.

DAY TWO

26. Hand out color wheels and sketchbooks.
27. Have the students place a dotted line through Yellow-Green (# 12) down through Red-Violet (# 6). Have the students identify on their color wheel, which side is warm and which is cool. Explain how warm colors advance and cool ones recede. And have the students continue add information to their notes on colors.
28. Hand out a new piece of watercolor paper.
29. Have each student draw 21 boxes approximately 1” x 1 ½” in three rows across their paper.
30. Label the first row –**Tint**.
31. Label the second row – **Shade**.
32. And label the third row – **Intensity**.
33. Add the definitions to the board for their notes.
34. Hand out paint sets, brushes, and water cups as before and add a tube of opaque white paint (gouache).
35. In the first row for **Tint**, have the students pick any color from the palette except yellow because it is usually to light and have them paint that color strongly in the first box, in box two add a little white, gradually adding more white as they paint each box across the paper.
36. In the second row, for **shade** have the student repeat the process in step 33 only adding black.
37. In the third row have the students chose a color and its complement from the color wheel. The paint the color in the first box and the complement in the last

- box. Using the complement gradually tone down the intensity of color across the row. The middle box should be a brownish color.
38. Have students write their name, date and class on the bottom of the paper and turn in.
 39. Clean up brushes, paint sets and water cups and return to proper storage places.
 40. Remind the students to make sure they have all the notes on color theory in their sketchbook, and have them turn their sketchbooks in.
- E. *Assessment/Evaluation*
1. Completed color wheel
 2. Definitions and notes on color theory written in sketchbooks
 3. Participation in class discussions

Lesson Three: The Faces of Friends

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - e. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
 2. Lesson Content
 - a. *Self-Portrait [1889]*, Van Gogh
 - b. *Portrait of Alexander Reid, [1887]* Van Gogh
 - c. *Italian Girl [1887]* Van Gogh
 - d. *Pere Tanguy [1888]* Van Gogh
 - e. *The Postman: Joseph Roulin [1888]* Van Gogh
 - f. *Self-portrait with Bandaged Ear [1889]* Van Gogh
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art. (JCCVAS 1.1)
 - b. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
 - c. Students will evaluate the effective use of the "language of art" in communication. (JCCVAS 1.3)
 - d. Students will share and present their artwork. (JCCVAS 1.4)
 - e. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - f. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - g. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - h. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
 - i. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)

- j. Students will know and use a vocabulary related to materials, techniques, processes, and technology. (JCCVAS 3.3)
- k. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
- l. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)
- m. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic, and technical criteria. (JCCVAS 5.2)

B. *Materials*

- 1. Paper 12" x 18" or larger - newsprint. (15 sheets per student.)
- 2. Drawing paper 12" x 18" (one–two sheets per student)
- 3. Pencils
- 4. Sketchbooks
- 5. White board
- 6. White board markers
- 7. Box of costumes with funky hats, costume jewelry, etcetera (optional)
- 8. Watch or classroom clock with a second hand
- 9. Head and Face General Rules of Proportions - Appendix E (Teacher Reference)
- 10. Posters:
 - a. *Self-Portrait [1889]*, Van Gogh
 - b. *Portrait of Alexander Reid, [1887]* Van Gogh
 - c. *Italian Girl [1887]* Van Gogh
 - d. *Pere Tanguy [1888]* Van Gogh
 - e. *The Postman: Joseph Roulin [1888]* Van Gogh
 - f. *Self-portrait with Bandaged Ear [1889]* Van Gogh

C. *Key Vocabulary*

- 1. Gesture – quick line sketches, almost scribbles that communicate the pose or posture of the model, you want to attempt to draw the whole model
- 2. Contour – slow sketches where you draw continuous lines with the pencil what your eyes sees as it slowly moves over the edges and surface areas of the subject, it is like you are trying to make the pencil feel what the eyes sees; the edges, wrinkles, folds etcetera
- 3. Blind contour – blind contour is the same as contour except that you only look at your paper when you place the pencils to start a line; your eyes are on your subject as much as possible

D. *Procedures/Activities*

DAY ONE

- 1. Hand out paper and pencils.
- 2. Divide the students in to pairs.
- 3. Explain to the students that they are going to learn some drawing techniques that are good warm up exercises.
- 4. Describe and demonstrate a few gesture drawings on the board.
- 5. Allow students to choose from the costume box if using one.
- 6. In pairs have the students choose the first model and first artist. Explain that they will be switching roles frequently.
- 7. For the gesture drawings, have the students do a series of ten second poses, about six poses each. Have them draw large filling the entire sheet of paper. The students that are drawing should be standing and using their whole arm sweepingly to draw with, while the student posing should hold the pose as still as possible, then changing to a new pose the time is called. Teacher should call out when ten seconds is over and have the students switch poses. Have the students

switch roles after the first six poses. It will take a few poses to work out the giggles.

8. Have every other student change places around the room so in one direction so that every one is with a new partner.
9. Repeat the process in step 7, only this time make the poses twenty seconds.
10. Repeat step 8.
11. Demonstrate and explain contour drawing and blind contour drawing on the white board.
12. Have the students designate roles, artist and model, and for five minutes each have the students draw one blind contour drawing. Remind the students that the object is this exercise is to draw what they see not what they know and or might already have a visual language or symbols for. Circulate around the room as the students are drawing.
13. Repeat step 8 again.
14. For the next ten minutes each, the students will work on one contour drawing. Continue to circulate around the room and help where needed.
15. At the end of ten minutes have the students label their drawing: gesture 10 seconds and 20 seconds, blind contour or contour and put their name, date and class on the back.
16. On a bulletin board (or on a wall) have the students pin their contour drawings of ten minutes up.
17. As a class step back and look at the different styles of drawing within the class.
18. Ask for volunteers to talk about their own drawing. Ask them to point out areas where they were really looking hard, an area that might be more successful, another area that they are dissatisfied with. Allow as many students to talk as possible.
19. Take the drawings down and turn them in with the other sketches completed

DAY TWO

20. Have the students take out their sketchbooks and write down the definitions for gesture, contour and blind contour.
21. On the board draw an oval for a head.
22. Ask a student to come up and draw where he or she thinks the eyes should be. Have other students do the nose, lips, ears, neck, hair, eyebrows.
23. Ask the students what they think about the proportions. Chances are that the proportions will be distorted.
24. Draw a horizontal line at the half way mark between the top of the head and the chin. Explain that eyes usually fall pretty close to this mark.
25. Have the student look at the posters of Vincent Van Gogh's *Self-Portrait [1889]*, *Portrait of Alexander Reid, [1887]*, *Italian Girl [1887]*, *Pere Tanguy [1888]*, *The Postman: Joseph Roulin [1888]* and *Self-portrait with Bandaged Ear [1889]*.
26. Ask the students if Van Gogh was using this rule when he painted these portraits.
27. Find the top of the head with your hand and then the chin with your other hand and check to see if the eyes fall at about the half way mark. Now have them measure the eyes, is there one eye width between the eyes? Between the eye and the ear?
28. Ask the students to look at their neighbor's face. Does the rule work for their face also?
29. Have the students draw an oval in their sketchbooks while you draw a new oval on the whiteboard. Divide the oval in half. Draw the eyes on the lines using the width of the eye to space the eyes properly.

30. Now draw another horizontal line on the first oval half way between the eyes and the chin. Does the end of the nose meet the line? What about in Van Gogh's portraits? On your neighbor?
31. Draw vertical lines from the inside edge of the irises to the end of the nose line. Do the edges of the nostrils line up? Explain that the edges of the nostrils should line up with a vertical line drawn somewhere between the inside edge of the eye and the center of the pupil depending on the width of the nose. Have them check out their neighbors' noses.
32. Draw a nose on the board and have the students draw a nose in their sketchbooks.
33. Draw a horizontal line about half way between the bottom of the nose and the chin; place the center of the lips on this line with the edges of the lips meeting vertical lines drawn from the pupils. Again the verticals depend on the width of the lips but they should fall between the pupils and the outside edges of the eyes.
34. Have the students continue to check out the Van Gogh portraits and their friends' features, while recording the information in their sketchbooks.
35. Finally ask them if the irises in the eyes are full circles? Explain that the physiology of the eye and the eyelid. Unless a person is startled the whole circumference of the iris will not show but will be covered by the eyelid.
36. Have the students add eyebrows.
37. Ask the students what they think the general rule is for the placement of the ears based their observations. Hopefully the students will determine that the top of the ears should roughly line up with the eyebrows and the bottom of the ears with the bottom of the nose.
38. Show the students how the edges of the neck start at the bottom of the ears and curve outward to the shoulders.
39. Have the students add a hairline if they wish.
40. Explain that the rules are general guidelines and many artists break the rules when they want to emphasize features or use distortion to communicate or explore something different in their art.

DAY THREE

41. Hand out drawing paper and pencils.
42. Have the students choose partners.
43. The half of the students will spend half the class period drawing a portrait of a friend while the other half of the class models. Have the students pick poses that they can hold for fifteen to twenty minutes and allows as close to a straight on view as possible.
44. At the half waypoint of the class have every one stretch and switch roles.
45. Remind students to apply the rules of proportion that they learn on the previous day. Explain that this is not an exercise in exaggeration or alternative exploration. Their drawings should fill the paper from top to bottom and edge-to-edge. Tell them to pretend that the drawing is for someone with really poor eyesight and that person will not be able to see the drawing unless they fill the paper!
46. Circulate as the students are drawing to answer any questions and to help them identify solutions for areas where they are struggling.
47. At the end of class have the students sign the front of their drawings and print their name, date and class on the back of the drawings.
48. On a bulletin board (or on a wall) have the students pin their drawings up.
49. As a class step back and look at the portraits.
50. Ask for volunteers to talk about their own drawing. Ask them to point out areas where they were really looking hard, an area that might be more successful,

another area that they are dissatisfied with. Have all the students make at least two comments on their drawings.

51. Take the drawings down and turn them in.
- E. *Assessment/Evaluation*
1. Notes in sketchbooks
 2. Classroom participation
 3. Gesture, contour and blind contour drawings
 4. Portrait of a friend that demonstrates knowledge of proportions

Lesson Four: Self-Portraits: The Culmination

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students recognize and use the visual arts as a language for communication. (Jefferson County, CO. Visual Arts Standard 1)
 - b. Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JCCVAS 2)
 - c. Students know, understand, and apply materials, techniques, processes, and technology related to the visual arts. (JCCVAS 3)
 - d. Students relate the visual arts to historical, cultural, and personal heritage. (JCCVAS 4)
 - e. Students analyze, interpret, and evaluate the characteristics, merits, and meaning of works of art. (JCCVAS 5)
 2. Lesson Content
 - a. *Self-Portrait [1889]*, Van Gogh
 - b. *Self-portrait with Bandaged Ear [1889]* Van Gogh
 3. Skill Objective(s)
 - a. Students will identify, interpret, and compile the visual images, themes, and ideas of the language of art (JCCVAS 1.1)
 - b. Students will communicate and express themes and ideas through the use of visual images. (JCCVAS1.2)
 - c. Students will evaluate the effective use of the "language of art" in communication (JCCVAS 1.3)
 - d. Students will share and present their artwork. (JCCVAS 1.4)
 - e. Students will identify and apply the elements of art (line, shape, form, texture, color value, space) in a variety of media. (JCCVAS 2.1)
 - f. Students will identify and apply the principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) in a variety of media. (JCCVAS 2.2)
 - g. Students will use a variety of problem-solving and decision-making skills to apply basic components to a work of art. (JCCVAS 2.3)
 - h. Students will identify and apply materials, techniques, processes, and technology. (JCCVAS 3.1)
 - i. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)
 - j. Students will recognize that works of art have cultural and historical similarities and differences. (JCCVAS 4.1)
 - k. Students will create works of art that are influenced by various cultures, historical periods, and personal heritages. (JCCVAS 4.2)
 - l. Students will identify and examine subject matter, content, techniques, and basic components within works of art. (JCCVAS 5.1)

- B. *Materials*
1. Colored Pencils
 2. Pencils
 3. Drawing Paper 12" x 18"
 4. Mirrors (12" x 12" mirror tiles from the hardware store work great)
 5. Mat board
 6. Precut mats
 7. Mat cutter
 8. Copies for each student of the Rubric for Self-Portrait – Appendix F
 9. Posters
 - a. *Self-Portrait [1889]*, Van Gogh
 - b. *Self-portrait with Bandaged Ear [1889]* Van Gogh

- C. *Key Vocabulary*
1. Self-Portrait – drawing, painting, sculpture or other medium that is a representation of oneself

D. *Procedures/Activities*

Two – Three Days

1. Revisit the posters from the materials list. Explain that these are two different self-portrait painted by Van Gogh in the same year. He often used himself for a model because he was readily available and inexpensive.
2. Review the color theory asking the students how Van Gogh used color in the two self-portraits.
3. Hand out the rubric for Self-Portraits (Appendix F).
4. Have the students set up their mirrors so that they can see their own face.
5. Hand out drawing paper pencils and colored pencils.
6. The students should start by lightly sketching their face with a pencil.
7. Show the students how to place a piece of scrap paper under their drawing hand to keep it from smearing their self-portrait.
8. Point out that since there will be approximately three days to complete this assignment, that they should not worry about the details of their clothing on the first day and they may want to consider wearing similar hairstyles for the next three class periods.
9. Play music of your choice while the students are working – preferably without words.
10. Instruct the students that there should be a minimum of conversation while they are concentrating on their self-portraits.
11. When the students start using the colored pencils ask them to try to only use lines or dash like marks similar to Van Gogh's. Remind the students to use complementary colors and analogous colors in a thoughtful manner that shows exploration of color theory.
12. Move around to the students individually, working with each one to discuss their progress and offer guidance as they work out solutions to any problems.
13. Continue working on the self-portrait over the next three days (or more if needed). Ask students to review their rubric so they understand the grading criteria.
14. When the students are finished, work with them to find or cut mats to display the working the school hallways.
15. Hand out final exam. (Appendix H)

E. *Assessment/Evaluation*

1. Completed Self-Portraits
2. Classroom participation

VI. CULMINATING ACTIVITY

- A. Mat Self-Portraits and Portraits and hang corresponding self-portrait next portrait in the hallways at school, invite administration to tour the exhibition.
- B. Cover the signatures and have a contest to see if anyone can correctly identify the students with their portraits. Have different categories: teacher/administration, parents/siblings and students, and purchase Van Gogh related prizes for winners
- C. Completion of final exam at 80% or higher.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Vincent Van Gogh Worksheet
- B. Appendix B: Vincent Van Gogh Worksheet Answer Key
- C. Appendix C: Color Theory Notes
- D. Appendix D: Color Wheel
- E. Appendix E: Head and Features – General Rules of Proportions
- F. Appendix F: Rubric Self-Portrait
- G. Appendix G: Rubric – Daily Art
- H. Appendix H: Final Exam

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Appendix A

Vincent Van Gogh

Name _____

Date _____

Class _____

1. When was Vincent Van Gogh born and what was the country of his birth? -

2. What was his father's occupation?

3. What are some of the languages that Vincent Van Gogh learned in school?

4. What was the name of Vincent's brother with whom he corresponded regularly?

5. What are the different jobs that Vincent Van Gogh tried before he decide to be a painter?

6. How was Vincent Van Gogh supported while he painted?

7. Who and what were some of the important influences on Vincent Van Gogh once he moved to Paris, France?

8. When Van Gogh moved to Arles in the south of France what was he hoping to do?

9. What is the story that Vincent Van Gogh is most famous for and what was the cause and consequences for this action?

Appendix A, page 2

10. When did Vincent Van Gogh die and what was the cause?

11. How many paintings did Vincent Van Gogh sell during his life?

12. How did his death affect Theo?

Appendix B Vincent Van Gogh - Answer Key

1. When was Vincent Van Gogh born and what was the country of his birth?
Vincent Van Gogh was born March 30, 1853, in Groot Zundert, Holland (Netherlands), he is the oldest of six children.
2. What was his father's occupation?
His father, Theodorus was a pastor, in the Dutch reformed community.
3. What are some of the languages that Vincent Van Gogh learned in school?
Vincent learned English, French and German while in elementary boarding school.
4. What was the name of Vincent's brother with whom he corresponded regularly?
As early as 1869 Vincent began to write letters to his brother Theo, also his sister, Wil, these correspondences continued until Vincent dies.
5. What are the different jobs that Vincent Van Gogh tried before he decide to be a painter?
Vincent was an art dealer, teacher, assistant preacher, bookseller, lay preacher and evangelist before deciding to his service to man should be as an artist.
6. How was Vincent Van Gogh supported while he painted?
In 1880, Vincent's brother Theo starts sending a portion of his monthly salary to provide Vincent's living expenses and art supplies. Theo supported Vincent until he died.
7. Who and what were some of the important influences on Vincent Van Gogh once he moved to Paris, France?
Van Gogh was influenced by the Impressionist including Monet, Pissarro and Degas, also many of the Neo-Impressionist such as Toulouse Lautrec, Seurat, and Gauguin. Vincent had also started collecting Japanese woodblock prints that were influential in his work.
8. When Van Gogh moved to Arles in the south of France what was he hoping to do?
Van Gogh hoped paint new territory, the brighter colors of the south and to establish an artist colony, he persuaded Paul Gauguin to come there to live and paint with him.
9. What is the story that Vincent Van Gogh is most famous for and what was the cause and consequences for this action?
Vincent cuts off his ear after an argument with Gauguin. This action was an indicator of Vincent's failing mental health, which placed him under doctor's care and in and out of asylums for the rest of his life. Experts today have many theories about Vincent's illness which include porphyria, bi-polar, Meniere's disease and the end stages of syphilis.
10. When did Vincent Van Gogh die and what was the cause?
Vincent Van Gogh died of suicide in 1890 on July 29th two days after a self inflicted bullet wound to the stomach.
11. How many paintings did Vincent Van Gogh sell during his life?
Vincent only sold one painting during his lifetime, the rest were given to friends, stored by Theo or destroyed.
12. How did his death affect Theo?
Vincent's death devastated Theo, who was also struggling with his own mental and physical health, he died six months later and is buried next to his brother.

Appendix C

Color Theory Notes

Primary Colors

Yellow
Red
Blue

Secondary Colors

Orange
Violet
Green

Intermediate Colors

Yellow-Orange
Red-Orange
Red-Violet
Blue-Violet
Blue-Green
Yellow-Green

Warm Colors

Yellow-Green
Yellow
Yellow-orange
Orange
Red-Orange
Red
Red- Violet

Tints

Add white

Shades

Add black

Intensity

Dulled by adding complement

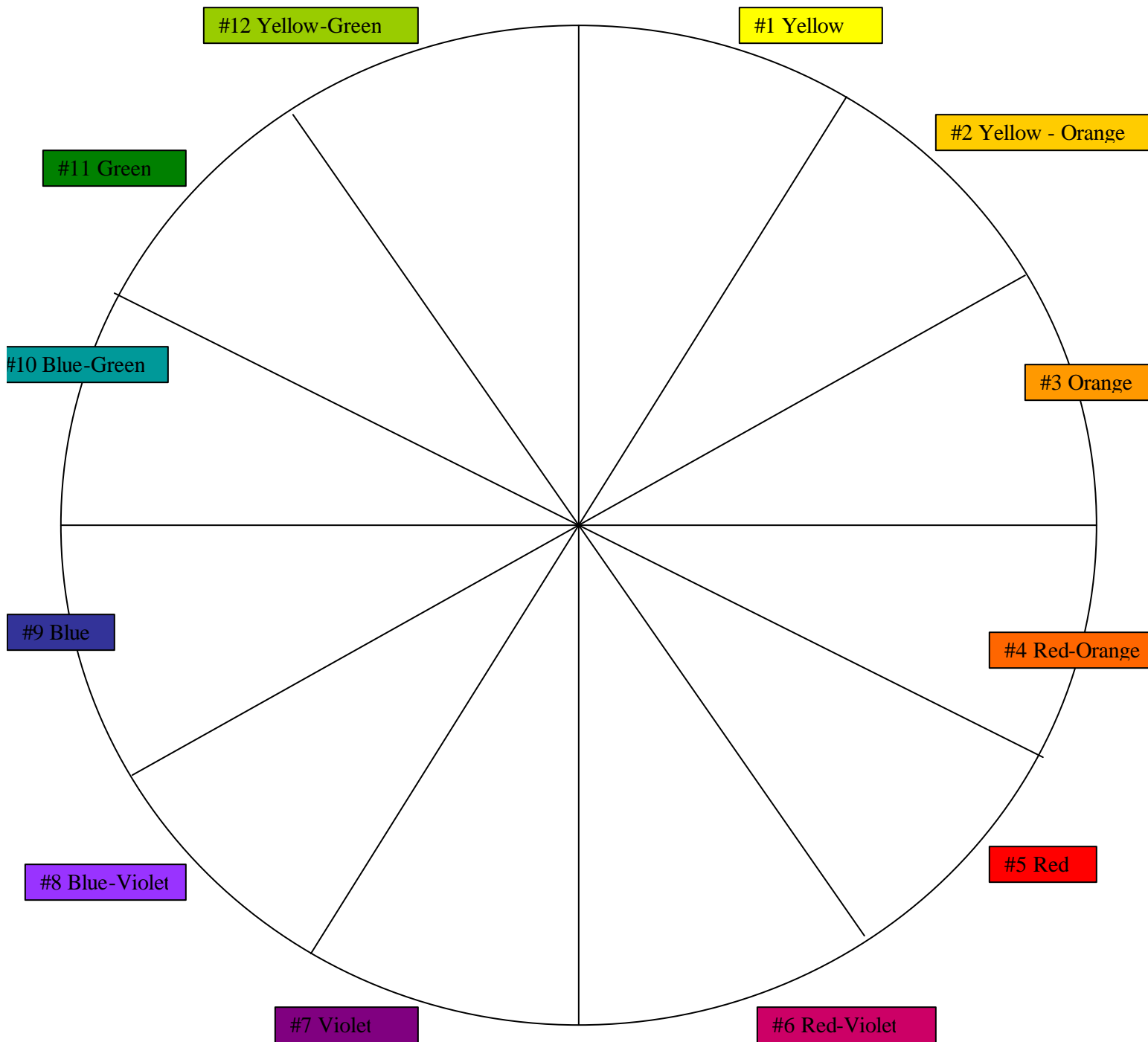
Complementary Colors

Yellow/Violet
Yellow-Orange/Blue-Violet
Orange/Blue
Red-Orange/Blue-Green
Red/Green
Red-Violet/Yellow-Green

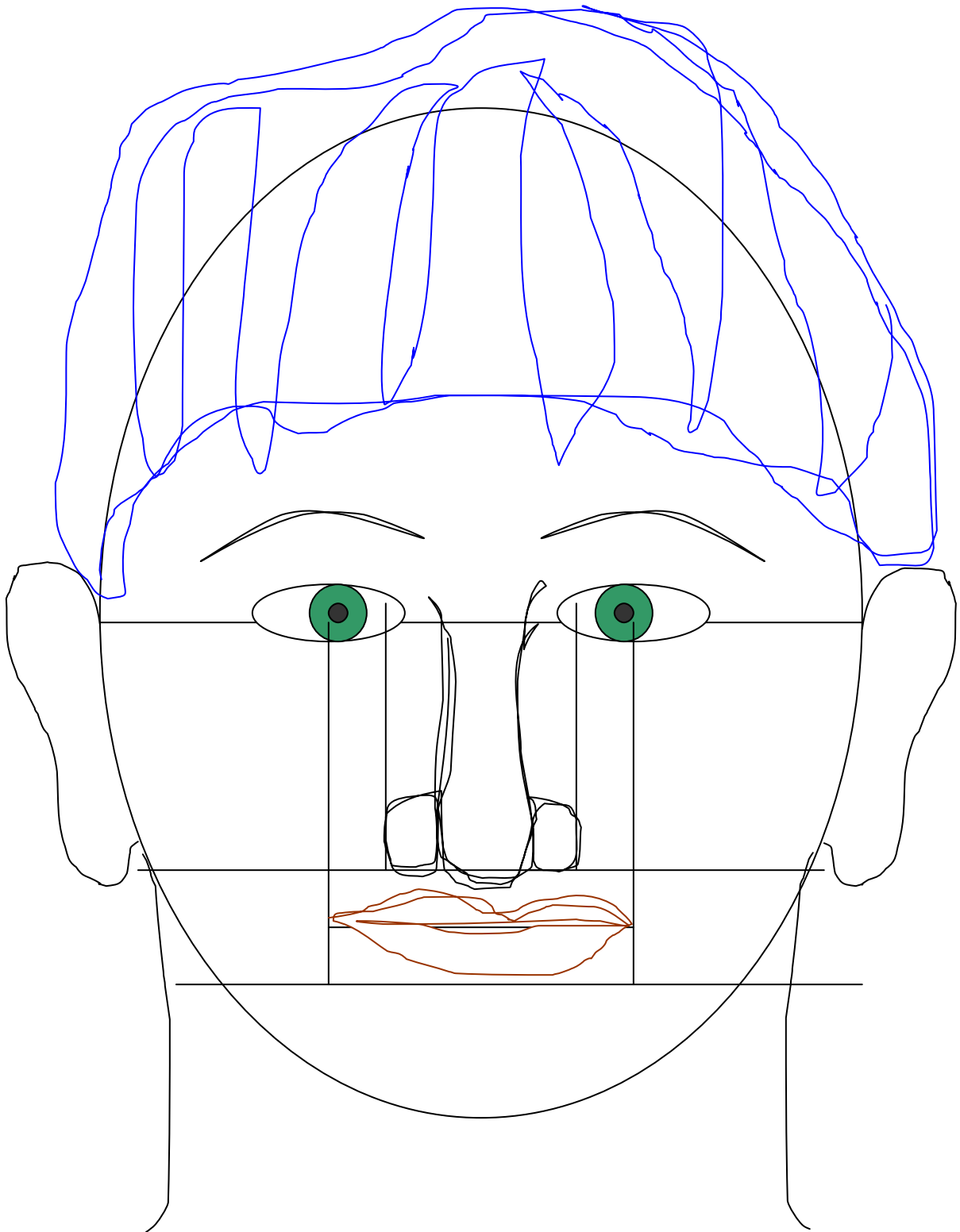
Cool Colors

Red-Violet
Violet
Blue-Violet
Blue
Blue-Green
Green
Yellow-Green

Appendix D Color Wheel



Appendix E
Head and Features – General Rules for Proportions
Sample



Appendix F
(Two Pages)

Rubric for Self – Portrait

Students will create a finished self-portrait using; mirrors, color pencils and drawing paper 12” x 18”.

- Students will demonstrate knowledge of the general rules of proportions for the head and facial features by using these proportions in 90% of their drawing.
- Students will use a minimum of one set of complementary colors used side by side through out the drawing.
- Students will use also use one set of analogous colors together in the drawing.
- The drawing should fill the entire space of the paper to the edges top to bottom and side-to-side.
- The Students will need to draw in a background in the remaining negative space around their self-portrait.
 - It can be a pattern of lines or a realistic background of what is seen in the mirror.
 - No more that 5 % of the white of the paper should remain visible.
- The student will demonstrate craftsmanship:
 - A minimum amount of smearing
 - Neat paper without tears, or wrinkles
- The self-portrait may be signed on the front but must have a clearly printed name, date and class on the back.

Appendix F, page 2

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Uses knowledge of proportions				
Complementary colors used				
Analogous colors used				
Entire paper utilized				
Background addressed/ white space less than 5%				
Craftsmanship demonstrated				
Self Portrait signed on front, Name, date, class, clear on back				
Total Points				/28

Appendix G
Rubric for Daily Art in Sketchbook

	Unsatisfactory (1 point)	Partially Proficient (2 points)	Proficient (3 points)	Advanced (4 points)
Today's Date				
Title of Artwork				
Artist's name				
Two complete sentences that describe the artwork				
A sketch of the artwork minimum 4 x 4"				
Total Points				/20

Appendix H, page 1

Final Exam - Color Theory and Vincent Van Gogh

Name _____

Date _____

Please answer questions 4 – 10 in complete sentences.

1. List the primary colors.

2. List the secondary colors.

3. List the intermediary/tertiary colors.

4. What are complementary colors?

5. What are analogous colors?

6. What are shades?

7. What are tints?

Appendix H, page 2

8. List at least three of the careers that Vincent Van Gogh tried before deciding to become an artist.

9. Describe your favorite Vincent Van Gogh painting, give the title and explain why it is your favorite painting.

10. When Vincent Van Gogh died, who owned the majority of his paintings and why?
