
Life-Size Keith Haring Drawings



Grade: 3rd

Medium: Drawing, painting

Learning Objective: Students will:

- Observe the art of muralist Keith Haring.
- Draw in his style to express their own ideas
- Study the principle of movement.
- Use good craftsmanship.

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Elements of Art

Line: the flat path of a dot through space used by artists to lead the viewer's eye; a long narrow mark or stroke made on or in a surface. Repetition of lines creates texture, pattern and gradations of value.

Shape: a two-dimensional (flat) area enclosed by a line.

Principles of Design

Contrast: the arrangement of opposite elements next to each other so as to create visual interest, excitement, and drama. In this lesson, it's contrasting colors: opposite each other on the color wheel.

Movement: Implied or real movement in art, made by use of the art elements (in this lesson, line and repeated shapes) to draw a viewer's eye from one point to another in an artwork.

Additional Vocabulary Words

Composition: the use of the principles of design to arrange art elements to create interesting artwork. The artist makes decisions about the composition to express a particular idea. In this lesson, the students use the arrangement of their bodies to suggest movement/action.

Semiotics: the language of signs and symbols.

Materials & Supplies

- Butcher paper large enough for a student to lie down on
- Pencils
- Paint trays (paper plates, reusable plastic compartmentalized trays)
- Tempera paint, black & bright contrasting colors (green/red, orange/blue, yellow/purple)
- 'Scissors
- Space to spread out

Context (History and/or Artists)

Keith Haring was a prolific American Pop artist and muralist in the 1980s. From an early age, his family said all he ever did was draw. He was influenced and inspired by Dr. Seuss, Walt Disney and his father who also drew cartoons for a living.

In 1980, Keith noticed unused advertising panels in the New York City subway systems. He was inspired by the unused space and bought a box of white chalk. Haring knew, from his background in graphic design and semiotics, that whatever he drew would have to be able to be understood by the quickly passing subway passengers. He used bold lines, easily recognizable designs, and simple stories to convey a message on each panel. Much of his work spoke about social issues. The subway passengers took notice and soon Haring became a celebrity. Haring now had international recognition.

Haring believed that art belonged to the people and everyone deserved art. Often, if his art was in a museum, Keith insisted on having a piece outside of the museum, so people could enjoy his art without paying to see it. Much of his career was spent working with children and charities. Haring was diagnosed with AIDS in 1988. He established the Keith Haring Foundation which exists today providing funding and imagery to AIDS organizations and children's programs. Haring donated his time towards his charitable work and loved working with children. Haring passed away at the age of 31 on February 16, 1990. Although his life was short, he had a truly prolific career.



Advanced Preparation

Become familiar with Keith Haring by visiting www.haringkids.com and www.Haring.com. Have examples of Haring's work available to show students.

Tear off butcher paper for each student, paying attention to the height of your students.

Prepare paint palettes with complimentary colors. Pass out black by request during the lesson.

Discussion Points

- Keith Haring often used "tags": designs that have personal meanings and repeating symbols and lines in his artwork. Eg. he signed his work with the tag "the Radiant Child" which

depicts a baby with lines radiating out of it. Can you find these in his art? What might the tags represent to Haring?

- What do the lines around the figures represent? Do they express an emotion, or suggest movement? Would the artwork feel the same without them?
- Does adding color change the feeling of the artwork?
- Find evidence of the elements of art and principles of design listed above, when observing Haring's work.
- How did Haring arrange his compositions so as to express his ideas? (He made shapes large, simple and fun to appeal to his viewers and send messages).

Reflection Point (Assessment of Learning Objectives)

Students will:

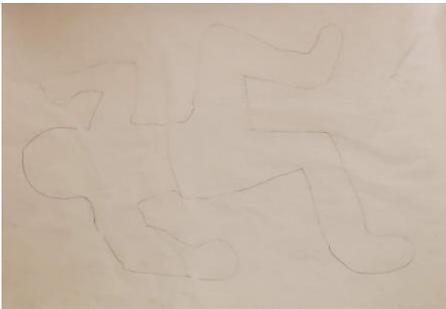
- observe the artwork and social commentary of artist and muralist Keith Haring;
- use art vocabulary.
- use the principle of movement in their art.
- Use good craftsmanship.

Instructions for Lesson

While discussing his biography, show works by Keith Haring by visiting www.haringkids.com and www.Haring.com. Specifically focus on the artwork with figures that show movement.

1. Encourage students to use their bodies to mimic Haring's figures. Brainstorm ideas (no wrong, only inappropriate, answers) for movements they could create and write them on the board or active board. His figures bend at the knees, elbows, ankles and wrists often, encourage that. Details are left out, often facial features.
2. Demonstrate while standing, using a partner, describing a movement and having them do it. This way you, the artist, can see what it would look like. Then swap to give the other person a chance to see a movement.
3. Have students try several movements, swapping off turns with their partner.
4. Once both students have experimented with three movements ask them to pick one (each) and raise a hand to get paper. Remind them to put their names on the center back (the edges will be trimmed off later) of the paper.
5. Call students together around you to **briefly demonstrate the basics of the lesson** with the teacher or another docent.
 - a. Ask the partner to lay on the paper in a manner expressing movement/action that they have chosen.
 - b. Hold the pencil lightly and straight up, like a tree.
 - c. Trace just next to the partner's body, leave a margin, don't touch the edges of the body.

- d. Trace the entire outline, including the crazy hair.
6. Set students to work on their drawings...instruct students **to trace each other** on their sheets of butcher paper.



7. When both students are done tracing each other then they can paint their drawings.
Demonstrate: how to dip the brush in paint, scrape off one side of the brush and then stroke paint on the paper back and forth in the same direction. Before dipping for more paint, smooth blobs.

- a. Paint in the "body" with a single color, starting near the edges first.



- b. Outline the entire organic shape in a contrasting color or black, beginning where paint is most dry.



- c. Add “movement lines” like those Keith Haring used to express movement.



8. When students are done painting their bodies, they may **cut out the shape** including the movement lines. **Instruct them to leave a 1-2-inch border around the outline.**



9. Have students draw a small personal tag to label each drawing.



10. As they finish tape or clip the paintings, wet or dry, temporarily to the walls and if time, discuss evidence of contrast, movement and Haring influences.



11. Once they are all dry, permanently display them.



References and Attributions

Lesson written by Juliette Ripley-Dunkelberger. Images from Issaquah Valley Elementary, 2016. Biography from *HaringKids*, Keith Haring Foundation, www.haringkids.com/master_k_bio.htm. Haring, Kay. *Keith Haring: The Boy Who Just Kept Drawing*. Penguin Young Readers Group, 2017 "In His Own Words." *Beginnings* | Keith Haring, www.haring.com/!/about-haring/beginnings#.WmVyZzdG200.

Notes for Educators

21st Century Thinking Skills

Thinking flexibly, listening with empathy, taking responsible risks, goal setting, observing, making connections, visualizing, sequencing, comparing/contrasting, determining main idea, finding evidence, determining point of view, decision making, evaluating.

WA State Learning Standards

(VA:Cr1.2.3) a. Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the artmaking process.

(VA:Cr2.1.3) a. Create personally satisfying artwork, using a variety of artistic processes and materials. This happens when students design their own figure and personal tag.

(VA:Cr2.2.3) a. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

(VA:Cr3.1.3) a. Elaborate visual information by adding details in an artwork to enhance emerging meaning. This happens when students use tags, similar lines as Haring.

(VA:Pr6.1.3) a. Identify and explain how and where different cultures record and illustrate stories and history of life through art. This happens when you discuss Haring's place in American Pop Art.

(VA:Re7.1.3) a. Speculate about processes an artist uses to create a work of art. This happens if you talk about how Haring drew so large.

(VA:Re7.2.3) a. Determine messages communicated by an image.

(VA:Re8.1.3) a. Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood. This happens when student understand why Haring chose drawing and painting to express his ideas.

(VA:Re9.1.3) a. Evaluate an artwork based on given criteria. This happens when you use a rubric of student performance.

(VA:Cn11.1.3) a. Recognize that responses to art change depending on knowledge of the time and place in which it was made. This happens if students understand that words, signs and symbols for the first time had a place in Pop Art.

Arts Integration Opportunities

Social studies: research current events, common public symbols. Opinion writing.