



## ***Street Art & Graffiti in Spain: Independent Interventions in Public Space***

### **SECTION I: Course Overview**

**Course Code:** CUL365

**Subject Area(s):** Cultural Studies, Art History, Urban Studies, Subculture, and Anthropology.

**Prerequisites:** See below

**Language of Instruction:** English

**Contact Hours:** 45

**Credits:** 3

### **COURSE DESCRIPTION**

This course has been designed as an introduction to the impact graffiti and street art have on the culture of Madrid. Over the past four decades, street art and graffiti have become much more than the spray paint cans and rebellion of the young. Graffiti and street art interfere and overlap with many disciplines including, calligraphy, activism, publicity and urban exploration. This course will exam not only the cultural impact, but also the sociological impact of street art. The course will combine lectures, walking tours, guided explorations, hands-on activities, readings, discussions, documentary viewing and image analysis.

### **LEARNING OBJECTIVES**

Upon successful completion of this course, you will be able to:

- Categorize the similarities and differences between graffiti, street art, and urban art.
- Illustrate the state of these art forms in both Spain and the United States
- Analyze the cultural impact of street art on cities

### **PREREQUISITES**

Prior to enrollment, this course requires you to have completed **one** 200 level course or **two** 100 level courses in the subject area(s) of instruction.

## **SECTION II: Instructor & Course Details**

### **INSTRUCTOR DETAILS**

**Name:** TBD

**Contact Information:** TBD

**Term:**

TBD

## ATTENDANCE POLICY

This class will meet twice weekly for 95 minutes each session. All students are expected to arrive on time and be prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X <sup>th</sup> Absence
Courses meeting 2 day(s) per week	2 Absences	8 <sup>th</sup> Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES								
Absence	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>
Penalty	No Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	1.5 Grades Docked	2 Grades Docked	2.5 Grades Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES								
Grade	A+	A+	A	A-	B+	B	B-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

## GRADING & ASSESSMENT

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The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

<b>Class Participation</b>	<b>15%</b>
<b>Workshops</b>	<b>10%</b>
<b>Assignment</b>	<b>15%</b>
<b>Mid-Term Exam</b>	<b>20%</b>
<b>Final Exam</b>	<b>20%</b>
<b>Presentation</b>	<b>20%</b>

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

<b>CEA GRADING SCALE</b>			
<b>Letter Grade</b>	<b>Numerical Grade</b>	<b>Percentage Range</b>	<b>Quality Points</b>
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

## **ASSESSMENT OVERVIEW**

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This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

**Class Participation (15%):** Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining a participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	<b>A+</b> (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	<b>A/A-</b> (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	<b>B+/B</b> (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	<b>B-/C+</b> (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	<b>C/C-</b> (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	<b>D</b> (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	<b>F</b> (5.99 – 0.00)

**Workshops (10%):** As part of this course, you will participate in three hands-on activities. For the first activity, students will need to design their own unique graffiti tag. During the second workshop students will design and cut out a one-layer stencil with the purpose of better understanding the characteristics and challenges of this medium. Finally, students will have to carry out group site-specific interventions in a public space. It will have to be done with ephemeral, removable and unarmful materials. In addition, students will take pictures to share with the classroom and explain the interventions.

**Assignment (15%):** During the second part of the course, you will visit the Museum of Public Art or the new Museum of Urban Art (Caleido) in Madrid. These visits will be self-guided and will require completing a set of exercises -short answers, readings, drawings, photo taking and an essay- provided by the professor.

**Mid-Term Exam (20%) and Final Exam (20%):** The mid-term examination will be used to allow students to divide their study time into two separate halves. The midterm examination will cover the first half of the semester (graffiti) while the final exam will cover the second part (street art).

**Presentation (20%):** Students will be required to give a short oral presentation on a subject previously assigned at the beginning of the course. This ice-breaker presentation will be discussed with the course instructor in an obligatory tutorial prior to the session and is designed to present in synthesis the most important ideas or debates which surround the session in hand. Both content and form will be considered. Materials for the presentation (slides, videos or handouts) should be sent to the instructor via email the day

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before the scheduled presentation by 7:00 pm.

## EXPERIENTIAL LEARNING ACTIVITIES

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP). The following experiential learning activities are integrated in this course:

### Workshops:

- Design your tag: **TBC.**
- Make a stencil: **TBC**

### Field Studies:

- Lavapiés walking tour: **TBC.**
- Museo de Arte Público al Aire Libre or Caleido: **self-guided. Due date TBC**
- Gallery Swinton & Grant or Tabacalera: **TBC**

## REQUIRED READINGS

Reading assignments for this course will come from the required text(s) and/or the selected reading(s) listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

**Textbooks:** to be assigned by the professor.

**SELECTED READING(S):** The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format)

ABARCA, Javier. “From Street art to murals. What have we lost?” in *Street Art and Urban Creativity*, Vol 2, No 2, Lisbon, 2016, pp. 60.67.

--- “Curating street art” in *Street Art and Urban Creativity*, Vol 3, No 2, Lisbon, 2017, pp. 112-118.

--- “The history of graffiti on Madrid trains” in *Urbanario*, 2011: <https://urbanario.es/en/articulo/the-history-of-graffiti-on-trains-in-madrid/>

--- “What does graffiti have to do with hip-hop?” in *Urbanario*, 2010:

<https://urbanario.es/en/articulo/what-does-graffiti-have-to-do-with-hip-hop/>

BEAZLEY, Mitchell. *Street Art Activity book. Reclaim the streets from the comfort of home*, Mitchell Beazley, 2018.

BENGSTEN, Peter, “The myth of the ‘street artist’: a brief note on terminology” in *Street Art and Urban Creativity*, Vol 3, No 1, Lisbon, 2017, pp. 104-105.

- BIRD, Susan. “Aesthetics, Authority and the outlaw of Street” in *Public Space: The Journal of Law and Social Justice*, Vol 3, Art 3, 2009, pp 1-24.
- BLANCHÉ, Ulrich. “Street art and related terms- discussion and working definition” in *Street Art and Urban Creativity*, Vol 1, No 1, Lisbon, 2015, pp. 32-39.
- “Early Street Stencil Pioneers in the US 1969-85. Bojórquez, Fekner, Wojnarowicz and Vallauri” in *Street Art and Urban Creativity*, Vol 6, No 1, Lisbon, 2020, pp. 88-95.
- BONADIO, Enrico. “Graffiti, Street Art and Copyright”, in *Street Art and Urban Creativity*, Vol 4, No 1, Lisbon, 2018, pp. 75-80.
- “Does Preserving Street Art Destroy its “Authenticity?” in *NUART Journal*, Vol 1, No 2, 2019, pp. 36-40.
- “Street art, graffiti and the moral right of integrity: Can artists oppose the destruction of their works? in *NUART Journal*, Vol 1 No 1, 2018, pp. 17-22.
- BURNHAM, Adrian. “Reframing Detritus: Frank Allai’ Photography of Everyday Objects Discarded on the Streets” in *NUART Journal*, Vol 3, No 2, 2022, pp. 42-48.
- CARRASCO CASTRO, Isabel. “With, On and Against Street Signs. On Art Made out of Street Signs” in *Street Art and Urban Creativity*, Vol 4, No 1, Lisbon, 2018, pp. 82-92.
- “The Woolen Blitzkrieg. Yarn Bombing for a Cozy City” in *User Experience and Urban Creativity*, Vol 1, No 1, Lisbon, 2019, pp. 6-25.
- “Aroldo Marinai’s Frogmen project: a pioneer of street art in Florence” in *Street Art and Urban Creativity*, Lisbon, Vol 6, No 1, 2020, pp. 96-107.
- Carrasco, “We have a frogmen situation here” in *Frogmen. Primi belati di street art a Firenze*, Florence: Smith Editore, pp. 24-32.
- CASTLEMAN, Craig. *Getting Up. Subway Graffiti in New York*. Cambridge: Mit Press, 1984.
- *Getting Up Again: Forty Years Later*. Barcelona: Indague & Contorno Urbano, 2019.
- CLÉMENT, Guilles. *Manifesto of the Third Landscape*. Trans Europe Halles, 2004.
- COOPER, Martha. *Tag Down*, London: Thames & Hudson, 2008.
- CRESSWELL, Tim. “The Crucial ‘where’ of graffiti. A Geographical reaction in New York” in *Environment and Planning. Society and Space*, Vol 10, June 1992, pp. 329-344.
- DANYSZ, Magda. *Street Art. An Illustrated Anthology*. Barcelona: Promopress, 2019.
- DAVIES, Susie. “The Art of Getting Even: Exploring gender equality in the graffiti subculture” in *Street Art and User Experience*, Vol 1, No 2, Lisbon, 2019, pp. 34-49.
- DRAKOPOULOU, Konstantina. “Stencil Graffiti: A Low Technology Option for European and American Artists in the 1980s and the 90s” presented at the 21st International Conference of Philosophy Art and Technology, Pafos 21-27 July 2009.
- FERRELL, Jeff. “Crimes of Style. The Aesthetics of Authority” in *Crimes Of Style: Urban Graffiti and the Politics of Criminality*, Boston: Northeastern University Press, 1996, pp. 178-186.
- GALLO, Elena. “From post-graffiti to contemporary mural art: The evolution of conservation criteria” in *Street Art and Urban Creativity*, Vol 3, No 1, Lisbon, 2017, pp. 26-28.

- GANTER, Christoph. *Graffiti School. A student guide*. New York: Thames & Hudson, 2013.
- GARCÍA, Lisa. “Urban tags. Calligraphy and cacography” in *Lo Squaderno. Explorations in Space and Society*, No 54, 2019, pp. 17-45.
- GLÂVEANU, Petre. “Art and Social Change: The Role of Creativity and Wonder” in AWAD, Sarah H. and WAGONER, Brady (eds). *Street Art of Resistance*. London: Palgrave Macmillan, 2017, pp. 19-37.
- HAEDICKE, Susan C. *Contemporary Street Arts in Europe. Aesthetics and Politics*. London: Palgrave Macmillan, 2013.
- MACDOWALL, Lachlan. “Snitches, Glitches, and Untold Riches: Graffiti and Street Art on Instagram” in *NUART Journal*, Vol 2, No 2, 2020, pp. 117-127.
- MILLER, Marc. *98Bowery: 1969-89*. <https://98bowery.com>
- PETROSSIANTS, Andreas. “Before and After: The Liveable City” in *NUART Journal*, Vol 2, NO 1, 2019, pp. 22-31.
- RAGAZZOLI, Chole & HARMANSAH, Ömür & SALVADOR, Chiara & FROOD, Elizabeth (eds.), *Scribbling through History. Graffiti, Places and People from Antiquity to Modernity*. London: Bloomsbury, 2008.
- ROSS, Jeffrey Ian (ed). *Routledge Handbook of Graffiti and Street Art*. New York: Routledge, 2016.
- SCHACTER, Rafael. “The ugly truth: Street Art, Graffiti and the Creative City” in *Art & the Public Sphere*. Vol 3, No 2, 2014, pp. 161-176.
- “Street Art Is a Period. Period. Or the Emergence of Intermural Art” in *Hyperallergic.com*, 2016.
- “Street Art is a Period, PERIOD: Or, Classificatory Confusion and Intermural Art” in AVRAMIDIS, Konstantinos & TSILIMPOUNIDI, Myrto. *Graffiti and Street Art Reading, Writing and Representing the City*, London: Routledge, 2017, pp. 103-118.
- “From Dissident to Decorative: Why Street Art Sold Out and Gentrified our Cities” in *The Conversation*, November 9, 2015.
- TOLONEN, Jonna. “Paint like a Girl! Street Interventions Fighting Against Sexual Harassment in Greece and Spain” in *NUART Journal*, Vol 2, No 2, 2020, pp. 82-86.
- TUNALI, Tijen. “Street Art between business and resistance” in *Journal of Urban Cultural Studies*, Vol 7, No 2 & 3, 2020, pp. 187-198.
- VVAA, “Graffiti & Street Art: Queer Feminist Approaches” in *NUART Journal*, Vol 3, No 2, 2022, pp. 126-133.
- WILSON, James & KELLING, George. “Broken Windows”, in *The Atlantic Online*, 1982.

## RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content. The instructor will guide you on these readings.

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- ABARCA, Javier & Chambers, T. *Punk Graffiti Archives*: Madrid. Urbanario, 2018.
- AVRAMIDIS, Konstantinos & TSILIMPOUNIDI, Myrto. *Graffiti and Street Art Reading, Writing and Representing the City*, London: Routledge, 2017
- AWAD, Sarah H and WAGONER, Brady (eds). *Street Art of Resistance*. London: Palgrave Macmillan, 2017.
- BENGTSEN, Peter. *The Street Art World*. Lund: Almendros de Granada Press, 2014.
- BLANCHÉ, Ulrich. *A Stencil History of Street Art*. Heidelberg: Universitätsmuseum Heidelberg, 2021.
- *Banksy. Urban Art in a Material World*. Marburg: Tectum, 2016.
- BRASAÏ. *Graffiti*, Paris: Gallimard, 1964.
- CAPUTO, Andrea. *All City Writers: The Graffiti Diaspora*. Bagnolet: Kitchen93. 2009.
- COOPER, Martha & CHALFANT, Henry. *Subway Art*. London: Thames & Hudson, 2018.
- FRANCIS, Barney, *The Street Art Manual. A Step-by-Step Guide to Hacking the Streets*. London: Laurence king, 2020.
- HARTL, Patrick & HUNDERTMARK, Christian. *The Art of Writing Your Name. contemporary Urban Calligraphy and Beyond*. Mainaschaff: Publikat, 2017.
- MACDOWALL, Lachlan. *Instafame: Graffiti and Street Art in the Instagram Era*. Bristol: Intellect Books, 2019.
- MAILER, Norman & KURLANSKY, Mervyn & NARR, John. *The Faith of Graffiti*. Connecticut: Greenwood, 1974.
- SCHACTER, Rafael. *Ornament and Order. Graffiti, Street Art and the Parergon*. Burlintong: Ashgate, 2014.
- *The World Atlas of Street Art and Graffiti*, London: Aurum Press, 2017.
- STEWART, Jack. *Graffiti Kings. New York City Mass Transit Art of the 1970s*. New York: Harry N. Abrams, 2009.

## RECOMMENDED FILMS AND DOCUMENTARIES

LUHRMANN, GUIRGIS	<i>The Get Down</i> , 2016. (Netflix series)
CLAY	<i>A Brief History of Graffiti</i> , 2017
WILLIAMS, MEYER	<i>Mr Eternity: The Story of Arthur Stace</i>
BBC	<i>Watching my Name Go By</i> , 1976
LATHAN	<i>Beat Street</i> , 1984
AHEARN	<i>Wild Style</i> , 1982
SILVER, CHALFANT	<i>Style Wars</i> , 1983
KÄSTNER, PEDERSEN	<i>The Rise of Graffiti Writing. From New York to Europe</i> , 2017

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BANKSY

*Exit Through the Giftshop*, 2010

ROLLAND, GARCÍA MORA

*Aerosol*, 2004

## ADDITIONAL RESOURCES

In order to ensure you success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with UNH Policies regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus. During the first week of class, CEA academic staff and/or faculty will help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling. To access Moodle: Please log-in to your MyCEA account using your normal username and password. Click on the “While You’re Abroad Tab” and make sure you are under the “Academics” sub-menu. There you will see a link above your schedule that says “View Online Courses” select this link to be taken to your Moodle environment.
- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist you with understanding course topics. You are encouraged to explore these and other avenues of research including the databases available via the UNH online library.

Henri Chalfant archive

<https://www.henrychalfant.com/>

Urban Creativity (includes access to various academic journals in the field)

<http://www.urbancreativity.org/>

Madrid Street Art Project

<https://madridstreetartproject.com/category/msap/>

Urbanario (Javier Abarca)

<https://urbanario.es/en/>

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98Bowery:1969-89

<https://98bowery.com/>

Urban Nation. Museum for Urban Contemporary Art (Berlin)

<https://urban-nation.com/>

Museum of Graffiti (Miami)

<https://museumofgraffiti.com/>

Straat Museum (Amsterdam)

<https://straatmuseum.com/en/>

BSA (Brooklyn Street Art)

<https://www.brooklynstreetart.com/>

Urvanity

<https://www.urvanity-art.com/en/>

The Tag Conference

<http://thetagconference.com/>

Online academic journals:

The following academic journals can be accessed through the UNH library.

*Street Art & Urban Creativity*

*User Experience & Urban Creativity*

*Public Art Journal*

*Black Book. Drawing and Sketching*

*Nuart Journal*

*The Journal of Public Space*

*Lo Squaderno*

## COURSE CALENDAR

### *Street Art & Graffiti in Spain*

SESSION	TOPICS	ACTIVITY	READINGS	ASSIGNMENTS
1		<b>Introduction to the Course</b>	<b>Syllabus review</b>	
2	<p><b>Presentation of terms:</b></p> <p>Differences between street art, graffiti, public art and murals.</p>	<b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>• Blanché, “Street art and related terms- discussion and working definition”, pp. 32-39.</li> <li>• Bengtsen, “The myth of the ‘street artist’: a brief note on terminology”, pp. 104-105.</li> </ul>	
3	<p><b>Presentation of topics:</b></p> <p>Developing a critical eye- Interwoven of street creativity and social issues. The case of Lavapiés</p>	<p><b>FIELD STUDY 1:</b></p> <p style="text-align: center;">Walking tour around Lavapiés.</p> <p style="text-align: center;">Visit to the gallery Swinton &amp; Grant or and Tabacalera</p>	<ul style="list-style-type: none"> <li>• Schacter, “Street Art Is a Period. Period. Or the Emergence of Intermural Art” (website)</li> <li>• Schacter, “Graffiti and Street as Ornament”, pp. 141-157.</li> </ul>	Carry out previous research about Lavapiés.
4	<p><b>History of (historic) graffiti.</b> Spanish cases.</p>	<b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>• Ragazzoli, Harmansah, Salvador, Frood, <i>Scribbling through History. Graffiti, Places and People from Antiquity to Modernity</i> (introduction).</li> </ul>	Watch the documentary: Clay, <i>A Brief History of Graffiti</i>

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5	<b>Tagging in the USA: from children street culture to Taki 183.</b>	<b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>Cooper, <i>Tag Down</i>, pp. TBC</li> </ul>	Watch the documentary: BBC, <i>Watching my name go by</i>
6	<b>I was here:</b> Tagging as a calligraphy practice I	<b>WORKSHOP 1 (Part I):</b>  design your tag <b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>García, “Urban tags. Calligraphy and cacography”, pp. 17-45.</li> </ul>	Carry out previous research about the tradition calligraphy in the Western world
7	<b>Tagging as a calligraphy practice II</b>	<b>Images presentation &amp; WORKSHOP 1 (Part II):</b>  finish your tag	<ul style="list-style-type: none"> <li>Ganter, <i>Graffiti School</i>, pp. TBC</li> </ul>	Take pictures of 5 tags that are diverse in their design and location and present them in class.  Watch the documentary Silver & Chalfant, <i>Style Wars</i> .
8	<b>The birth of New York Graffiti and its Codes of Ethics</b>	<b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>Castleman, pp. TBC</li> </ul>	Explore Chalfant archive: <a href="https://www.henrychalfant.com/">https://www.henrychalfant.com/</a>
9	<b>Glorification and Stigmatization of Graffiti:</b>  Public policies, and the role of the police and the media.	<b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>Castlemann, pp. TBC</li> <li>Wilson &amp; Kelling, “Broken Windows” (online piece of news)</li> <li>Bird, “Aesthetics, Authority and the outlaw of Street” pp. 1-24.</li> <li>Creswell “The Crucial ‘where’ of graffiti. A Geographical</li> </ul>	

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			<p>reaction in New York” pp. 329-344.</p> <ul style="list-style-type: none"> <li>• Ferrell, “Crimes of Style. The Aesthetics of Authority”, pp. 178-186.</li> </ul>	
10	<p><b>Analysis of local scenes and the arrival of US graffiti to Europe.</b></p> <p>Punk Graffiti in Madrid. The Case of Muelle.</p> <p><b>Hip Hop Culture and the arrival of US Graffiti in Spain</b></p> <p>The interwoven of music, dance, literature and visual expressions</p>	Lecture & Discussion	<ul style="list-style-type: none"> <li>• Castleman, <i>Getting Up Again: Forty Years Later</i>, pp. 1-29.</li> <li>• Abarca, “What does graffiti have to do with hip-hop?” (website)</li> </ul>	Watch the documentary: Kästner, Pedersen, <i>The Rise of Graffiti Writing. From New York to Europe.</i>
11	<p><b>Graffiti as an exploratory game in:</b></p> <p>‘Third Landscape’ and the claim of public space.</p>	Lecture & Discussion	<ul style="list-style-type: none"> <li>• Clément, <i>Manifesto of the Third Landscape.</i></li> <li>• Abarca, “The history of graffiti on Madrid trains” (website)</li> <li>• Carrasco, “We have a frogmen situation here”, pp. 24-32.</li> </ul>	
12	<b>Mid Term Exam Preparation</b>			
13	<b>MIDTERM EXAM</b>			<b>Mid-Term Exam</b>
14			<ul style="list-style-type: none"> <li>• Miller, “Graffiti-Post-Graffiti” (website)</li> </ul>	

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	<b>US Post-Graffiti and European Pioneers of Street Art</b>	<b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>• Carrasco, “Aroldo Marinai’s Frogmen project: a pioneer of street art in Florence”, pp. 96-107.</li> </ul>	
15	<b>History of stencil and its use in street art.</b>  <b>Design your Stencil</b>	<b>WORKSHOP 2:</b> <b>Design and cut out your stencil</b>  <b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>• Blanché, “Early Street Stencil Pioneers in the US 1969-85”, pp. 88-95.</li> <li>• Drakopoulou, “Stencil Graffiti: A Low Technology Option for European and American Artists in the 1980s and the 90s” (conference)</li> </ul>	<b>Assignment on Public Art due</b>
16	<b>Key Street Artist in Spain</b>  ElTono, Borondo, Suso, Spy, Pellac, etc.	<b>Presentation</b>  <b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>• Haedicke, “Trespassing in Urban Places”, pp. 91-124.</li> <li>• Glâveanu, “Art and Social Change: The Role of Creativity and Wonder”, pp. 19-37.</li> </ul>	
17	<b>Street Art, Gender and Activism.</b>  Dos Jotas, Lady Pink, Aïda Gómez and Banksy, etc.	<b>Presentation</b>  <b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>• Tolonen, “Paint like a Girl! Street Interventions Fighting Against Sexual Harassment in Greece and Spain”, pp. 82-86.</li> <li>• VVAA, “Graffiti &amp; Street Art: Queer Feminist Approaches”. Pp. 126-133.</li> <li>• Davies, “The Art of Getting Even: Exploring gender equality in the graffiti subculture”, pp. 34-49.</li> </ul>	
18	<b>Street Art on unusual mediums or surfaces and on Social Media</b>	<b>Presentation</b>  <b>Lecture &amp; Discussion</b>	<ul style="list-style-type: none"> <li>• MacDowall, “Snitches, Glitches, and Untold Riches:</li> </ul>	

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	Vhils, Clet, Guerilla knitting and gardening, flacking, Francisco de Pájaro, etc.		<p>Graffiti and Street Art on Instagram”, pp. 117-127.</p> <ul style="list-style-type: none"> <li>• Carrasco, “With, On and Against Street Signs. On Art Made out of Street Signs”, pp. 82-92.</li> <li>• Carrasco, “The Woolen Blitzkrieg. Yarn Bombing for a Cozy City”, pp. 6-25</li> </ul>	
19	<p><b>Street Art, business and gentrification</b></p> <p>New Muralism and Smart Cities</p>	<p><b>Presentation</b></p> <p><b>Lecture &amp; Discussion</b></p>	<ul style="list-style-type: none"> <li>• Abarca, “From Street art to murals. What have we lost?”, pp. 60-67.</li> <li>• Petrossiants, “Before and After: The Liveable City”, pp. 22-31.</li> <li>• Tunali, “Street Art between business and resistance”, pp. 187-198.</li> <li>• Schacter, “The ugly truth: Street Art, Graffiti and the Creative City”, pp. 161-176.</li> <li>• Schacter, “From Dissident to Decorative: Why Street Art Sold Out and Gentrified our Cities” (website)</li> </ul>	
20	<p><b>Street art, preservation, museums, art fairs and copyrights</b></p> <p>Study of problematic cases: Banksy, El Rey de la Ruina, Guillermo Bueno, etc.</p>	<p><b>Presentation</b></p> <p><b>Lecture &amp; Discussion</b></p>	<ul style="list-style-type: none"> <li>• Abarca, “Curating street art”, pp. 112-118.</li> <li>• Bonadio, “Graffiti, Street Art and Copyright”, pp. 75-80.</li> <li>• Bonadio, “Does Preserving Street Art Destroy its “Authenticity?”, pp. 36-40.</li> <li>• Bonadio, “Street art, graffiti and the moral right of</li> </ul>	

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			<p>integrity: Can artists oppose the destruction of their works?, pp. 17-22.</p> <ul style="list-style-type: none"> <li>• Gayo, “From post-graffiti to contemporary mural art: The evolution of conservation criteria”, pp. 26-28.</li> </ul>	
21	Contextual Street Art	<p><b>Presentations</b></p> <p><b>Lecture &amp; Discussion</b></p>	<ul style="list-style-type: none"> <li>• Beazley, <i>Street Art Activity book. Reclaim the streets from the comfort of home.</i> pp. TBC</li> <li>• Burnham, “Reframing Detritus: Frank Allai? Photography of Everyday Objects Discarded on the Streets” pp. 42-48.</li> </ul>	Carry out a not-defacing and removable contextual intervention in public space, take pictures and present it to the class.
22	<b>Conclusions and Final Exam preparation</b>			
23	<b>FINAL EXAM</b>			

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## SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)