



**CAS AH368 GRAFFITI, STREET ART, AND INDEPENDENT INTERVENTIONS
IN PUBLIC SPACE IN MADRID (EN)
Boston University Study Abroad Madrid**

Instructor: M^a Isabel Carrasco, PhD

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Schedule: TBD

**Please note time changes due to required off-campus visits*

Office Hours: TBD

Office Location: Instituto Internacional, Miguel Angel 8, Madrid 28010 (4th floor)

Room: TBA

Hub Areas: Aesthetic Exploration, Global Citizenship & Intercultural Literacy,
Creativity/Innovation (toolkit)

Course credits: 4

This class meets for 3 contact hours per week for 14 weeks, plus additional time outside of class allotted for field trips and individual work. It is taught in English.

Course Bulletin:

Introduction to graffiti and street art through case studies in Madrid. Combines contextual and aesthetic analysis with hands-on activities. Focus on artistic interventions in public spaces through the lenses of activism, the right to the city, and public space management.

Course Description:

Street art is one of the most recent movements of art history and, undoubtedly, the most globalized; in fact, scholar Rafael Schacter refers to it as an art period in and of itself (2016). Street art as we know it today, beginning in the first decades of the 21st century, has been evolving in parallel with social media with which it maintains a strong link. Street art is rooted in three separate practices. Firstly, it is related to art in public space and particularly to the contextual—and very often activist—practices developed outside traditional exhibition spaces in the 1970s. Street art is also considered a descendant of graffiti writing, a diverse practice developed in different contexts and moments throughout history, with New York subway graffiti from the 1970s and 1980s being the most known and influential type. Finally, Schacter has also coined the term “Inter mural Art”

(2016) to refer to phenomena that are rooted in the tradition of graffiti and what the art market, the media, and municipal governments usually refer to as “urban art.” This umbrella term includes city murals, art festivals, or pieces developed for galleries within a legal framework. Cultural managers such as Madrid Street Art or Fundación Contorno Urbano in Barcelona, to mention only a couple of cases in Spain, are good representatives of these recent art practices.

In addition, graffiti and street art also interfere and overlap with other subjects and disciplines such as calligraphy, activism, publicity, and/or urban exploration, while at the same time generating debates on other topics such as gentrification, touristification, the right to the city, and art management and preservation. This course is designed to help students wear a new critical lens when considering public space. Normativity, control, and power are usually deployed in public space in the form of daily use (advertisements, street signage) and its very design (hostile urban design). Those aspects are frequently challenged by graffiti, street art, and other urban creative practices.

HUB Learning Outcomes

This course fulfills the following HUB units: *Aesthetic Exploration*, *Global Citizenship & Intercultural Literacy*, *Creativity/Innovation* (toolkit)

Aesthetic Exploration

1. Students will demonstrate knowledge and appreciation of a great variety of interventions in public space from the simplest tags to large murals. Students will acquire the context to be able to analyze each type of intervention (tags, graffiti, stickers, paste-ups, murals, etc.), their historical and social roots, as well as to understand the variety of roles they play in the city. For example, they will study tags as part of the history of calligraphy writing, graffiti pieces and their influence from and onto popular culture, graphic design and advertisements, billboards, and street art as a continuation of site-specific art in public space.
2. Students will demonstrate the technical vocabulary—sometimes formerly part of a sub-culture jargon and later adopted by academia—to describe, analyze and interpret the broad range of interventions in public space such as the concepts of “soft crash,” “toy,” “intermural,” “worm.” Students will need to effectively incorporate and apply these terms in order to discuss these visual street phenomena.
3. Some of the sessions will be held in the street, open-space museums, or specialized galleries and fairs where students will be able to appreciate the works *in situ*, contributing to a better understanding of their context and how they both affect and are affected by the art world. Furthermore, the learning-by-making experience — stencil and tag design, and intervention in public space—will contribute to the

student's appreciation of pieces found in the street or exhibition spaces expanding the comprehension of the visual product.

Global Citizenship and Intercultural Literacy

1. Students will be exposed to the management of art/visual artifacts from broad standpoints. From illegal interventions in the street, guerrilla exhibitions or self-managed spaces, to commercial galleries and international fairs that attempt to introduce graffiti and street art in official art circuits. These practices relate to many local circumstances (squatting culture, touristification, etc.) that students can compare and relate to their own cities.
2. Students will learn how to be critical with representations of graffiti and street art in the media and to compare how that affects people's perceptions of the phenomena (from stigmatization to a fashion) and how these expressions can transform the city itself very often benefiting city stakeholders such as private investment, real estate, or municipal government. Students will study the process of gentrification of the Bronx in the 1970s and will be able to compare to similar processes occurring in Madrid today.
3. Students will reflect upon the concept of public space and its administrative, legal and/or mental dimensions and how these vary from place to place across the USA-Europe; cities-urban areas. In additions, students will understand the relation of graffiti practice with the concept of public space and the right to the city and how graffiti helps unveiling city's social stratification and inequity. This may include awareness of how the stigmatized perception of both graffiti and of city periphery follow a similar logic that can be related to racism and *aporophobia* (hostility to people with lower income).

Creativity/Innovation (toolkit)

1. Students will be able to exercise their own artistic potential by participating in different workshops in which they will need to learn procedures and techniques by doing. Tag design will help them think of writing as a visual element to explore abstract designs in connection with identity. Stencil design and cut-out will help them think in layers and working in a manual way on fine motor skills. Finally, the group intervention in public space will require students to combine imagination, group brainstorming, critical thinking, and observation to develop an idea with humble and inexpensive materials, while proposing new interpretations about an element of urban furniture. Furthermore, students will need to keep a weekly journal where they will need to sketch ideas from class in visual form.
2. Graffiti and street art often overlap with activism due to their intentional (or, at times, unintentional) capacity to reach a broad audience, disrupt daily life, re-signify city elements, provoke thoughts about the management of public space, and contest/resist strategies in pacific and creative ways. Students will need to reflect upon the city of Madrid in order to design site-specific creative actions (workshop 3).
3. Students will keep a weekly course journal with written and sketched entries. The content for the journal will be threefold: a. neat class notes (written and sketched

information), b. practice during workshops, c. out-of-class personal notes and drawings. The journal will be submitted three times during the semester for assessment.

Course Materials and Courseware: All assigned course materials and audiovisuals are available on Blackboard, learn.bu.edu.

Students need to purchase a sketch notebook (approx. A5 size, landscape, blank pages, white paper, hard black covers, case/perfect or sewn binding—NO spiral or wire binding!) They can be found in Tiger shops (many around Madrid), Amazon or fine art shops for 5-10€

https://vpiera.com/es/talens-art-creation-sketch-bloc-negro-15x21cm-140g?gclid=CjwKCAjwm4ukBhAuEiwA0zQxk9iUIJom8NRy1XYGPNN-9Kp94Is7R6qDHfjCJq83UNjvBOwNJPgaPxoCAjkQAvD_BwE

Additional course objectives:

- Students will become familiar with the most important types of creative intervention and urban exploration and their differences: graffiti, street art, urban art, and related practices.
- Students will identify key practitioners and artworks of Spain.
- Students will be able to critically analyze those practices in today's cities and how they interweave with concepts such as 'brand city,' gentrification, the right to public space, and other social issues.
- Become familiar with the most well-known academic literature, theories, and practitioners from the field.
- Acquire basic skills to design a tag, a stencil, a contextual intervention, etc. to better understand creative processes.

Methodology:

This course requires a great deal of individual work: exploring, reading, observing, writing, drawing, etc. The lectures will give the student an intellectual framework to understand each type of intervention (origin, development, modalities, objectives) and provide them with the necessary tools to analyze these concepts individually. Lectures are intended to elaborate on the required readings, trips, and film screenings; participation is an essential part of the final grade. Most readings have an associated reading guide that students will need to prepare to be ready for class discussion.

Two important components of this course are the workshops and journal. Some sessions will be devoted to hands-on activities in order to learn creative processes by doing. Students are highly encouraged to come prepared to these classes with comfortable clothes, all the required materials, and ready to work. Students should keep a weekly journal in which to write and sketch key class ideas. The journal will be reviewed by the instructor three times throughout the semester.

In addition to the planned field trips, there are two sessions that will be used for additional visits depending on Madrid's cultural agenda for the semester. Examples of field trips that might be included in the program: urban art festivals (Pinta Malasaña, CALLE, etc.), Urvanity Art Fair, temporary exhibitions, street artists' studios, art galleries specialized in urban art, Fundación María Cristina Masaveu Peterson, or a self-managed social center.

Grading:

Class participation	15%
3 workshops	35%
Journal	10%
Midterm	20%
Final exam	20%

Class participation:

Students are expected to be punctual and to come prepared for class. Engagement dynamics will be measured through the quantity and quality of questions and meaningful contributions to the class.

Workshops:

1. The first consists of a set of calligraphic guided exercises aimed at designing a tag. You will use pencil, regular markers, and graffiti markers to enlarge the scale of your tag on a vertical surface. The first session will take place in the classroom and the second session will take place either in the classroom or in the outdoor garden of the Instituto Internacional (10%)
2. During the second workshop, you will design, cut out, and spray a single-layer stencil with the purpose of better understanding the characteristics and challenges of this medium. The first session will take place in the classroom and the second will take place in the garden of the Instituto (10%)
3. Finally, you will have to carry out group site-specific interventions in public space. It will have to be done with ephemeral, removable, and unharmed materials. In addition, you will take pictures to share with the class and explain the nature and purpose of your interventions in a short presentation. This session will take place in the street and presented in the classroom (15%)

For these workshops, the ability to follow the instructions as well as the level of engagement and elaboration of your result will be assessed for grade. Furthermore, in the case of the interventions,

you will need to properly explain your idea, its purpose, and the context chosen; therefore, both the result and the presentation will count for your grade.

Journal:

Students will keep a course journal with weekly entries about key class content (written and sketched information). Drawing abilities won't be evaluated. What will be assessed is the quantity and quality invested in these journal entries: order, neatness, intention, variety, precision, pertinence, evolution, and effort. The instructor will indicate the specific type of notebook required for the course (details above).

Class Etiquette, Attendance Policy, Community of Learning:

Students must come to class ready to actively participate. Students are required to attend all classes, workshops, field trips and museum visits, sites, exhibits, etc. **The final grade will be affected 3% per unexcused absence. Two late arrivals will count as an unexcused absence.** Absences are only excused for medical reasons, observance of religious holidays, or other justifications according to university policy ([Policy on Religious Observance](#)); personal travel does not constitute an excused absence.

BU Madrid policy states that the use of laptops and cell phones is completely prohibited during class unless you have an academic accommodation previously authorized. Compliance with this policy has a bearing on the participation grade.

Food and disrespectful comments are prohibited in class.

Accommodations for Students with Documented Disabilities. If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Office for Disability Services (ODS) at (617) 353-3658 to coordinate any reasonable accommodation requests.

Readings:

Students will be provided with a course reader prepared by the instructor. Access to additional readings or online sources will be required for certain class sessions; students must obtain a copy of these readings.

Reading Packet:

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

--- "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/>

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

--- "Early Street Stencil Pioneers in the US 1969-85. Bojórquez, Fekner, Wojnarowicz and Vallauri" in *SAUC- Street Art and Urban Creativity*, Vol 6, No 1, Lisbon, 2020, pp. 88-95.

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.

CAPUTO, Andrea. *All City Writers: The Graffiti Diaspora*. Bagnolet: Kitchen93. 2009.

CARRASCO CASTRO, Isabel. "Madrid Palimpsest. The City as an Experimental Art Laboratory" in *Public Art. Place, Context, Participation* (congress proceedings). Instituto de História da Arte/Santo Tirso Camara Municipal, 2015, pp. 125-136.

--- "With, On and Against Street Signs. On Art Made out of Street Signs" in *SAUC- Street Art and Urban Creativity*, Vol 4, No 1, Lisbon, 2018, pp. 82-92.

--- "The Woolen Blitzkrieg. Yarn Bombing for a Cozy City" in *UXUC- User Experience and Urban Creativity*, Vol 1, No 1, Lisbon, 2019, pp. 6-25

--- "We have a frogmen situation here" in *Frogmen. Primi belati di street art a Firenze*, Florence: Smith Editore, pp. 24-32.

--- "Making a Match Before Tinder. Popular Graffiti in Torrenueva" in *SAUC- Street Art and Urban Creativity*, Vol. 2, Nº 8, Lisbon, 2022, pp. 103-111.

CASTLEMAN, Craig. *Getting Up. Subway Graffiti in New York*. Cambridge: Mit Press, 1984.

CLÉMENT, Guilles. *Manifesto of the Third Landscape*. Trans Europe Halles, 2004.

COOPER, Martha. *Tag Down*, London: Thames & Hudson, 2008.

--- & CHALFANT, Henry. *Subway Art*. London: Thames & Hudson, 2018.

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.

GARCÍA, Lisa. "Urban tags. Calligraphy and cacography" in *Lo Squaderno. Explorations in Space and Society*, No 54, 2019, pp. 17-45.

LACY, Suzanne (Ed.). "Cultural Pilgrimages and Metaphoric Journeys", *Mapping the Terrain. New Genre Public Art*. Seattle: Bay Press 1995, pp. 19-49.

MACDOWALL, Lachlan. "Snitches, Glitches, and Untold Riches: Graffiti and Street Art on Instagram" in *NUART Journal*, Vol 2, No 2, 2020, pp. 117-127.

SCHACTER, Rafael. *Ornament and Order. Graffiti, Street Art and the Parergon*. Burlintong: Ashgate, 2014.

--- "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.

WILSON, James & KELLING, George. "Broken Windows", in *The Atlantic Online*, 1982.

Reference bibliography:

- ABARCA, Javier. "Curating street art" in *SAUC- Street Art and Urban Creativity*, Vol 3, No 2, Lisbon, 2017, pp. 112-118.
- "Curating street art" in *SAUC- 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/>
- & 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.
- BEAZLEY, Mitchell. *Street Art Activity book. Reclaim the streets from the comfort of home*, Mitchell Beazley, 2018.
- BENGTSEN, Peter. *The Street Art World*. Lund: Almendros de Granada Press, 2014.
- 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. *A Stencil History of Street Art*. Heidelberg: Universitätsmuseum Heidelberg, 2021.
- *Banksy. Urban Art in a Material World*. Marburg: Tectum, 2016.
- *A Stencil History of Street Art*. Heidelberg: Universitätsmuseum Heidelberg, 2021.
- *Banksy. Urban Art in a Material World*. Marburg: Tectum, 2016.
- BRASAI. *Graffiti*, Paris: Gallimard, 1964.
- BONADIO, Enrico. "Graffiti, Street Art and Copyright", in *SAUC- 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.
- BRASAI. *Graffiti*, Paris: Gallimard, 1964.
- CAPUTO, Andrea. *All City Writers: The Graffiti Diaspora*. Bagnolet: Kitchen93. 2009.
- CARRASCO CASTRO, Isabel. "Aroldo Marinai's Frogmen project: a pioneer of street art in Florence" in *SAUC- Street Art and Urban Creativity*, Lisbon, Vol 6, No 1, 2020, pp. 96-107.
- *May Graffiti in Torrenueva*, 2023.
- CASTLEMAN, Craig. *Getting Up Again: Forty Years Later*. Barcelona: Indague & Contorno Urbano, 2019.
- COOPER, Martha & CHALFANT, Henry. *Subway Art*. London: Thames & Hudson, 2018.
- 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.
- FRANCIS, Barney, *The Street Art Manual. A Step-by-Step Guide to Hacking the Streets*. London: Laurence king, 2020.

GALLO, Elena. "From post-graffiti to contemporary mural art: The evolution of conservation criteria" in *SAUC- 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.

GASTMAN, Roger (ed.) *Wall Writers. Graffiti in its Innocence*. Berkeley: Gyngko Press, 2015.

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.

HARTL, Patrick & HUNDERTMARK, Christian. *The Art of Writing Your Name. contemporary Urban Calligraphy and Beyond*. Mainaschaff: Publikat, 2017.

KIMVALL, Jacob. *The G-Word. Virtuosity and Violation, Negotiating and Transforming Graffiti*. Dokument Press: Sweeden, 2014.

LACY, Suzanne (Ed.). *Mapping the Terrain. New Genre Public Art*. Seattle: Bay Press 1995.

MACDOWALL, Lachlan. *Instafame: Graffiti and Street Art in the Instagram Era*. Bristol: Intellect Books, 2019.

MADNESS, Mark & GÓMEZ, Jaume. *Barcelona Showdown*. Barcelona: Blood & Madness, 2022.

MAILER, Norman & KURLANSKY, Mervyn & NARR, John. *The Faith of Graffiti*. Connecticut: Greenwood, 1974.

MILLER, Marc. 98Bowery: 1969-89. <https://98bowery.com>

POWERS, Stephen. *The Art of Getting Over. Graffiti at the Millennium*. New York: Saint Martins Press, 1999.

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. *Ornament and Order. Graffiti, Street Art and the Parergon*. Burlintong: Ashgate, 2014.

--- *The World Atlas of Street Art and Graffiti*, London: Aurum Press, 2017.

--- "From Dissident to Decorative: Why Street Art Sold Out and Gentrified our Cities" in *The Conversation*, November 9, 2015.

STEWART, Jack. *Graffiti Kings. New York City Mass Transit Art of the 1970s*. New York: Harry N. Abrams, 2009.

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.

RECOMMENDED FILMS AND DOCUMENTARIES

LUHRMANN, GUIRGIS	The Get Down, 2016. (Netflix series)
CLAY	A Brief History of Graffiti, 2017
JOHNSTON	Eternity, 1994.
BBC	Watching my Name Go By, 1976
LATHAN	Beat Street, 1984
AHEARN	Wild Style, 1982
SILVER, CHALFANT	Style Wars, 1983
KÄSTNER, PEDERSEN	The Rise of Graffiti Writing. From New York to Europe, 2017
BANKSY	Exit Through the Giftshop, 2010
ROLLAND, GARCÍA MORA	Aerosol, 2004
CERVERA	Mi firma en las paredes, 1990
BLANCHÉ	Stencil Stories, 2023
OKUDA SAN MIGUEL	Equilibri, 2018.

Academic Conduct:

It is each student’s responsibility to read the Boston University statement on plagiarism, which is available in the University’s Academic Conduct Code. Students are advised that the penalty for cheating on examinations or for plagiarism on a Boston University program may be “...expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the Dean.” You can view the entire Academic Conduct Code here: <http://www.bu.edu/academics/resources/academic-conduct-code/>

Calendar

Week	Session 1	Session 2	Readings
1	Introduction to the course and syllabus review.	Presentation of basic terms: street art, graffiti, public art, and murals.	Blanché, “Street art and related terms- discussion and working definition” (32-39) Bengtson, “The myth of the ‘street artist’: a brief note on terminology” (104-105)
2	Presentation of topics: Developing a critical eye—interwoven street creativity and social issues. The case of the <i>Lavapiés</i> neighborhood.	Study Tour: Walking tour around Lavapiés. Visit to the gallery Swinton & Grant and/or the Tabacalera	Schacter, “Graffiti and Street as Ornament”, pp. 141-157. Documentary: Clay, <i>A Brief History of Graffiti</i>
3	History of (historic) graffiti. Spanish cases. Turn in journal for review	Tagging in the USA: from juvenile street culture to Taki 183.	Rodríguez- San Pedro, <i>Guided visit to the Vitores in Salamanca</i> (activate translation to watch it): https://www.youtube.com/watch?v=-f-RYs4QkOY&t=71s Carrasco, “Making a Match Before Tinder: Popular Graffiti in Torrenueva (Ciudad Real)” (103-111) Cooper, <i>Tag Down</i> (7-9, 15, 41, 53, 71, 79)

4	Workshop: <i>I was here:</i> Tagging as a calligraphy practice I	Workshop: Tagging as a calligraphy practice II	García, "Urban tags. Calligraphy and cacography" (17-45)
5	The birth of New York graffiti and its codes of ethics	Glorification and stigmatization of graffiti: Public policies and the role of the police and the media.	Documentary Silver & Chalfant, <i>Style Wars</i> . Castleman (47-81) Wilson & Kelling, "Broken Windows" (online news) https://www.theatlantic.com/magazine/archive/1982/03/broken-windows/304465/
6	Analysis of local scenes and the arrival of US graffiti to Europe Punk Graffiti in Madrid. The Case of Muelle	Hip-hop culture and the arrival of US graffiti in Spain: Castleman	Cervera, <i>Mi firma en las paredes</i> : https://www.rtve.es/play/videos/cronicas-urbanas/cronicas-urbanas-firma-paredes/1067387/ Abarca, "What does graffiti have to do with hip-hop?": https://urbanario.es/en/articulo/what-does-graffiti-have-to-do-with-hip-hop/
7	Visit to a street art exhibition	Graffiti as a city exploratory game: situationism and third landscape	Clément, <i>Manifesto of the Third Landscape</i> . Abarca, "The history of graffiti on Madrid trains" (website) Carrasco, "We have a frogmen situation here" (24-32)
8	MIDTERM Turn in journal for review	US post-graffiti and European pioneers of street art	Miller, "Graffiti-Post-Graffiti" (website) Carrasco, "Aroldo Marinai's Frogmen project: a pioneer of street art in Florence" (96-107)
9	Workshop: From cave art to Banksy. The history of stencil and its use in street art	Workshop: Design, cut out, and spray your stencil	Blanché, "Early Street Stencil Pioneers in the US 1969-85" (88-95) Drakopoulou, "Stencil Graffiti: A Low Technology Option for European and American Artists in the 1980s and the 90s" (conference, 13 pages)
10	Study tour: Museum of Public Art/Caleido	Introduction to key street artists in Spain	Carrasco, "With, On and Against Street Signs. On Art Made out of Street Signs" (82-92) Lacy, "Cultural Pilgrimages and Metaphoric Journeys" (19-49)
11	Street Art and Activism. Turn in journal for review	New Muralism, gentrification, and Smart Cities	Abarca, "From Street art to murals. What have we lost?" (60-67) Abarca, "Curating street art" (112-118) MacDowall, "Snitches, Glitches, and Untold Riches: Graffiti and Street Art on Instagram" (117-127)
12	Street art, preservation, museums, art fairs, and copyrights	Workshop: Contextual Street Art	Bonadio, "Graffiti, Street Art and Copyright", pp. (75-80) Bonadio, "Does Preserving Street Art Destroy its 'Authenticity?'" (36-40) Burnham, "Reframing Detritus: Frank Allai' Photography of Everyday Objects Discarded on the Streets" (42-48)

13	Contextual interventions: Presentations	Contextual interventions: Presentations	Carrasco, "The Woolen Blitzkrieg. Yarn Bombing for a Cozy City" (6-25) & "Madrid Palimpsest. The City as an Experimental Art Laboratory" (125-136)
14	Visit to a street art festival or an art fair.	That it is— the end of street art	Abarca, "Curating street art" (112-118) Schacter, "Street Art Is a Period. Period. Or the Emergence of Intermural Art" (103-118)
15	FINAL EXAM Turn in journal for review		