



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

**Instructor:** M<sup>a</sup> Isabel Carrasco, PhD

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**Schedule:** Fall/Spring

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

**Office Hours:** Before or after class or upon appointment

**Office Location:** Instituto Internacional, Miguel Angel 8, Madrid 28010 (4<sup>th</sup> 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](https://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](https://vpiera.com/es/talens-art-creation-sketch-bloc-negro-15x21cm-140g?gclid=CjwKCAjwm4ukBhAuEiwA0zQxk9iUIJom8NRy1XYGPNN-9Kp94Is7R6qDHfjCJq83UNjvBOwNJPgaPxoCAjkQAvD_BwE)

It also highly recommended to purchase at least two Posca markers (PC3M) or similar type (acrylic base). One black and another color of your choice. Posca markers can be bought in any fine art shops in Madrid.

Recommended fine art shops in Madrid

- Jeco Arte Urbano, C/ Hortaleza, 82 (Chueca)
- Hartem, C/ Duque de Rivas, 5 (Tirso de Molina)
- Montana Shop, C/ Caballero de Gracia, 9 (Gran Vía)

#### **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	30%
Journal	15%
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 and third sessions 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. "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/>

--- "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.

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.

--- *The Street Art World*. Lund: Almendros de Granada Press, 2014.

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.

--- "About the origins of European Style Writing Graffiti in Punk Stencil" in Häuser, F. *Graffiti. Interdisziplinäre und kontemporäre Perspektiven*, Basel: Beltz Juventa, 2021, pp. 34-46.

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

--- *Getting Up Again: Forty Years Later*. Barcelona: Indague & Contorno Urbano, 2019.

CHASTANET, F. "What's to be Seen\_Scriptural Gestures" (pp. 231-234), *Pichação: Sao Paulo Signature*. XGpress, 2004.

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

FIGUEROA, F. Figueroa, "Madrid Flecheros", (pp. 132) in CAPUTO, A. *All City Writers. The Graffiti Diaspora*. 2009.

--- "Metro Madrid" (pp. 364-365) in CAPUTO, A. *All City Writers. The Graffiti Diaspora*, 2009.

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.

KAPI, "Perros Callejeros" (p. 133), in CAPUTO, A. *All City Writers. The Graffiti Diaspora*. 2009.

MACDOWALL, L. "Snitches, Glitches, and Untold Riches: Graffiti and Street Art on Instagram", *Nuart Journal*, vol 2 n. 2, 2020. pp. 117-127.

SCHACTER, Rafael. "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.

ZETA, "Rivalry Rising", (p. 132) in CAPUTO, A. *All City Writers. The Graffiti Diaspora*. 2009.

### Reference bibliography:

ABARCA, Javier. "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.

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.

BRASAI. *Graffiti*, Paris: Gallimard, 1964.

BONADIO, Enrico. *Protecting Art in the Street. A guide to copyright in street art & graffiti*. Sweden: Dokument Press, 2016.

--- "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.

--- "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.

--- *Frogmen. Primi belati di street art a Firenze*, Florence: Smith Editore, 2021.

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

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.

DÍAZ, Al., FELISBRET, Eric., FOX, Mariah. *A History of New York Graffiti*. Santa Fe: Irie Books, 2023.

FRANCIS, Barney, *The Street Art Manual. A Step-by-Step Guide to Hacking the Streets*. London: Laurence king, 2020.

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 *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.



GASTMAN, Roger., NEELON, Caleb. *The History of American Graffiti*. New York: Harper Design, 2010.

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, Ivor L., *Aerosol Kingdom. Subway Painters of New York City*. Mississippi: University Press of Mississippi, 2002.

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.

WAGONER, Brady (eds). *Street Art of Resistance*. London: Palgrave Macmillan, 2017, pp. 19-37.

#### RECOMMENDED FILMS AND DOCUMENTARIES

BBC	<i>Watching my Name Go By</i> , 1976
AHEARN, C.	<i>Wild Style</i> , 1982
SILVER, T. and CHALFANT, H.	<i>Style Wars</i> , 1983
LATHAN, S.	<i>Beat Street</i> , 1984
CERVERA, P.	<i>Mi firma en las paredes</i> , 1990
JOHNSTON, L.	<i>Eternity</i> , 1994.
ROLLAND, M. A.	<i>Aerosol</i> , 2004
BANKSY	<i>Exit Through the Giftshop</i> , 2010
GASTMAN, R.	<i>Wall Writers</i> , 2015
LUHRMANN, B. and GUIRGIS S. A.	<i>The Get Down</i> , 2016 (Netflix series)
CLAY, R.	<i>A Brief History of Graffiti</i> , 2017
KORNBLIT, Y. and AHEARN, C.	<i>The Rise of Graffiti Writing. From New York to Europe</i> , 2017
PROSERPIO, M.	<i>The Man who Stole Banksy</i> , 2017
OKUDA SAN MIGUEL	<i>Equilibri</i> , 2018
MILES, S.	<i>Martha: A Picture Story</i> , 2019
BLANCHÉ, U.	<i>Stencil Stories</i> , 2023
SANTI, V.	<i>Off -dentikit. A short film about Francesca Alinovi</i> , 2023

### 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.	Images analysis	Bengtson, “The myth of the ‘street artist’: a brief note on terminology” (104-105)
2	Presentation of basic terms: street art, graffiti, public art, and murals.	Developing a critical eye—interwoven street creativity and social issues. The case of the <i>Lavapiés</i> neighborhood. <b>Study Tour:</b> Walking tour	Blanché, “Street art and related terms- discussion and working definition” (32-39) Schacter, “Graffiti and Street as Ornament”, pp. 141-157. MacDowall, “Snitches, Glitches, and Untold Riches: Graffiti and Street Art on Instagram” (117-127)

3	Tagging in the USA: from children street culture to Taki 183.	<b>Workshop:</b> <i>I was here:</i> Tagging as a calligraphy practice I	Cooper, <i>Tag Down</i> , (various excerpts) Documentary: BBC, <i>Watching my name go by</i> . Documentary: Gastman, <i>Wall Writers</i> .
4	The birth of New York graffiti and its codes of ethics	<b>Workshop:</b> Tagging as a calligraphy practice II	García, "Urban tags. Calligraphy and cacography" (17-45) Chastanet, "What's to be seen_Scriptural Gestures", pp. 231-234.
5	Glorification and stigmatization of graffiti: Public policies and the role of the police and the media.	<b>Workshop:</b> From writing to image III	Documentary Silver & Chalfant, <i>Style Wars</i> . Documentary Gastman, <i>Wall Writers</i> . Castleman (2-51) Goldstein, "This Thing Has Gotten Completely out of Hand", pp. 95-98. Wilson & Kelling, "Broken Windows" (online news) <a href="https://www.theatlantic.com/magazine/archive/1982/03/broken-windows/304465/">https://www.theatlantic.com/magazine/archive/1982/03/broken-windows/304465/</a>
6	Punk Graffiti in Madrid. The Case of Muelle	Hip-hop culture and the arrival of US graffiti in Spain: Castleman.	Figueroa, "Madrid Flecheros", pp. 132 and "Metro Madrid" pp. 364-365. ZETA, "Rivalry Rising", p. 132. KAPI, "Perros Callejeros" p. 133. Abarca, "What does graffiti have to do with hip-hop?": <a href="https://urbanario.es/en/articulo/what-does-graffiti-have-to-do-with-hip-hop/">https://urbanario.es/en/articulo/what-does-graffiti-have-to-do-with-hip-hop/</a>
7	Catch-up session and midterm review	MIDTERM <b>Turn in journal for review</b>	Cervera, <i>Mi firma en las paredes</i> : <a href="https://www.rtve.es/play/videos/cronicas-urbanas/cronicas-urbanas-firma-paredes/1067387/">https://www.rtve.es/play/videos/cronicas-urbanas/cronicas-urbanas-firma-paredes/1067387/</a>
8	<b>Study tour:</b> Visit to Muelle and Montana Shop	Introduction and history of stencil.	Blanché, "Early Street Stencil Pioneers in the US 1969-85", pp. 88-95.
9	<b>Class discussion:</b> stencil and its use in street art	<b>Workshop:</b> Design and cut out your stencil I	Blanché, "About the origins of European Style Writing Graffiti in Punk Stencil", pp. 34-46.
10	<b>Workshop:</b> Spray your stencil II	Introduction to street art	Schacter, "Street Art Is a Period. Period. Or the Emergence of Intermural Art" (website) Bengtsen, "Street art, public art and the exploration of public space", pp.131-164.
11	Street Art, context and Activism. Spanish cases. <b>Turn in journal for review</b>	<b>Study tour:</b> Visit to Masaveu collection	Abarca, "Curating street art" (112-118) Bengtsen, "Street art and the established art world", pp. 65-128.

12	Street art, preservation, museums, art fairs, and copyrights	<b>Study Tour:</b> Museo de Arte Público/visit to a mural/urban art exhibition	Abarca, "From Street art to murals. What have we lost?" (60-67) Bengtsen, "The death of street art?", pp. 167-173 Bengtsen, "Site Specificity and Street Art", pp. 250-253.
13	<b>Workshop:</b> Contextual interventions: <i>Presentations</i>	Catch-up session and final exam review	Schacter, "The Ugly Truth About Street Art, Graffiti, and the Creative City", pp. 161-176. Schacter, "Street Art Is a Period. Period. Or the Emergence of Intermural Art" (103-118)
14	<b>FINAL EXAM</b> <i>Turn in journal for review</i>		