Local Street Art and Graffiti

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Final Research Project

LOCAL STREET ART AND GRAFFITI CURRICULAR DESIGN

by

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Abstract

The Masters Research Project examines how local street art and graffiti might be integrated in a curricular design. The research takes place in Bogota, Colombia. This city has become renowned for its street art and graffiti scene that has even been compared to other street art meccas such as London, Amsterdam, Paris, and New York. The primary goal aimed to create an effective way to include this non-conventional art style into the Visual Art curriculum of a Fifth Grade class at the Colegio Anglo Colombiano. The research searched to develop street art and graffiti techniques such as stencil making, free-hand graffiti or painting, and tagging. The main themes covered are place, street art and graffiti, and curricular design. This Project led students to create a street art technique of their own creation inspired through the study of renowned local street artists CRISP, DAST, and other artists that are evidenced on The Bogota Graffiti Tour. The research takes you on a voyage through Bogota’s history and it’s modern tendency to be a canvas for street art and graffiti.

*Keywords:* Curriculum design, graffiti, street art, local.
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Chapter One: Introduction to the Study

Street art and graffiti is becoming more appreciated. There are contexts where they are being appreciated such as Museums, art and art education faculties, and art classrooms around the world. The Masters Research Project is a great opportunity for the researcher to explore local street art and graffiti. This study also serves as a stage for interaction with different kinds of people who are specialists in the area of graffiti and street art, and who serve as a bridge between the actual art and the classroom via curricular design.

Above all, the personal goal of the study is to fulfill the need to provide other art educators the chance to use street art and graffiti as a vital part of their art lessons. This study may close a space towards a “philosophical stance towards the world, an attitude of enquiry” (McNiff and Whitehead, 2009, p. 7). The research project will also enable, “people to question and improve taken-for-granted ways of thinking and acting” (p. 9). Street art and graffiti are sometimes underestimated in the study of art in the academic world. This research will present and open a new perspective perhaps destroying existing paradigms around street art and graffiti.

Reason for Research

A mistake a researcher could make is to “frequently make a sharp separation between their research and the rest of their lives” (Maxwell, 2012, p. 24). It is difficult to separate the context of an investigation and the persona. Humans can tend to be affected by their context and vice-versa. A researcher must be drawn to their interests and passions. This Masters Research Project was inspired, in part, by the collection of local street art and graffiti that the researcher has encountered for many years.
Background to the Study

In Bogotá, there has been a great development of different street artists and street art and graffiti is increasingly visible in the city over the last ten years. This has inspired inquiries and interest of art educators and students regarding the artistic world that surrounds them in their everyday life. There is a need for modern artistic manifestations in established curriculums available in schools.

Maxwell (2012), is relied upon strongly in the research’s design. Maxwell (2012) states that there is “no cookbook for qualitative methods” (p. 87). With this being stated, it is important to remember that the method of research is completely aligned with the topic. Maxwell (2012), also states “decisions about research methods depend on the issues you are studying and the specific context of your research, as well as on other components of your design” (p. 87), thus Bogotá is the setting for the study. It is intended that the research process will include the following process. To begin, references on street art, graffiti, and curricular design will be gathered. Following the references will be a collection of data, which will include interviews, photographic evidence, and curricular design models. There will be a variety of sources of information including observation, study, and analysis of prior curriculum designs in the area of arts as well as other data collected.

The Colombian/ Bogota Setting

The research project takes place in Bogota, Colombia. In order to understand this context better it is essential to know a basic background of the place. In Colombia, there are very strict socio-economic classes, which are defined by where people live, what they do for a living, their social circles and where they study. The student population at the Anglo consists of the children from higher social classes in Colombia. This includes government officials, multi-national companies and successful businessmen and women. It is an institution that has been
characterized for its prestigious nature in terms of the individuals that attend the school and the level of the education they receive.

Bogotá is the capital of Colombia and it is located in the heart of the Andes Mountains. It is a city made up of almost eight million inhabitants and was founded in 1538, by Gonzálo Jiménez de Quesada.

The population of Bogota has a great stratification of inhabitants. The vast differences that exist among the social classes are several. One element that directly affects the teaching context is that students in the school have had the opportunity to travel to the best museums there are and engage with other cultures all around the globe. This is a great starting point in terms of art education. Class discussions in the Anglo Colombiano about the masterpieces that all art connoisseurs should know about are rich but when it comes to their local identity there is a gap. For most high-ended Colombians there is a lack of identity as to how they feel as Colombians and more so as Bogotános (Bogotanians). Because after all, that is the great common denominator of all people whom live in Bogotá. The student population knows more about cities like New York, Paris, and even El Cairo, than about their own city. Ball and Lai (2006) state, “just because something is ‘local’ (in the sense of being physically proximate) does not necessarily mean that will always be particularly familiar or meaningful” (p. 268). In the Anglo Colombiano setting and as in most probably many other schools around the world, “students are likely to find products of mass media, mass pop culture, and the Internet more familiar than whatever happens to be going on in their backyard” (Ball and Lai, 2006, p. 268). The big risk is delivering the inspiration and cultural knowledge to inspire students to want to learn more about the current art tendencies such as street art and graffiti in their city, Bogota.
The Colegio Anglo Colombiano

The school where the research takes place is called The Colegio Anglo Colombiano. The school is located in the northern part of Bogotá, Colombia. It is a private co-ed and a non-denominational institution, which bases its education and education fundamentals on the IB (International Baccalaureate) and the British National Curriculum that was established in 1956 with the help of the British Embassy and British Council. There are approximately 1,670 students in the four areas: Preschool, Elementary School (Primary), Middle School and Upper School (Bach). Because the school is a British school the sections are named modeling British education. There is a teaching staff of approximately 150 professionals, which are of different cultural backgrounds including British, Irish, Scottish, Guianese, South African, Kiwi (New Zealand), United States, Canada, and Colombian.

Research Goals

The research project has established a number of goals that are geared toward a better understanding and the improvement of student understanding of street art, graffiti and art curricular design. Another goal is to help students gain greater consciousness of Bogotá as their city and as an important context where art is developing. This becomes an important aspect in terms of how to perceive unconventional settings for art.

Research Questions

The research questions for this project are designed to address the issues that surround the main research questions. They have to do with many concepts such as: street art, graffiti, place (Bogotá), and art curricular design and its effectiveness in the application.
General Research Questions

• How can one carry out an effective curricular design that addresses street art and graffiti?
  • How can the theme of place fit into curricular design?
  • How might students benefit from such curriculum?

Specific Research Questions

What are the key elements needed to develop an effective art curriculum using street art and graffiti?

Will Bogotá as the setting influence the course of the curricular design? In which specific ways will this influence the curricular design?

How can an art curricular design be carried out having in mind the direct context where the art is developed?

Methods of Data Collection

During the research study, there will be a variety of sources of information including observation, study of street art and graffiti, analysis of street art and graffiti, and documentation of prior curriculum designs in the area of the arts. Exploring different curricular designs will more precisely define the elements that need to be included in a street art and graffiti curriculum. An essential element was the interviews with renowned Bogota street artists and specialists on the topic of both curricular design and street art.
Methods of Analysis

The development of the analysis of the obtained data will be complex. There will be a number of things that will need to be established beginning with the organization of the collected images of Bogotá street art and graffiti. The photographs will be categorized according to the artist’s name and the subject of the artwork. Included with photographs and the date taken, will be location. These images will be included in the unit plan. The interviews will have to be transcribed and included as appendices in the final research paper as a reference tool. The specialists who will be interviewed will provide ideas and content as to how to best implement street art and graffiti curriculum.

Significance of the Study

In terms of the importance of the research, it is key to understand two main concepts: one, the importance that street art and graffiti has gained in the area of art and two, how this new form of art may have a place and can be included in art education, especially in the primary school. The research will provide the area of art education a model for curricular design of street art and graffiti that can be applied to all contexts.

Limitations of the Study

It is key to point out that the research does face some limitations. It is a curricular design based on Bogotá, which is the context for which it was thought out. It may be challenging for readers to understand the research without knowledge of Bogota. This may be difficult for some art educators because they must think outside of their direct context and the socio-cultural aspects of the city and country. However, art educators can use it as a model in their classroom that may be influenced by street art and graffiti in their setting.
Conclusion

In conclusion, this research will serve as a beneficial tool for art educators to better understand the artistic manifestations that can be evidenced in their setting and how to use them in their art classrooms. This will be backed up by a strong bibliographical support, which will serve as reference for the research not only in street art and graffiti but also in art curricular design.

Definition of Terms

Street Art: According to Lewisohn (2008), “street art is a sub-genre of graffiti writing and owes much to its predecessor” (p.15). However, street artists and graffiti writers are strictly one form of artist and not the other. “Street art is more about interacting with the audience on the street and the people, the masses” (Lewisohn, 2008, p. 15).

Graffiti: The term graffiti “originally referred to those marks found on ancient Roman architecture” (Manco, 2002, p. 9). The word is derived from the collision of the Italian word for scratch (sgraffio) and the Greek word to write (graphein). This art form covers as Manco (2002) states, a broad spectrum of styles “from tags to political graffiti, and all methods from spray-cans, paint-brushes and marker-pens to stickers and stencils” (p. 9).

Graffiti writing or tagging: Area separate of graffiti that refers to a “movement closely associated with hip hop culture /though it pre-dates it), whose central concern in the ‘tag’ or signature of the author” (Lewisohn, 2008, p. 15).

Stencil Graffiti: Stencil Graffiti or stencil art dates back to cave paintings. However, the use of stencils as an art form emerged from an association with the Latin countries of Southern Europe
and South America. “A stencil is essentially a template which can be painted through with a paint-brush or spray-paint”, (Manco, 2002, p. 7). Stenciling has been used as an interior decorating technique, a graphic way used for serial printing and signing, and as a form of propaganda and protest. With this in mind, it is essential to understand according to Manco (2002) that for stencil artists, location and placement are crucial “to be able to communicate symbolically, politically, and artistically to an audience” (p. 11). Stencilists have appropriated a main idea from Dada and Pop art by taking their stencils “out of the gallery and into the world, where the art plays with its surroundings” (p. 19). Some popular stencilists include Blek, Nèmo and Jérôme Mesnager, Miss-Tic, Nylon, Gerardo Yepiz, Shepard Fairey (OBEY), and Bansky.

**Bomb (ing):** The act of repeating a certain action in terms of graffiti or street art (‘sticker bombing’).
Chapter Two: Literature Review

There is an increasing demand to include modern artistic techniques in an academic setting, more precisely the Primary Art Classroom. Graffiti and street art are interesting to young art students; challenging a traditional view of art. This research project intends to define a methodology to integrate local street art and graffiti into a student and teacher-friendly curricular design.

History of Street Art and Graffiti

Over the past ten years, Bogota has become an important setting for street art graffiti. The area in Bogota where this art style begun is called La Candelaria. This neighborhood is in the old downtown district where Bogota was founded. The streets in this area are filed with colorful expressions. Some of the expressions though are vandalism created by soccer hooligans. The legality of street art and graffiti is one that has been acquired over the years. The inhabitants of certain areas of Bogota see no problem in these artistic expressions and many times tell police to leave the street or graffiti artists alone.

Background

The researcher comes from a multicultural background. Born to an Irish-Catholic American mother and Colombian father, she has constantly found herself at a crossroads of traditions, heritage, and culture. This can be compared to what occurs with the art she has interacted with. Growing up for most of her life in Bogotá, a modern cradle for street art and graffiti, the researcher has been inspired by the strokes of spray paint and tagging all around the city that are part of her daily life. Additionally, she has also had the chance to travel to important street art and graffiti landmarks such as New York and Miami.

The researcher is currently working in the Colegio Anglo Colombiano, which is a setting that provides a multi-cultural approach to education and the world. Various types of art inspire
the curriculum at this school: from pre-Colombian and Indigenous art, to Afro-Colombian and Colonial art. Bogotá has a variety of cultural richness that allows for a wide range of artistic styles, tendencies, and varieties. Similarly, the same can be said for the differences in Graffiti and Street art. It is important to point out that Bogotá is a city where it is legal to create street art and graffiti in certain spaces. There are no laws against this artistic form of expression and no legal action can be taken against street artists other than the police calling their attention for using specific buildings or locations.

In terms of modern approaches to artistic styles such as graffiti and street art, the curriculum at the Anglo Colombiano lacked a structured approach to the teaching of the concepts and techniques of the city’s most important street and graffiti artists. The researcher viewed this situation as an opportunity to increase the students’ appreciation of their environment and Bogotá’s most evident artistic expressions: street art and graffiti.

**Conceptual Framework**

The researcher explored different art curriculums that use non-traditional art forms. Through this exploration, she identified a void that prompted this research. The studied curriculums did not include graffiti and street art. Teaching techniques found in street art such as tagging, stencil making, and free-hand painting would provide a venue for students to understand the art surrounds them everyday. A strong emphasis on the local street art and graffiti may enhance the learning experience through sharing interviews with important street artists and an expert in the topic.

The Colegio Anglo Colombiano’s head of the Art Department, PYP Coordinator, and the Head of the Primary (Elementary) School expressed an interest in the study because it was
strongly based on the surroundings of students. The theme of place is a vehicle that will make evident the techniques learned through the curricular design of street art and graffiti.
Figure 2-A. Conceptual Framework

**GOALS**

- Improve student knowledge of their city (Bogotá).
- Enrich the art curriculum through the inclusion of the study of street art and graffiti.
- Promote an understanding for street art and graffiti as a valid form of artistic expression.

**CONCEPTUAL FRAMEWORK**

- The study of non-traditional art forms.
- The city as a setting for artistic expression.
- The study of street art and graffiti: similarities and differences.
- Materials used in street art and graffiti.
- Curriculum design including street art and graffiti.

**SPECIFIC RESEARCH QUESTIONS**

- What are the key elements needed to develop an effective art curriculum using street art and graffiti?
- Will Bogotá as the setting influence the course of the curricular design? In which specific ways?
- How can an art curricular design be carried out having in mind the direct context where the art is developed?

**METHODS**

- Interviews with renowned street artists and graffiti artists based in Bogotá.
- Interviews with specialists in street art and graffiti.
- Collection of documentation on street art and graffiti.
- Observation and documentation of street art and graffiti found in Bogotá.
- Investigation of the similarities and differences of street art and graffiti.
- Applying art curriculum design including the theme of place.

**VALIDITY**

- Comparison with other curricular designs including street art and graffiti.
- Integration of theory, collected information from interviews, and visual annexes of Bogotá street art and graffiti.
Review of the Literature

The researcher will attempt to fulfill the need to provide other art educators with the chance to use street art and graffiti as a vital part of their art lessons and curriculum. Through the teaching of street art techniques; students will construct a “philosophical stance towards the world, an attitude of enquiry” (McNiff and Whitehead, 2009, p. 7). The research project will also enable, as established by McNiff and Whitehead (2009), “people to question and improve taken-for-granted ways of thinking and acting” (p. 9). Street art and graffiti can be underestimated and understated in the study of art in the academic world. This research proposes a new perspective that aspires to shift existing paradigms around street art and graffiti.

**Place as a theme**

In Bogotá, there has been immense development of different street artists. Street art and graffiti are more visible in the city. This has inspired inquiries and interest by art educators and students regarding the artistic world that surrounds them in their everyday life. The result is a need for modern artistic manifestations availability in established art curriculums.

Relph (1976), described places as “fusions of human and natural order and are the significant centers of our immediate experiences of the world” (p. 141). The setting that we interact with speaks to us through visual stimuli. According to Moore (2004) “the fundamental premise of visual culture as an approach to art education is that ours is a peculiarly visual culture: it is the visual culture” (p.16). Educators have a role to play in both visual culture and motivation in the classroom. This motivation is what Wong (2007) refers to as “the ideal relationship between person and world” (p.204). When this occurs, there is greater “student interaction with the environment and given meaning to what emerges” (Wong, 2007,p. 204). The world is visual culture. Therefore to make that ideal relationship work, visual culture should be included in the curriculum perhaps in the form of graffiti and street art in the case of Bogota. Art educators
should aim to provide the proper aesthetic learning situations and use the artistic elements that surround their students. Through this exercise the art educator assures that these aesthetic experiences will be, as stated by Wong (2007) “intentional and reflective throughout the whole experience” (p. 204).

Visual culture is highly concentrated in student’s setting and it seeks to define a sense of proximity to each individual within a society and culture. Ball and Lai (2006) state that “just because something is “local” (in the sense of being physically proximate) does not necessarily mean that will always be particularly familiar or meaningful” (p. 268). The art educator plays a role that aims to facilitate the connections students may have and ones they may make along the road to understanding and appropriating concepts.

In the real world, “students are likely to find products of mass media, mass pop culture, and the Internet more familiar than whatever happens to be going on in their backyard” (Ball and Lai, 2006, p. 268). Art educators must transmit the inspiration and cultural knowledge to inspire students to want to learn more about their past, their present, and the symbols that characterize them as a part of a particular group, culture, or society. The art educator “effectively provides art content with a backdrop of familiar and reachable material” (Villeneuve and Sheppard, 2009, p. 12). Educators serve as “an enterprise that encompasses teaching and learning to make and understand art, as well as finding out about the world and ourselves through art” (Feldman, 1996, p. 2).

Powell (2008) states that in the art classroom there are discourses, which are “used in order to discuss the interaction between colonized and colonizer discourses” (p. 15). Discourses, as suggested by Powell, are more evident when studying the students’ heritage. Villeneuve and Sheppard (2009) state that “in each community, there are resources, whether obvious or hidden, available for inquisitive art students and their teachers” (p. 12). After all, “aesthetic education
may also concern itself with interest in natural and humanly constructed environments and in objects and activities of everyday life, not to mention the art of living itself” (Smith, 2005, p. 1).

Each student is a micro-cosmos constructed by a number of elements, but above all, each one of them possesses cultural and historical backgrounds that cannot be ignored. These are the fundamental starting points in an art classrooms the student’s previous knowledge and of their key experiences in life.

Innovative approaches in the art classroom using themes exist in current curriculums. Themes facilitate the manner in which the art educator conveys the content within an academic curriculum. Through themes art educators can facilitate elements that should be taught. Thematic forms of teaching allow a wider pedagogy of art teaching because they are connected to students’ every day life, context, or themselves. Curriculums that include thematic planning provide “relevance to the population of students and can become vehicles for the use of multiple instructional strategies” (Simpson, 1998, p. 307), which is of great importance to students learning.

Through the theme of place, students may understand their city as an essential setting of street art and graffiti. The process of making evident the presence of this art form should enable students to become more familiarized with their city and draw more attention to their surroundings.

The theme of place intends to connect the student population in the fifth grade to their city of Bogotá, which has recently become an important setting for street art. The intention is for students to feel a more intense connection to Bogotá and its artistic representations that can be found almost anywhere. A record of street art and graffiti will be developed through photographs. This process will consist of an introduction to photography, its elements and composition. Fieldwork throughout Bogotá will be conducted to provide evidence of street art and graffiti art.
Feldman (1996) states that, “art education is an enterprise that encompasses teaching and learning to make and understand art, as well as finding out about the world and ourselves through art” (p.2). Art, in this case photography, is being used to capture their surrounding and the people who inhabit those surroundings. In terms of the theme of place, Gradle (2007) explains, “more than earthlings, we are placelings, and our very perceptual apparatus, our sensing body, reflects the kinds of places we inhabit” (p. 392). This is linked to the environment because it provides elements all humans have: basic needs, economy, resources and, daily routines for example. When people live on a piece of land and do not understand its nature or how it works they are ignoring a big part of themselves and going against a “culture of sustainability” (Inwood, 2012, p. 38) thus ignoring the fact that all should be “living more lightly on our planet” (Inwood, 2012, p. 38) because it provides us with a richness beyond palpable elements. Gradle (2007) states in her discussion of place that this concept is “deeply rooted in the perceptual, phenomenological world: the felt, embodied meanings of emplacement that provide truth or veracity that one belongs, dwells, strives, or does not-sensually or spiritually-in ways that both solidify identity and embody memories” (p. 396). The place people live in stirs emotions, feelings, and moves their core. It is the prior knowledge that a community or group of people share.

The background that shapes, touches, and defines humans is directly linked to the spaces and places where people inhabit and coexist in with others. According to Gradle, (2007) place is presented as “a concept with multiple meaning, rich with personal, socio-cultural, historical, and political complexities” (p. 392). In other words, place involves many characteristics. When trying to define what a place is, it is “difficult precisely because it houses a variety of meanings” (Gradle, 2007, p. 393) and that meaning has a very intimate touch which is constructed by each person’s connections, experiences, and of course places. All of these elements interplay in a set of unique characteristics and attitudes that help utilize ways to define places and spaces.
Street Art and Graffiti

Street art is a field that has gained immense importance over the past twenty years. It is a bridge that creates identity. It has been said that “street-art (or if you prefer, graffiti), in its various forms and manifold designs, is one of the most ubiquitous sources of visual culture in the contemporary urban metropolis” (Schacter, 2008, p. 36). It is an artistic movement, which helps define a specific social group. Feldman (1996) believes “society needs to know how art has shaped its past, how it sees the present, and what it expects to see in the future” (p. 6). Street art allows establishes a link between art and identity. Street art is “one of those forces: it is a bridge between individuals and the communities in which they have their being” (Feldman, 1996, p. 6).

“Early humans were drawn to express themselves by drawing on cave walls, producing the first evidence of guerrilla art” (Smith, 2007, p. 11). Evidence of this has been found surrounding this since the early cave men and their drawings, to Pompeii. The Middle Ages was a time period when art became more visual, but it wasn’t until the Renaissance which marked the “high point of beautification and embellishment to public places” (Anderson, Borghini, Sherry, Jr; Visconti, 2010, p. 513). Humans have always had the need to aesthetically alter their place and surroundings. Street art and graffiti are a modern conception of these ancient traditions. The difference between the past and current street art and graffiti is that this artistic expression can be practiced by a variety of people. It is an art practice that “instead of delighting merely the refined sensibilities of an elite few, has the power to engage, effortlessly and aesthetically, the masses through its manifest creativity, skill, originality, depth of meaning, and beauty” (Alden, 2010, p. 243).

There are several techniques of markings used in street art. Borghini et al. (2010) defines these as (i) tags, these are the first representations that were born in the 1970’s in New York. This technique consists of repeating a given nickname or any other chosen word; (ii) Stylized writing,
is a practice that is similar to the exercise of calligraphy or more commonly known as graffiti; (iii) sticking, is when the artist makes stickers of an original design, written message, or visual image with the intent to spread a message; (iv) stencil, imitates the message of advertisement and marketing by making a replica of the same form in many spaces; (v) poetic assault, refers to the use of catchy phrases or poems and posting them in boring spaces; (vi) urban design, is the beautification of what architecturally already exists in the urban setting. All of these styles have something in common that they are created with a temporary existence. Street art and graffiti is a “critical reflection about the meaning and use of public space, which include both primarily pictorial (e.g. painted, posted, stenciled, or stickered images) and primarily literate (e.g. poetry and slogans) representations” (Anderson et al., 2010, p. 514). Street art gives evidence of social stances, political perceptions, elements in which the artists agree or disagree with, or it is used to mark their territory, to be noticed, to be exposed, to matter.

However, street art according to Alden (2010) “does not exist in a designated art space a place like a museum or gallery reserved for art” (p. 246). For this reason this form of art is perceived by some as vandalism, where the acknowledgement of this art form would lead to a “moral dilemma, a notion that what they were undertaking is image destruction, rather than simply the refacement of defacement or the cleansing of dirt” (Schacter, 2008, p. 45). But as with all art forms, it is very subjective to personal interest, background, context, and even moral standards.

In light of the negative perception of street art and graffiti, there must be a way of making the connection of this art form more effective, which is by “bringing together scholars in the disciplines and specialists in art education aimed to demonstrate the possibility of relating theory to practice” (Smith, 2005, p. 23), making aesthetic experiences meaningful. This research provides a collaborative work between an art educator, street art, and graffiti specialists, and
artists. It is essential to always “create experiences in which students can feel fully alive, more fully human” (Wong, 2007, p. 217) and these can be achieved using an element that is present in their everyday lives.

Formalists, as established by Alden (2010), thought “art should lift us out of the everyday” (p.249). Art should “disengage us from our practical concerns and lift us to a higher place of disinterested contemplation-contemplation of art itself, apart from the quotidian concerns of everyday life” (p. 249). Street art and graffiti allow this. This non-conventional art form creates a different world, a sub-culture within the lives of urban inhabitants and presents all inhabitants with the possibility of awe and reflection.

Art Curricular Design

The etymology of the word curriculum defines it as “a particular course to be run, given a desired endpoint” (Wiggins & McTighe, 1998, p. 4). Education has changed in a number of ways over the past years. Art education is an area that has had to move along with the changing times and education trends. “The contemporary era of art education is affected by momentous social and ideological changes that strike at our conceptualizations of art, of teaching and learning, and of curriculum development” (Neperud, 1995, p. 1). A curriculum serves as stated by Wiggins & McTighe (1998) “a specific blueprint for learning that is derived from content and performance standards” (p. 4). Curriculum is a map of the journey, a journey of teaching and learning that enables enduring understandings.

Established standards within a curriculum are key to understand that these vary depending on the schools’ pedagogical approach and the curricular model that is enforced. Some of these are the International Baccalaureate, British National Curriculum, European National Curriculum, to mention a few. The curriculum also depends on the country and their educational laws, which are established by governmental agencies. In the case of the United States these are defined by each
State. A curriculum is “a specific plan with identified lessons in an appropriate form and sequence for directing teaching” (p. 4).

The purpose of art, as with any other subject areas, is to convey to students that “the work teachers design should demonstrate to students that there is always a need to make sense of content knowledge through inquiries and applications-to get beyond dutiful assimilation to active reflection, testing, and meaning making” (Wiggins & McTighe, 1998, p. 26). Students should see the connections between content and real life. Art educators carry out these closely-knit links. Their role is to create a curriculum that enables students to see that “big picture” endeavoring to show “learning of the world beyond the classroom, emphasizing real world connections to foster authentic instruction in art as a reflection of the human experience” (Donalyn, 2010, p. 5).

The characteristics of a curriculum can only be created through a desire to understand and value each and every individual’s understanding of place in the physical and spiritual realms. The art educator’s job is to create learning opportunities in a well thought out manner that will lead to enduring understandings of art through “complex, abstract, and counterintuitive ideas by involving students in active questioning, practice trying out ideas, and rethinking what they thought they knew” (Wiggins & McTighe, 1998, p. 21). This means that, the curricular design involving street art and graffiti, should allow students to view this art form in a different light changing what they believed to be true.
Conclusion

There are three elements that ground this study: the theme of *place*, street and graffiti art, and curricular design in art. Graffiti and street art are part of expression of the students’ cities and the artists that live here. This art is key to understanding a personal perception of a particular problem or an attempt to alter what has already been so established like society, politics, the government, and education among other topics.

The study will attempt to close a space towards a “philosophical stance towards the world, an attitude of enquiry” (McNiff and Whitehead, 2009, p. 7). The research project will also enable as established by McNiff and Whitehead (2009), “people to question and improve taken-for-granted ways of thinking and acting” (p. 9). Street art and graffiti shout out loud, and break the everyday monotony of the city and peoples’ worlds. It awakens people to hidden messages and “can hint and insinuate at different ways of approaching our world, re-affirming the city as a place of social discussion and heterogeneity, rather than austere social hegemony” (Schacter, 2008, p. 60). Street art and graffiti breaks homogeneity and gives identity to the place where it is manifested and identity in thought to the spectators. A curriculum designed around the theme of place will be the vehicle for teaching students in Bogotá about the art manifested in their city.
Chapter Three: Methodology

Chapter three focuses on the methodology used in this study. The data collection carried out was a qualitative mixed-methods approach. The research design was a triangulation, which involved “using different methods as a check on one another, seeing if methods with different strengths and limitations all support a single conclusion” (Maxwell, 2013, p. 102). This triangulation consisted of interviews and surveys, the curricular design and its execution, and the student artwork developed. The data collected addressed whether the unit design led to student understanding of local graffiti and street art and the techniques used. The persons involved in data collection, the established time frames in which the data was collected, and the context where the data was collected is included.

Design of the Study

In order to generate data, the researcher created interviews and surveys for street and graffiti artists and a specialist or expert in graffiti and street art. The surveys and interviews led the researcher to greater understanding of the topic and of the artists who are locally involved in street art and graffiti. The interviews and surveys were followed by classroom-based practices that consisted of learning about the local street artists, documenting the artists’ work through photographs, and modeling the techniques used by local graffiti and street artists. The final lesson of the unit created an artwork along with a student discussion and critique. The above process provided data regarding student understanding of graffiti and street art.
Research Methods

The guiding question of this research was: How might local Graffiti and Street Art be integrated in a curricular design? Interviews, surveys, photographs, art pieces, and artist reflections were used to gather data for this research study.

Surveys and Interviews

The research began with exploring local based graffiti and street artists. Communication was established with two artists and an expert in street art and graffiti. The two artists and the expert allowed the researcher thirty minutes each for interviews. The interview questions discussed their history as artists, their artistic background, personal style, and their perceptions on teaching graffiti and street art in schools (See Table 3.1). Maxwell (2013) explains that “the data in a qualitative study can include virtually anything that you see, hear, or that is otherwise communicated to you while conducting the study” (p. 87). The researcher found the data gathered from the observation of the artists working and interacting with the street art and graffiti artists in their environment useful. The artists also provided the researcher with several locations in Bogotá where their graffiti and street art could be seen and documented (photographed) for the research project (See Appendix B-1,B-2, B-3).
Table 3.1 Interview protocol for graffiti and street artist and street art expert.

<table>
<thead>
<tr>
<th>Interview Question</th>
<th>Probe</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Research Question:</strong> How might local Graffiti and Street Art be integrated in a curricular design?</td>
<td></td>
</tr>
<tr>
<td>1. How do you think Street Art and Graffiti has changed the perception of art over the last few years?</td>
<td>Why do you say that? What changes have made this possible?</td>
</tr>
<tr>
<td>2. When did you first become interested in graffiti?</td>
<td>What motivated you to take an interest in this art form?</td>
</tr>
<tr>
<td>3. What inspired you to become serious about it?</td>
<td>What motivated you to become an artist? Any event in particular?</td>
</tr>
<tr>
<td>4. Have you ever exhibited your artwork?</td>
<td>Where have you exhibited? In what places (cities, events)?</td>
</tr>
<tr>
<td>5. How do you feel about the movement of street art and graffiti into galleries?</td>
<td>Why do you feel this way about this movement?</td>
</tr>
<tr>
<td>6. Do you prefer working alone or collaborating with others?</td>
<td>Does working with others affect your work? In what way?</td>
</tr>
<tr>
<td>7. Have you painted with any crews?</td>
<td>Where was this crew?</td>
</tr>
<tr>
<td>8. Have you had a formal art education?</td>
<td>Do you think your education has influenced your style? If so, how?</td>
</tr>
<tr>
<td>9. Are there any particular cultures that have influenced your aesthetic?</td>
<td>In what way has that culture influenced your work? Is it evident?</td>
</tr>
<tr>
<td>10. Do you work with a sketch in hand or do you just let it flow?</td>
<td>Does planning in this way help you and your work?</td>
</tr>
<tr>
<td>11. Who are some of your favorite artists?</td>
<td>Are these artists work visible in your own work?</td>
</tr>
<tr>
<td>12. What do you see as the role of the artist in society?</td>
<td>What do you see your role as an artist in Colombia, more specifically, Bogota?</td>
</tr>
</tbody>
</table>
13. What do you see as the role of street art and graffiti in society?  
How does street art and graffiti affect society?

14. Do you think street art and graffiti should be taught in schools?  
Why do you feel this way? Would taking the students on a tour such as the Bogota Graffiti Tour help student understanding?

Photographs

After interviews with the graffiti and street artists, the researcher collected visual material to support the two artists’ work. The collection of photographic material required going to the locations of the artists’ work, photographing the work, and later editing the photos. These images served as visual aids when introducing the techniques used by each artist. The final images aided students to become familiar with the style of each artist, and create connections through the theme of place in graffiti and street art (See Appendix B-1, B-2, B-3).

Art Pieces and Artist Statements

A unit designed implementing the theme of place provided a vehicle through which students could develop their own artwork (See Appendix A-2). Students made a piece of artwork inspired by the local graffiti and street artists’ techniques that were learned through the unit. The techniques that were developed were: tagging, stencil making, and free hand graffiti. The artist statements were the final feedback and reflection of the students’ artistic creation. The reflections were used by the researcher as evidence of student understanding and evidence of learning.
Data Collection

The data collection was carried out in an established time frame of a month. The data collected through interviews with the graffiti artists, street artists, and the expert was reflected upon and became the basis for the unit development (content and concepts). The evidence collected from the students’ supplied data to measure student understanding before and after the unit.

A survey was conducted with the students using a KWL chart (Previous knowledge, Want to Know, Learned) (See Table 3.2). The KWL chart was used in the beginning of the graffiti and street art unit and at the end of the unit. Only the first two sections were filled in previous to the unit. Students had twenty minutes to carry out the first two sections of the chart.

The third section of the chart was completed at the end of the unit (four lessons) after their final art making was finished. This section was titled L for learning. Students were given fifteen minutes to complete this last section. The third section of the chart, served as a data collection tool for discussion, critique, reflection, and feedback about student learning and the unit itself.

The completed first two sections of the chart gave the researcher evidence of the student’s previous knowledge, conceptions regarding graffiti and street art, and feedback about what they were interested in learning about local graffiti and street art. This would help give the researcher a starting point for the design of the unit.

The results of the students’ final reflection was recorded and served as evidence of the unit’s outcomes and student learning. The researcher gathered the evidence at the beginning point (previous knowledge, first section of the chart) and the last section of the chart (what was learned). The KWL chart presented data that was used to comprehend student understanding. The chart also served as a continuum where the beginning point of student understanding and prior knowledge was presented. The KWL chart was completed over a time of a month: at the
beginning of the process or unit, and at the end of the unit. The researcher also carried out a
detailed observation of the final art making process in comparison with the students written
evidence in the two key moments of the KWL chart.

**Table 3.2 KWL Chart (What I Know, Want to Know, What I have Learned) Chart for Classroom Based Application**

<table>
<thead>
<tr>
<th>What I Know</th>
<th>What I Wonder (or want to know)</th>
<th>What I have Learned</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Methods for Data Collection

To begin the unit design, the researcher first carried out interviews with two street artists and an expert in graffiti and street art (see Table 3.1). In order to gather information about what students knew and wanted to know about street art and graffiti, the researcher gave to students the KWL chart (see table 3.2). Following this process, students carried out their art making and written reflection (see table 3.3). At the end of the process, students completed the initial KWL chart. The researcher used an Analysis Tally Chart (see table 3.4) to tally up the student’s KWL chart answers in the three categories. The way the researcher classified the data was filling in the chart starting with the most common answers down to the least common and the number of students that answered to each item.

Table 3.3. Student art making written reflection.

<table>
<thead>
<tr>
<th>Art Making Reflection</th>
<th>Street Art and Graffiti</th>
<th>Colegio Anglo Colombiano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of artwork:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technique:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Write about your process in the art making:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Write a reflection about the art making and your process in learning about local street art and graffiti:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Demographics

The students at the Colegio Anglo Colombiano are similar in terms of their backgrounds. The students are of middle-high class. This can be determined by the location where they live according to the cities stratification. Most students live in the zone five or six. In this area, utilities are the most expensive in the city. The majority of the student population is Latin American and the remaining are of European descents (other than Spanish descents). Most of the students have college-educated parents. The personal characteristics of the students are varied. There are energetic, smart, funny, and highly motivated students. The motivational factor is higher in art class and when they are developing their own visual art.

Description of the classroom
The art classroom for the Primary (Elementary) school in the Colegio Anglo Colombiano, is a temporary prefabricated building as there is a new construction on site that will be the new Primary building. The current classroom consists of four large tables that can sit seven to nine students each. The classroom can hold up to forty students. It has cupboard space where all the materials are stored and a large wooden shelf for students work to dry or store artwork.

Materials

The art making assignment allowed for student choice of paper and space (wall in school). White cardboard measuring 35 cm x 17.5 cm was the most frequently used. Depending on the technique students developed, the materials varied. For stencil making, students used transparency paper, scissors, box-cutting knives, masking tape, thin permanent markers (black), and spray paint in multiple colors. For the students who chose free-hand graffiti, the materials used were acrylic paint, multiple size and width paintbrushes, palettes, palette knives, and rags. Students who developed tagging, used Sharpie markers and poster markers in three sizes: chisel tip, fine, and ultra fine tips. These styles of markers allow nice, clean traces and powerful effects especially in shading. All students participated in the creation of the graffiti and street art mural in the school. This mural roughly measured 2 Mts. x 8 Mts. (see Appendix B-4).

Data Analysis

A comparison and analysis of the tools used with students such as the KWL chart and the students’ artwork written reflections, measured students’ previous knowledge and the final graffiti and street art concepts acquired throughout the unit. Students’ artwork and the creation of the mural allowed the researcher to draw conclusions of applied knowledge of local graffiti and street art techniques. The tables and charts used to collect student data, students’ art pieces, and
their final art statements were compared at two moments, which determined the change of student knowledge over an established amount of time.

**Conclusion**

Chapter Three established the construction and methodologies implemented to design, collect data, and implement a unit on local graffiti and street art. The research project’s design allowed the researcher to collect data through interviews and surveys from local graffiti and street artists and an expert in the topic. The research also established students’ previous knowledge and kept track of student understanding and new knowledge in the unit. Students’ artwork and their collaboration in a mural provided visual evidence of the application of student knowledge and the use of new techniques. Chapter Four will further analyze the data acquired, the process of interpretation, and the results attained.
CHAPTER FOUR: RESULTS OF THE STUDY

This chapter presents the data collected through interviews with renowned local graffiti and street artists, written reflections, art making, and an assessment rubric for the teaching process of a unit based on local graffiti and street art. The researcher was the instructor of the unit, and gathered the data over the course of two months. The findings of the different stages of the research are explained in this chapter in detail which include interviews, photographs, graffiti and street art techniques, art-making, and written reflections at all moments of the study.

Significance of the Study

The significance of the study was to carry out a curricular unit based on local graffiti and street art to develop understanding about local artists, their techniques, and the practical use of these techniques through classroom application. There was clear evidence that the majority of the students understood the theme of place, the concepts and techniques behind street art and graffiti, and created a curriculum that showed visual evidence of a learning process. The research validated the use of graffiti and street art, and the vitality of learning about the city and modern artistic tendencies. The students of the Anglo Colombiano also lived street art and graffiti as “one of the most ubiquitous sources of visual culture in the contemporary urban metropolis” (Schacter, 2008, p. 36).

The designed curriculum (unit), supports Simpson’s (1998) point of view of context and how it is of great “relevance to the population of students and can become vehicles for the use of multiple instructional strategies” (p. 307). The unit serves as Wiggins & McTighe (1998) express, “a specific blueprint for learning that is derived from content and performance standards” (p. 4). The unit plan allowed a structured plan of action with clear visual outcomes.
The art making process gave significant results of what Borghini et al. (2010) defines these as (i) *tags*, (ii) Stylized *writing* (graffiti); and (iv) *stencil*. The students created their own street art and graffiti as a “critical reflection about the meaning and use of public space, which include both primarily pictorial (e.g. painted, poster, stenciled, or stickered images) and primarily literate (e.g. poetry and slogans) representations” (Anderson et al., 2010, p. 514). The study may provide art educators with evidence, which supports the implementation of local street art and graffiti that can be found in many settings throughout the world. Also, the study gives an opportunity for students to connect to their *place*, to appreciate local art, and to express their personal concerns through non-traditional artistic techniques.

**Bias and Validity**

The project’s initial assessment was to inquire in written form through a KWL chart (What I Know, Want to Know, What I have Learned) about the students’ prior knowledge and what they would like to know regarding street art and graffiti. The information collected assisted in identifying the indicators, which were applied in establishing the content and concepts in the design of the unit. The number of students that took the initial written section was 23. Out of the 23 students, three did not follow through with the process due to travels, being sick, or attending extra-curricular activities such as sports or music. The result of the first written report presented students perceptions of street art, graffiti, and artists. One student wrote, as their previous knowledge, that “graffiti is part of visual pollution”. Another student explained, “I know that some graffiti’s are in Bogotá and sometimes they do some horrible things”. These first thoughts seemed to be influenced by a strong-willed student of the class that affects opinions and is followed by many other students of the class. A socio-economic aspect regarding artists was written by a student. She stated, “most people who do graffiti are born in low resources families.”
This resembles the bias that is common to exist amongst middle-high class towards social stratification in Colombia.

The validity of the research project, comes from the different methods of data collection which includes: tables and photographs, graffiti and street artists’ interviews were carried out personally, transcribed, and supported with photographs of the artist’s work. Students written responses in the beginning, throughout the process, and end of the unit, were summarized into an interpretation table. One results table organized the information collected from the KWL chart. This table tallied the student’s previous knowledge, what they wanted to now, and what they learned. The second results table transcribed the student’s final artwork reflection. This results table was supported with the photographs of the students’ classroom based application of their choice: free hand graffiti, stencil making, or tagging. The application of the project and proposed unit was over the period of two months.

The challenges that were faced in the execution of the local graffiti and street art inspired curriculum were limited and addressed in a timely manner. One of the challenges of the project was lack of time to carry out the established activities. This difficulty was overcome by the cooperation of the homeroom teacher of the students used in the research project. Another testing moment was the development of the unit design. The main reason behind this was to adapt the collected evidence from the graffiti and street artists interviews and modify the content in an age appropriate way. After interpreting the findings, it is apparent that there is student confusion with the use of the term graffiti and how it is used within street art. Some students understood that all street art may be graffiti and vice-versa. This is a component of the unit that will need to be addressed and resolved in a future practice of the unit.
Analysis of the Data

This section will discuss the data collection. The process started by contacting the local graffiti and street artists that to be interviewed. The starting point to establish the connections with the artists was through attending the Bogotá Graffiti Tour. The locally renowned Australian artist called Crisp created and guides this tour. Crisp has exhibited in different international events such as Miami Art Basel and the Brooklyn Street Art Festival Grove Alley Paint Nite. Crisp has worked jointly with other important local graffiti and street artists such as DjLu, DAST, Toxicómano, Lesivo, Stinkfish, to mention a few. Crisp’s work addresses socio-economic and environmental issues such as globalization, consumerism, free trade with the United States, and the exploitation of natural resources. These are problems that arise in Colombia and the globalized world. The work of Crisp, which includes mixed mediums such as stencils and paste ups, can be seen in cities like Sydney, London, Miami, New York City, and of course Bogotá.

The Bogotá Graffiti Tour is a walking tour that takes place in the downtown neighborhood of La Candelaria. This section of town is known for being the first settlement of Bogotá. Its architecture resembles that one of Spain in the early 1500’s. La Candelaria has become home to back-packer travellers, local students, but above all graffiti and street artists.

After taking the tour, a variety of photographs of local graffiti and street art were taken that would serve as evidence and visual aids for the unit plan (see Appendix B-1, B-2, B-3, B-5). With such a richness of different techniques and graffiti in street artists in Bogotá, there was a need to be very selective on which photographs to include.
Graffiti and Street Artist and Expert Interviews

After processing the information attained from the graffiti tour, it was determined that the artist Crisp was going to provide useful information to shape the unit. The artist Crisp was contacted and agreed to meet with the researcher after a second appointment on the Bogota Graffiti Tour.

During the same time, the researcher began conversations with another important graffiti and street artist that goes by the name of DAST. The contact was established via social media. DAST’s work is inspired by surreal space ships. DAST’s work is accentuated by the use of lines of all lengths and widths. His palette is made up of vibrant colors. DAST also uses a great variety of yellow’s, green’s, red’s, blue’s, and even neon colors. Being an Industrial Designer by profession, his work can be perceived as a blueprint for an imaginary space ship. At the end of the initial meeting with DAST, a second session was scheduled in order to observe the artist working on the streets of Bogota.

A third interview was carried out with a graffiti expert. CYAN is a locally based visual artist who finds inspiration in graffiti. Growing up in New York and Miami in the 1980’s, CYAN lived first hand the graffiti movement that was moving across the United States that started in New York City. He has painted solo in both Miami and New York City. His modern pieces show a clear inspiration of street life, hip-hop, and graffiti.

The interviews provided by the local graffiti and street artists’ and the graffiti expert helped shape the concepts and content that needed to be covered in the unit plan. They each provided a different perspective about graffiti and street art based on their backgrounds, experiences, perceptions, and history in the art world. Each artist contributed new ideas that would benefit the unit plan in different way but that complimented the main objectives of the unit.
The artist CRISP provided one of the most shocking answers. He mentioned that street art belonged in the streets and not in the classroom. That is why this form of art received such name. It is clear to the researcher at this point that his statement would have to be an important factor to take into consideration: how to bring the street of Bogota into the Primary classroom at the Anglo Colombiano classroom. On the other hand, DAST gave a hopeful message of graffiti and street art and the value in the inclusion in the art classroom. He stated that he liked the idea of implementing graffiti and street art into an academic curriculum for Primary students.

CYAN’s interview benefitted the research through a detailed insight into the history of street art and graffiti making a strong emphasis on hip-hop culture and the use of graffiti and street art within that society. This is an element that has transcended other cultures in the world and in the manner in which we interact with the aesthetic experiences, which we may encounter with through graffiti and street art. Graffiti and street art remain a bit of an unknown territory to some, but it is possible that through a structured way to carry out the teachings of local graffiti and street artists, students and adults would benefit from a similar experience as established by this research project (see Appendix A-1, Table 1-A).

Unit Design

The elements the graffiti and street artists and experts discussed were helpful in the creation of a curricular design. The development of the interviews was consistent in terms of the questions that were handled with each person. The interview had the same questions in order to have no misinterpretations or bias and to preserve the objectivity of the interviewing process.

Parting from the findings in the interviews between the artists and the expert, the unit design came to fruition itself. It was clear to the researcher that there had to be a street component if she wanted the message of graffiti and street art to be conveyed. The biggest decision was to go on the Bogotá Graffiti Tour (see Figure 4.1 and Figure 4.2). This was a concerning aspect
because the tour takes place in downtown Bogotá and the school may not have allowed the field trip to be carried out for security reasons. After a long process in describing the idea, the school allowed the field trip.

Other aspects that were held in consideration for the unit design were the different techniques that were essential to street art. The researcher began acquiring knowledge of the vocabulary, techniques, and the artistic definitions available to define graffiti and street art.

An essential element to the unit design was the history of graffiti and street art in order to provide a context for how this art form was born and who were its main artists. This would allow students to create a global idea of graffiti and street art and understand how important it is to modern day Bogotá, linking their knowledge to the theme of place (see Appendix A-2).

![Figure 4.1: Bogota Graffiti Tour](image)
KWL (What I Know, Want to Know, What I have Learned) Chart for Classroom Based Application

The KWL chart gave evidence of the process and the learning that took place as well as the final pieces of artwork. The artwork exhibited the skills in technique attained that were taught throughout the unit. In order to gather information about what students knew and wanted to know about street art and graffiti, the researcher gave to students the KWL chart. Following this process, students carried out the art making and art making written reflection. At the end of the process, students completed the initial KWL chart. The researcher used an Analysis Tally Chart (see Appendix A-1, Table 2-A) to tally up the student’s KWL chart answers in the three categories. The way the researcher classified the data was filling in the chart starting with the most common answers down to the least common and the number of students that answered to each item.
Classroom Based Application

Students had to choose from the three techniques taught in class: tagging, stencil making, and free hand graffiti. The art making process began with their choice, then sketches of the ideas they would like to work on, and then the creation of their idea in the chosen technique. The final work was made up by two pieces of work: one their tag design, stencil, or free hand painting/graffiti was to be presented to the teacher on 35 cm x 17.5 cm cardboard and the second was a photograph of their artwork on the class mural. At the end of the process and unit, students were asked to reflect upon the whole unit and their art making through a final reflection table (see Appendix A-1, Tables 3-A, 4-A, 5-A).

Art Making Results

The results of the unit’s art making, were presented to the teacher along with their Art Making Written Reflection. The results of the written reflections were classified into the technique each student developed. The categories of the chart were the same regardless of the technique each student worked on. Students were asked to name their technique, name their original artwork, describe the process in art making, and include a reflection of art making and learning about local graffiti and street art. The charts were classified into the technique they worked on to facilitate the interpretation of the students’ reflections. The categories of the art making charts are: stencil making (see Appendix A-1, Table 3-A), free-hand graffiti or painting (see Appendix A-1, Table 4-A), and tagging (see Appendix A-1, Table 5-A). In the reading and interpreting of the results, it is key to know that the students with which the research project was developed are second language learners. Little or no grammatical corrections to the students writing and reflections were made.
Local Graffiti and Street Art Unit Grading Rubric

Following the art making and written reflection, students were asked to grade themselves using grading rubric for the unit (see Appendix A-1, Table 6-A). This rubric allowed the students and the teacher to reflect on their learning process in a quantitative way. Students were given four items in which they had to assign themselves a grade (from zero to 25) and according to the sum of all four grades, their equivalent would be given as a total of a 100%.

Results

The findings of this study were used to determine if local street art and graffiti could be included in a curricular design that would be executed in a Colegio Anglo Colombiano Fifth Grade class. The results of this project focused on developing student understanding around street art and graffiti, the local artists that represent this style of art, and the application of learned techniques in class.

Graffiti and Street Artist and Expert Interviews

The interviews of the graffiti and street art artists and expert provided the backbone for the research and the unit design. The comments from each interviewee provided a different perspective depending on their artistic style, background, education, and perspective on teaching graffiti and street art within an academic setting. Analysis of the interviews provided findings that were varied and informed the unit design. The interviewees gave insight as to concepts that had to be carried out in the unit such as: history of graffiti, Bogotá as a modern mecca for this style of art, and the common techniques that are used by different artists.

KWL (What I Know, Want to Know, What I have Learned) Chart for Classroom Based Application

Student’s prior knowledge gave evidence of the starting point of the unit. The students
had a diverse range of prior knowledge parting from misconceptions of seeing graffiti and street art as vandalism and an illegal activity, to a more informed idea focused around this art as a valid form of expression that improves the aesthetic aspect of their city, Bogotá. The second part of the chart focused on the questions or findings students wished to accomplish by the end of the unit. These topics varied from the most common techniques, to wanting to know more about local and world-renowned street and graffiti artists. There was also an evident interest in the legalities around graffiti and street art in Bogotá. The student’s final column of the chart responded to the learned concepts. The majority of the students gave ideas of how their learning process had been and the new ideas and skills they had gained through the unit (see Figure 4.3 and Figure 4.4).
Classroom Based Application and Art Making Results

The teaching of the most common used techniques in street art and graffiti was successful in terms of the final productions. The students had to carry out the technique of choice on cardboard 35 cm x 17.5 cm and then on the school mural. The final cardboard work reflected the mastery of most students in the technique they wished to develop (see Figure 4.5, Figure 4.6, and Figure 4.7).

Figure 4.5: Mural
Figure 4.6: Mural
Figure 4.7: Final mural
Stencil Making

The stencil-making group was one the techniques that required the most assistance from adults. The reason for this was because the technique required the use of boxcar cutting knives. The first boxcar cutting knives that were used, were not sharp enough and other scalpel like knives were needed to be used to cut the transparency paper. Students were shown by modeling how they were to use the scalpel. The students were also shown the correctly use spray-paint. This was an easy skill for most, but the pressure and amount of spray paint needed to be varied and students practiced in order to get the skill correct.

Challenges while stenciling the mural were the use of spray-paints and the paint dripping. However, after practicing the stencil on the wall, and with the teacher’s guidance, students effectively stenciled their image (see Figure 4.8 and Figure 4.9).

Figure 4.8: Final work

Figure 4.9: Final work
Free Hand Painting or Graffiti

The process began with the students sketching what they wanted to draw. Students had between one and three attempts at this. In most cases students decided on their first attempt what they wished to draw. Following, the students made their painting or graffiti on 35 cm x 17.5 cm cardboard. They made two copies of their drawing. Once students mastered their drawing or graffiti plan, they carried it out on the school mural. Some of the challenges these students faced were when painting on the mural. Weather conditions were not optimal for outdoor painting because of it was the rainy season, forcing two of the students to have to re-do their piece (see Figure 4.10 and Figure 4.11).

Tagging

The process of tagging required careful observation of already existing tagging. The teacher brought in books that would serve as models for their nametag. Fonts, color, shadowing, size, and calligraphy were taken into account to design their tag. The students initial designs showed more secure students in the art-making process. The mural was difficult for the students
when they attempted to use spray paint. After modeling the use of spray-paint, some students were able to use spray-paint to make their tag on the mural. Other students decided to use permanent markers, poster markers, and acrylic paint (see Figure 4.12 and Figure 4.13).

Figure 4.12: Final work

Figure 4.13: Final work
Local Graffiti and Street Art Unit Grading Rubric

Following the art making and written reflection, students were asked to grade themselves using a grading rubric for the unit (see Appendix A-1, Table 6-A). This rubric allowed the students and teacher to reflect on their learning process in a quantitative way. There were four items on the rubric. Each item represented 25% of the grade, giving a total of 100%. The four indicators to grade were: Participation, Art Making, Effort, and Craftsmanship. The students had to self-assess and then the teacher gave a grade for each indicator. In 18 out of 20 cases the teacher agreed with the grade students gave themselves. In two cases the teacher increased the grade. 17 out of the 20 students were graded with a total of 85% or above. The highest indicator graded was Participation (between 90-100%). The lowest indicator was Craftsmanship (70-90%). This indicator showed that students were beginning the process of making their own graffiti and street art techniques. The results show a secure group of students in the craft of street graffiti and street art visuals.

Interest and Productivity

Throughout the process of the implementation of the unit, students were highly motivated. Students wanted to explore all possibilities and opportunities of new knowledge. The majority of the students are kinesthetic learners therefore having the hands-on art making of a street art influenced piece was a great motivational factor. Their participation in class and in the development of the different tools of collection of data evidenced a great level of maturity beyond their age group. The level of analytic and critical thinking skills that were evident in their written reflections indicated a learning process that provided new experiences and a new perception towards a non-conventional art form.
CHAPTER FIVE: DISCUSSION AND CONCLUSION

Chapter five discusses the personal and classroom impact of this study on local street art and graffiti; that study that seeks to create an effective way to include street art and graffiti in a curricular design. The topics covered in this chapter include a general evaluation of the study, the impact it had on the researcher, the supplemental data that could be collected for the study, and how to further the studies on this topic. The chapter finishes in a brief summary that includes the benefits the study will have for art educators.

Discussion

This study’s aim worked around local street art and graffiti curriculum design that was based on the theme of place. The project aimed to increase student understanding of their community through the study of the brief history, background, and importance of Bogota as a scenario for street art and graffiti. After carrying out the project, there was a lot of acquired understanding regarding local street art and graffiti as well as learning how to teach this subject in an academic setting.

Personal Impact of the Study

The study has led to a greater understanding of the importance of the city as a key element in student understanding. The theme of place is one that could easily be applied to any setting or city. The cultural manifestations of street art and graffiti are also another element that could be worked on in almost any mayor city. Street art and graffiti are present in most main cities or urban areas and provide a learning opportunity. The process of the research made evident the importance of street art and graffiti in Bogota. Also, the use of certain techniques and the steps in their creation were a learning experience. Through this journey the importance of coordinating resources such as field trips and artist interviews was realized.
Impact on Practice

Teaching street art and graffiti is a difficult task. To begin, it is a non-conventional art that is evidenced on the street. Bringing that art style into the classroom can be a challenge. One of the reasons for this is because it is thought of by some that street art and graffiti belongs on the street and not in an academic setting. Through the research project, an understanding that has been applied in teaching practice was to bring the street into the classroom in a visual way. That was accomplished through the use of photographs and videos that demonstrate the essence of the street as well as providing students with first hand evidence during a field trip. For students the study has also influenced the previous perception of street art and graffiti and has gained importance as a cultural manifestation of a place.

Rationale for the Unit

The project was motivated by a love for street art and graffiti and the surrounding elements that this art form aims to express such as: social injustice, socio-economic differences, feminism, and environmental issues to mention a few. This art form is a trend that is gaining importance in the art world and in urban understanding. The theme of place, is a theme that allows students to not only know their city better but also to read into the cultural manifestations that can be found through street art and graffiti. Student’s previous knowledge of the place where they live will always be strong because the students know their surroundings first hand. Students began the process with a clear reference of their setting; facilitating knowledge building. Street art and graffiti closed the gap defining a place.

Through this research project, students gained understanding of the aesthetics behind street art and graffiti. Students re-defined their perception of street art and graffiti and began seeing it as a “practice that, instead of delighting merely refined sensibilities of an elite few, has
the power to engage, effortlessly and aesthetically, the masses through its manifest creativity, skill, originality, depth of meaning, and beauty” (Alden, 2010, p. 243).

**Recommendations**

The local street art and graffiti research project is a study that could be applied in any school setting within a city where street art and graffiti can be appreciated. A recommendation for the application of this study in an art class is to have a big range of local street art and graffiti knowledge. This knowledge can be gained through interviews with local street and graffiti artists, by social media, and also by joining local art shows and communities. Another element that has a big impact on the effectiveness of the project is allowing an adequate time frame to carry it out. It is a time-consuming project that requires a large amount of studio time. The art making and especially the mural making bring greater significance for the students to develop a deeper understanding of what street art and graffiti making is all about.

**Conclusion**

The study began with the vision of students making their own locally inspired street art and graffiti. Street art and graffiti are gaining importance in the art world and in the academic setting. The study of local street art and graffiti are a cultural study of a group of persons that live in a specific area, or simply have a message to convey for all to see. Chapter Five discussed the recommendations, and general observations of the study.

**Advice to the field of art education**

Street art and graffiti are becoming a great artistic expressions that connect *place* and the people’s messages they wish to convey regarding social issues, government, politics, environmental issues, to mention a few. For this reason, it is necessary that art education
incorporate street art and graffiti as a part of existing art curriculums. This will help students break existing paradigms and misconceptions they may have surrounding this valid art form.

**Advice to art teachers**

In order to have an effective implementation of a local street art and graffiti unit, teachers must be very well informed about the tendencies, techniques, and artists that can help them best teach the unit. The art making process is a development that requires modeling, close supervision, and guidance. As with all art techniques, there will be a variety of results, but in general students are drawn to this art form and wish to learn about street art and graffiti and how to apply some of the techniques themselves.
References


Cooper, M. Name Tagging. Thames and Hudson, London. 96 pp.


Education, 63(6), 33–38.


Table 1-A *Results of the interviews with local graffiti and street artists’ and expert*

<table>
<thead>
<tr>
<th>Interview Question</th>
<th>Crisp</th>
<th>DAST</th>
<th>CYAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do you think Street Art and Graffiti has changed the perception of art over the last few years?</td>
<td>I personally don’t feel I’m qualified to answer this question. As I’m only a very small cog in a huge and ever changing machine. I’ve always hated the ‘academization’ of art. For me it feels like we are forced to justify and explain our work to people. Art shouldn’t need to be explained…to be understood.</td>
<td>Street art and graffiti has made the walls of the city a free museum, a free gallery where everyone can appreciate the work of all the people who want to say something and give color to the city.</td>
<td>In the mid 80’s Graffiti was already being taken into a gallery setting so we can say that Graffiti was accepted as an art movement since early on. In graffiti the message that the artist is trying to get across can be literally be read at times the use of other props facilitates the viewers understanding of each expression. This was innovative at the time, and not to mention how the use of the streets as a setting changed the way on how art is presented to the viewer. In terms of color it has as well proceeded to try newer approaches to use flatter, brighter, even unnatural colors. And vise versa art has changed the perception of Graffiti throughout the years since a more formal approach to Graffiti has been taken by more dedicated artist.</td>
</tr>
<tr>
<td>When did you first become interested in graffiti?</td>
<td>I’ve been interested and involved in art all my life. My parents are both artists, and hence they encouraged me to paint, draw and sculpt from a very young age. In terms of painting on the street, my earliest memory is when I was a very small child and a local artist in Tamworth, Australia was painting a big mural......he let me paint some gum leaves with the help of my mum!</td>
<td>Around 2002 when I started looking all the graffiti near my house and I felt curious to try it.</td>
<td>Since the beginning of the Hip Hop culture late 70’s early 80’s.</td>
</tr>
<tr>
<td>What inspired you to become serious about it?</td>
<td>For me art has always been a major part of my life. It has always evolved and changed in terms of materials, technique, environment, inspiration and motivation. Ultimately though it was my move to Bogota, Colombia and becoming friends with urban artists here that focused my art predominately in</td>
<td>It’s important to be happy and nothing makes you happier to do what you love as a career.</td>
<td>It’s the only thing I’m really good at.</td>
</tr>
</tbody>
</table>
Have you ever exhibited your artwork? | My work is on exhibition all the time in the street. I’ve exhibited my work at friend’s shows and galleries but currently I’m really not interested in doing my own gallery exhibits. I find it a bit sterile and institutionalized, with its white washed walls, framed canvases and sculptures on white boxes. This may have something to do with the many hours I’ve spent in art galleries all through my childhood. My mother would take hours observing and analyzing pieces that I found mundanely boring! | Yes, in collective shows and individuals, in Colombia and another countries | Yes, but lately I try to avoid the commercial art world scene. |

How do you feel about the movement of street art and graffiti into galleries? | I think it’s a symbiotic relationship really. As it’s impossible to make a living of purely doing street art. The reality is you either support yourself by doing other work or you have to sell your artwork in galleries. I personally prefer to concentrate painting on the street but make a living by doing other things and also selling commission canvases privately. | I think that’s a personal thinking, some people will like it some other not, but for me as an artist its ok to put your work inside of a gallery and explore new spaces and formats besides than street walls. | A gallery is just a setting. Graffiti can be done anywhere you just have to have a space, its not limited to a canvas with a formal setting. But most galleries want to exploit young artist and use them to their advantage and take huge chunks of profits from their work. In this case and with some commercial work I do not agree with the policies they want to apply to the artist. But as far as a setting is involved any place can be bombed or tagged up. |

Do you prefer working alone or collaborating with others? | I like collaborating with different artists as it always brings something new to your own work. It also can push you more, to do things you might not have tried on your own. Its great to learn different techniques and ways of painting from other artists. | I enjoy both ways of work, when you’re alone you are totally free to paint the way you want, and when you’re doing a collaboration it’s good to have interaction with another artist and learn something new from that person. | An artist’s job is solitary, so being able to share and collaborate with other is rewarding to me and gets things done much faster. |

Have you painted with any crews? | No, I have nothing against crews or collectives but prefer to work with solo artists and to keep my independence and identity. | I’m in 5 crews, but all of them are more about friendship and share the love for the graffiti. | No. |

Have you had a formal art education? | Well both my parents are artists, so was taught and have done art since I could hold a crayon. My mother used to run private art classes for kids, so I would go to all of them. Saying that I have never studied Visual arts after | I’m an Industrial Designer from Jorge Tadeo Lozano University in Bogotá. | I tried to receive formal training at the Fort Lauderdale Art Institute and at Universidad Nacional but I cannot function in a classroom. I have studied art history, various art movements and theories. I have |
school level. I didn’t want to really as I don’t like the theory side of Arts and I had learned most of the practical techniques that they teach at university at home before I left home.

<table>
<thead>
<tr>
<th>Are there any particular cultures that have influenced your aesthetic?</th>
<th>I was influenced by Asian arts because my parents loved this culture; therefore we travelled there several times and was exposed to Asian art and books as I grew up. Also I have travelled extensively to over 70 countries around the world and always enjoy observing each areas arts and culture. I think my travels have influenced my work and understanding of the world.</th>
<th>Well as an Industrial Designer I always think everything in 3d, also the architecture it’s a big influence, and movements like Russian constructivism, the Bauhaus, De Stijl, etc.</th>
<th>Initially the Hip Hop culture because of its creation of modern day Graffiti but also many others I have taken in and been influenced for example by the rules of beauty of the Ancient Greek culture, the symbolic rules of the Egyptians, the symbolism during the mid ages, the whole Italian Renaissance, Mannerism, the Baroque era, Impressionism, Abstract Art, Surrealism, Cubism. Pre Colombian culture. All of these movements that have come from different cultures, all this combined have influenced me as an artist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you work with a sketch in hand or do you just let it flow?</td>
<td>Depends what I’m doing, with stencils of course its more organized and planned, as they are ready made in the studio before painting them in the street. Whereas my masks and free styles pieces normally just come from my head. So it’s a mix of planning and improvisation really.</td>
<td>I work the both ways, sometimes I have an idea and I have to sketch and then paint it on the wall, and other times I just work straight to the wall and let it flow.</td>
<td>For me showing the process of thought is very important. It’s like in architecture you draft, you work on a scale model then you build. Art works in the same way you should always have a clear idea of what your going to do in terms of subject, composition, color, structure etc.</td>
</tr>
<tr>
<td>Who are some of your favorite artists?</td>
<td>Dali, Blu, DjLu, Guache, Rodez, James Gleeson, Gris One, Ron English, HR Giger to name a few.</td>
<td>I like a lot of artist, from different professions like Frank Lloyd Wright, m c Escher, delta, etc.</td>
<td>There are many, in Graffiti some that stand out for me could be: SEEN, LEE, LADY PINK, RAGE. In art I have many but one that stands out for what he accomplished would be Paul Cezanne.</td>
</tr>
<tr>
<td>What do you see as the role of the artist in society?</td>
<td>Artists are very important to society as they embody a cultural aspect of a certain time, place and thought in our history. It almost takes a snapshot of our society at that time. It also is a way for society to convey messages and opinions independent of mass media and corporate avenues.</td>
<td>I think the artist thought art can be an agent of change, a person who can give you something positive to think in your daily routine, and maybe give you a message to think and create conscience about the important things that are happening in our lives.</td>
<td>Throughout history artists have had different roles depending on their society and needs. I believe an artist today expresses more of an idea. We are just recording our era, our culture so that we can show this to future generations.</td>
</tr>
<tr>
<td>What do you see as the role of street art and graffiti in society?</td>
<td>Same answer as previous question really but in a freer, underground and more accessible way.</td>
<td>The street art and the graffiti it’s always going to be showed and see it by the hands who made it and the eyes are seeing it. But for me it’s an important part of the city that gives colors and lives, than can give you a message and let the young people express.</td>
<td>I believe that graffiti in our era is an artistic form of communication hopefully more iconic public pieces can be preserved in order to have real evidence in the future.</td>
</tr>
<tr>
<td>Do you think street art and graffiti should be taught in schools?</td>
<td>I think urban art can ultimately only be learnt in the streets. If its learnt in class rooms and ‘academized’ its not really urban art!</td>
<td>Yes, that’s a new way of art, and can show to the young people lot of good things.</td>
<td>If used properly it could become a powerful tool in the learning process. The infusion of subjects like science, social studies, math, art, language and other skills to develop pieces could be a fun and socially interactive way of learning and could help students better understand a certain topic.</td>
</tr>
</tbody>
</table>
Table 2-A Results of Student KWL (What I Know, Want to Know, What I have Learned) Chart for Classroom Based Application

<table>
<thead>
<tr>
<th>What Students Knew (Previous Knowledge) K</th>
<th>Number of Students Answered</th>
<th>What Students Wanted to Know W</th>
<th>Number of Students Answered</th>
<th>What Students Learned (End of Unit) L</th>
<th>Number of Students Answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graffiti as form of expression (positive or negative)</td>
<td>13</td>
<td>How do street and graffiti artists carry out their pieces in certain places</td>
<td>5</td>
<td>Techniques and materials</td>
<td>13</td>
</tr>
<tr>
<td>Use of spray paint</td>
<td>2</td>
<td>Do street and graffiti artists need permission/legality</td>
<td>7</td>
<td>Street art and graffiti as a valid form of art</td>
<td>14</td>
</tr>
<tr>
<td>Mentions known artists</td>
<td>2</td>
<td>Is street art and graffiti considered visual pollution</td>
<td>1</td>
<td>Famous or well known local street and graffiti artists</td>
<td>9</td>
</tr>
<tr>
<td>Graffiti and street art as vandalism/Illegal</td>
<td>5</td>
<td>What are the techniques and materials of street art and graffiti</td>
<td>11</td>
<td>Street and graffiti artists learned on their own</td>
<td>2</td>
</tr>
<tr>
<td>Graffiti and street art as visual pollution</td>
<td>4</td>
<td>How did the street and graffiti artists learn to do these pieces</td>
<td>1</td>
<td>Bogotá as important setting for street art and graffiti</td>
<td>5</td>
</tr>
<tr>
<td>Bogotá as important setting for street art and graffiti</td>
<td>8</td>
<td>How graffiti started/history</td>
<td>3</td>
<td>Street art and graffiti as a form of expression</td>
<td>6</td>
</tr>
</tbody>
</table>
Street and graffiti artists come from lower income background | 1 | Why do street and graffiti artists paint at night | 1 |
---|---|---|---|
Tagging | 2 | Famous or well known local street and graffiti artists | 5 |
Aesthetic value (use of color, form, shape) | 4 | What messages do street and graffiti artists wish to convey | 3 |
Street art and graffiti as a form of living | 1 | | |

**Table 3-A Art Making Reflection for stencil making**

<table>
<thead>
<tr>
<th>Student</th>
<th>Name of Artwork</th>
<th>Process in art making</th>
<th>Reflection of art making and learning about local graffiti and street art</th>
<th>Piece of artwork (photograph)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yawning Girrafe</td>
<td>First I chose an idea for my graffiti, then I did a drawing (stencil). Next I cut my stencil and at the end I spray painted my stencil.</td>
<td>In La Candelaria, I saw many graffiti’s, stencils and tagging. Also free hand and other art styles. I learned about many artists and what their graffiti’s meant. Then Ms. Dani came and she brought some books, so we read them and we learned a lot from them. Then we chose an idea for the stencil and drew it.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Art</td>
<td>Description</td>
<td>Reflection</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>----------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tree</td>
<td>I used a tree image to get inspired. Then did the tree on transparent paper. I cut it very delicately and did a neon background and sprayed it with silver color.</td>
<td>At first, in the graffiti tour, I got inspired from all the stencils, free-hand painting and tags I saw. I wanted to do one. I feel like I got a bunch of experiences. I decided to do something special.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Tiger</td>
<td>First I searched a photo of a tiger in the internet and printed it. Then traced it on transparent paper. Then I cut and sprayed it on cardboard and a wall.</td>
<td>First I went to La Candelaria to see some graffiti. Then we made a reflection about the trip and then critiqued an art piece and then made an art piece about a social issue.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Minions</td>
<td>First I chose a picture, then I passed it onto transparency paper. Then I cut it out to make the stencil. Lastly I passed it on the wall with spray paint. Then I took the stencil off and voilà! It was ready!</td>
<td>Some street art is art but other are vandalism. Like if you don’t ask permission, its vandalism. If you ask for permission its art! In La Candelaria, on our Graffiti Tour, I saw lots of different types of art by different kinds of people. My favorite graffiti artist is Crisp.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Elephants</td>
<td>My process while I was making my graffiti or street art, was first to make a sketch. I made an elephant. Then, I made my stencil and cut it. I practiced how to make the stencil and finally I made my street art!</td>
<td>First I saw some graffiti in La Candelaria, and then Ms. Dani came and introduced the thing of graffiti. When she told us to make graffiti, I took the idea of making a stencil. I made an elephant. I loved making street art and I think it’s a very good idea to express yourself.</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>The Lone Wolf</td>
<td>First I analyzed all the different graffiti and I looked at the different techniques and chose the one I was going to use. When I finally chose my technique, which was a stencil, I chose my stencil and I took action and I passed it to transparency paper and cut it out with a box-cutting knife and then I did the graffiti.</td>
<td>I really learned all about street art and how to make it and what the different techniques are. What inspires all the different street art? The way they have so much creativity inspires me to believe that if you have the courage, ability, and imagination you can do it!</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The Magic Giraffe</td>
<td>First I found a picture, and then I do it on transparency paper, then cut the dots and finally sprayed it.</td>
<td>I think its art but its just different and nobody understands it. They are whenever they want so people think its vandalism even though its art.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>The Jaguar Steps</td>
<td>I first found a cool stencil at home, and then I turned it into a stencil of a jaguar. Then I took blue and red and started spraying on it.</td>
<td>Graffiti is not vandalism. Its just a way to express yourself and there can be really cool artwork like Banksy, Crisp, Rodez. I learned how to use both hands to spray and how to do stencils.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Name</td>
<td>Description</td>
<td>Experience</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>--------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The Black Horse</td>
<td>First I planned what I wanted to do and I decided to do a horse. Then I practiced on a paper. Then I painted the graffiti on the wall. I didn’t know the real meaning of graffiti but with all of these exercises now, I know what it means.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Dalmatian</td>
<td>I found a picture and passed it onto transparency paper, then I cut it and spray painted it on paper and painted it to the wall. The experience was exciting because I had no idea what I was doing and now I know what I was doing but I still don’t know what is a stencil.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Hot Air Balloons</td>
<td>First I found my stencil in a book about hot air balloons. Then I photocopied it. Then after I drew my stencil and cut it. Then I needed to draw it on the way and use spray paint. In the center of Bogotá I saw a lot of graffiti and street art. It was an amazing experience.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Andrés Obregón</td>
<td>First I had to design a stencil of my own, then copy it and paint it. I think that I made it very good because I spent a lot of time doing my design and it was very hard. I also think I made a good job in doing my artwork. But I think I should’ve done a bit more because at the end it got very messed up because I got too much red spray paint on my first ones and it looked very bad. At least I tried my best and that was my process.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Table 4-A Art Making Reflection one for free-hand graffiti**

<table>
<thead>
<tr>
<th>Student</th>
<th>Name of Artwork</th>
<th>Process in art making</th>
<th>Reflection of art making and learning about local graffiti and street art</th>
<th>Piece of artwork (photograph)</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>My Name</td>
<td>I first did it on white paper my design and repeated it three times. Then did a free hand drawing on the wall of my name.</td>
<td>We first did some work that was the KWL but not the L! Then we went to La Candelaria on a graffiti tour. Then we did the designs, and then we painted the wall. We did graffiti or stencil. At last we finished the KWL and did another paper.</td>
<td>![Photograph of artwork]</td>
</tr>
<tr>
<td>14</td>
<td>Maria</td>
<td>First of all I started to choose a piece that I liked, then I drew it myself and sprayed it on the wall.</td>
<td>Well my whole process started going to the graffiti tour where I learned a lot of things. After that I came here (to school) and I did a reflection and last but not least I did my graffiti!</td>
<td>![Photograph of artwork]</td>
</tr>
<tr>
<td>15</td>
<td>Staring At You</td>
<td>The first step on my piece of art was to look at an idea of what to draw. Then I designed my sketched and practiced it many times on a paper. The last step of my process was to outline my drawing of an eye with a sharpie in the wall. And then I paint on the wall and did the last details of the eye.</td>
<td>At the beginning of the process I thought that all graffiti and street art was vandalism. Over all of these days I have learned a lot of different things.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>MI</td>
<td>First I planned my name on a paper and I wrote my name and practiced my name many times. Then I did my name with a sharpie on the wall. Then I painted it in with acrylic paint free-hand.</td>
<td>First we went to see some graffiti’s in La Candelaria and we learned a lot about graffiti and the techniques that people and the names of the graffiti artists. Then Ms. Dani taught us the techniques to make graffiti. Finally we did them and I learned how to do them.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>LOOK</td>
<td>My process was first to design my free hand painting, then repeat it three times using different colors and then on the wall.</td>
<td>When we went to the graffiti tour, I learned that graffiti could be vandalism but also can be art because it is a very nice thing. It is art because there are beautiful pieces of art.</td>
<td></td>
</tr>
</tbody>
</table>
### Table 5-A Art Making Reflection for Tagging

<table>
<thead>
<tr>
<th>Student</th>
<th>Name of Artwork</th>
<th>Process in art making</th>
<th>Reflection of art making and learning about local graffiti and street art</th>
<th>Piece of artwork (photograph)</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>JD</td>
<td>First I planned it and memorized it and then I did it.</td>
<td>First I thought that graffiti was vandalism and it was bad. Then I thought of it as a form to express yourself and finally I know that it is a point and a way to express ourselves.</td>
<td>![Image of JD's artwork]</td>
</tr>
<tr>
<td>18</td>
<td>Miguel</td>
<td>Well first I needed to make my plan. Then I practiced tagging and then I did my tags on the wall.</td>
<td>I reflected about graffiti. Graffiti has many points of views and if the owner gives permission to do graffiti it is not vandalism. They use many different techniques.</td>
<td>![Image of Miguel's artwork]</td>
</tr>
<tr>
<td>19</td>
<td>It’s a tag that says Nutri</td>
<td>I used a sharpie to make the letters, then I colored the letters with spray paint.</td>
<td>Well first we went to the graffiti tour in La Candelaria in Bogotá. We say many graffiti and we heard of many artists. Then we worked on doing graffiti with Ms. Dani and it was</td>
<td>![Image of Nutri's artwork]</td>
</tr>
<tr>
<td>21</td>
<td>Feli</td>
<td>I started writing my name in different and time by time improving it until I discovered how to makes shades on the letters. After that, I made my design with a sharpie on a wall and then I sprayed it.</td>
<td>At the beginning I thought street art was only graffiti and I thought it was vandalism. After the graffiti tour, I changed my mind and thought it was a way of expressing yourself (art) but also that was easy. Now that I have done and now I know that it’s not easy to make it because the paint starts dripping.</td>
<td></td>
</tr>
</tbody>
</table>
### Table 6-A Local Graffiti and Street Art Grading Rubric

<table>
<thead>
<tr>
<th>Student Name:</th>
<th>Date Completed:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instruction:</strong> Fill in the rubric with your reflection (grade) of your process throughout the local graffiti and street art unit.</td>
<td><strong>Your score</strong></td>
</tr>
<tr>
<td></td>
<td>Excellent (20-25pts)</td>
</tr>
<tr>
<td></td>
<td>Very Good (15-20pts)</td>
</tr>
<tr>
<td></td>
<td>Good (10-15pts)</td>
</tr>
<tr>
<td></td>
<td>Standard in process (0-10)</td>
</tr>
</tbody>
</table>

**Requirement 1:** Possible pts: 25  
*Participation:* Class discussions and peer work throughout the unit.

**Requirement 2:** Possible pts: 25  
*Art Making:* The process of your graffiti or street art piece of artwork.

**Requirement 3:** Possible pts: 25  
*Effort:* Appropriate use of class time and behaviour.

**Requirement 4:** Possible pts: 25  
*Craftsmanship:* Detailed, clean & complete. Including the completing of two pieces: one on cardboard and another on the class mural.

**Total Points out of 100**  
*Your total:*  
*Teacher total:*

**Student Comments**

**Teacher Comments**
### Component | Explanation
--- | ---
Name: | Danielle F. Manrique
Descriptive Title: | Local Street Art and Graffiti.

**Goals:**

**Students will understand:**
- Students will develop greater consciousness about the street art and graffiti through the theme of *place*.
- Students will develop street art and graffiti techniques.
- Students will develop an understanding of street art as a medium of artistic expression.
- Students will become critical viewers of street art and graffiti in their city.
- Students will become acquainted with important street artists of Bogota and their style.
- Students will learn about which places are common in their city to carry out street art.

**Students will know:**
- To identify local street and graffiti artists.
- The importance of local street art and graffiti as a valid form of expression.
- To identify the techniques of street art and graffiti.
**Students will be able to:**

- Use and apply street art and graffiti techniques such as: tagging, free-hand graffiti or painting, and stencil making.
- Develop greater critical feedback of their own work and their peers’ work.

The established goals are those, which are proposed by the IB (International Baccalaureate) in the Arts Scope and Sequence (2009) in the Primary Years Programme. According to this official IB document, the established goals are understood through the following process:

**Overall expectations**

- **Phase 1**

  Learners show an understanding that the different forms of arts are forms of expression to be enjoyed. They know that dance, drama, music and visual arts use symbols and representations to convey meaning. They have a concept of being an audience of different art forms and display awareness of sharing art with others. They are able to interpret and respond to different art forms, including their own work and that of others.

- **Phase 2**

  Learners show an understanding that ideas, feelings and experiences can be communicated through arts. They recognize that their own art practices and artwork may be different from others. They are beginning to reflect on and learn from their own stages of creating arts. They are aware that artworks may be created with a specific audience in mind.

- **Phase 3**

  Learners show an understanding that issues, beliefs and values can be explored in arts. They demonstrate an understanding that there are similarities and differences between different cultures, places and times. They analyze their own work and identify areas to revise to improve its quality. They use strategies, based on what they know, to interpret arts and understand the role of arts in our world.

- **Phase 4**

  Learners show an understanding that throughout different cultures, places and times, people have innovated and created new modes in arts. They can analyze different art forms and identify common or recurring themes or issues. They recognize that there are
many ways to enjoy and interpret arts. They accept feedback from others.

**Instructional Concepts:**

The baggage that shapes and touches the human being defines and is directly linked to the spaces and places, which people live in and coexist in with others. “In current research, place is a concept with multiple meaning, rich with personal, socio-cultural, historical, and political complexities” (Gradle, 2007, p. 392). When trying to define what a *place* is, it is “difficult precisely because it houses a variety of meanings” (Gradle, 2007, p. 393) and that meaning has a very intimate touch which is constructed by each persons connections, experiences, and of course places. All of these elements interplay in a set of unique characteristics and attitudes that are utilized to define places and spaces.

The project was motivated by a love for street art and graffiti and the surrounding elements that this art form aims to express such as: social injustice, socio-economic differences, feminism, and environmental issues to mention a few. This art form is a trend that is gaining importance in the art world and in urban understanding. The theme of *place*, is a theme that allows students to not only know their city better but also to read into the cultural manifestations that can be found through street art and graffiti. Student’s previous knowledge of the place where they live will always be strong because the students know their surroundings first hand. Students began the process with a clear reference of their setting; facilitating knowledge building. Street art and graffiti closed the gap defining a place.

Through this research project, students gained understanding of the aesthetics behind street art and graffiti. Students re-defined their perception of street art and graffiti and began seeing it as a “practice that, instead of delighting merely refined sensibilities of an elite few, has the power to engage, effortlessly and aesthetically, the masses through its manifest creativity, skill, originality, depth of meaning, and beauty” (Alden, 2010, p. 243).

**Lessons:**

**Lesson 1:** Lesson one will consist on knowing what students know through the use of a KWL chart. They will fill in the first two parts of the chart (What I know and What I want to Know). Discuss and share their previous knowledge and what they want to know. Review prior misconceptions and observations about street art and graffiti in Bogota.

**Lesson 2:** Introduction to street art and graffiti. Observation of images collected previously around the city. Focus on some of the main artists in Bogota. Introduce key vocabulary such as: bombing, graffiti, street
art, free-hand graffiti drawing, and stencil making. Also look into some of the famous artists worldwide such as Bansky. Watch documentary “Exit Through the Gift Shop” and review the main elements that are observed regarding street art and graffiti.

Prepare students for the Bogota Graffiti Tour and focus on questions they can ask the artist Crisp that will be joining us on the tour. Focus on what they need to observe such as: artist’s styles, the political messages, and techniques.

**Lesson 3:** Art-making. Introduce the three techniques that will be developed: stencil making, free-hand graffiti or painting, and tagging. Develop the techniques with visual examples of local artists that sue these techniques such as Crisp, Dast, DjLu, Toxicomano. Begin first drafts of the students work. Accompanying each group of children and giving feedback.

**Lesson 4:** Finishing art making. After the majority of the students have finished their work, go on to begin preparing the mural for student ‘bombing’. Fill in the last section of the KWL chart (What I learned). Also, prepare their work for sharing and fill in the art making form. Share with peers.

**MATERIALS:**
- Documentary: “Exit Through the Gift Shop”
- Teacher visual resources and aides including visual aides for work that must be completed by students and teacher made resources such as photographs of local street art.
- Paper
- Pencils
- Printer
- Transparency paper
- Cardboard
- Box-cutting knives
- Sharpie Markers
- Spray paint
- Acrylic paint

**ASSESSMENT:**
- **Lesson 1:** Peer review: Students share their precious knowledge and what they would like to know about local street art and graffiti.  
- **Lesson 2:** Exit card after watching the documentary. Students must include one written concept they learned in the lesson. These will be shared in the classroom bulletin board and socialized. After the Bogota Graffiti Tour, students will socialize their favorite moments of the tour and share what impressed them the most.  
- **Lesson 3:** This lesson is the art-making. The assessment of this lesson
Lesson 4: Filling in the KWL chart’s last section of what they learned. Also preparing their final outcomes of the technique they chose to develop. Artwork will be displayed along with students final artwork table. Following this activity, students will fill in the final assessment table where they will evaluate themselves and then teacher will provide feedback, observations, and decide on the grade according to students work.
Appendix B-1

CRISP Street Art Samples

Appendix B-2

DAST Street Art Samples


Manrique, D. (2014). *Dast Creating, Digital Photograph*

Appendix B-3

_DAST and CRISP: Collaborative work samples._

