

**- Course Syllabus****I. General Information**

Course name	Graffiti as a medium of communication
Programme	2025/2026
Level of studies (BA, BSc, MA, MSc, long-cycle MA)	BA
Form of studies (full-time, part-time)	Full-time , Erasmus
Discipline	Social communication and media studies
Language of instruction	English

Course coordinator/person responsible	Dr Małgorzata Sławek-Czochra
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Type of class (use only the types mentioned below)	Number of teaching hours	Semester	ECTS Points
lecture	30	4	3
tutorial			
classes			
laboratory classes			
workshops			
seminar			
introductory seminar			
foreign language classes			
practical placement			
field work			
diploma laboratory			
translation classes			
study visit			

Course pre-requisites	B1 level of English
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**II. Course Objectives**

C1\_encouraging Students to look at graffiti and street art as a phenomena and contemporary medium in the modern society (Poland and other countries).

### III. Course learning outcomes with reference to programme learning outcomes

Symbol	Description of course learning outcome	Reference to programme learning outcome
<b>KNOWLEDGE</b>		
W_01	The student chooses, selects and combines at an advanced level selected facts, objects, phenomena and selected specific issues related to graffiti and street art.	K_W01
W_02	Student matches the names of famous graffiti and street art artists with their biographies	
W_03	Student names facts, object and „Crews” related to graffiti and street art. development (terminology)	K_W04
<b>SKILLS</b>		
U_01	The student uses theoretical knowledge to describe the phenomenon of graffiti and street art. in the context of selected social, political, and cultural processes, analyzing its role as a form of grassroots communication and a medium for civic expression and dissent.	K_U04
U_02	The student describes the social, historical, and political content of selected graffiti or street art pieces, using theoretical knowledge relevant to journalism and social communication.	

### IV. Course Content

- The organizational classes: syllabus discussing, contents of lecture, assessment method and criteria, reading lists.
- The worldwide history of graffiti: the term graffiti origin, America in the sixties, „New Deal” and artistic activity of social oriented art, European situation (slogans and youth movements in 1968) USSR and graffiti development in the eighties.
- The history of Polish graffiti: graffiti in the Interwar period, Graffiti as a tool in the fight against Hitlerian and Russian invaders, pick development of graffiti after 1980 and anticommunist underground movement – profiles of several groupings as for example Orange Alternative or Freedom and Peace Movement.
- The range of graffiti appearing: Graffiti in European countries and in Asia, African and South American graffiti, Graffiti in Australia, New Zealand and in Iceland. Geographical, sociological and political factors that make graffiti development faster or slower and predictions about the future.
- Watching the film ‘Wild Style’ and discussion about graffiti social background.
- The range of graffiti appearing in Poland: capitol of Polish graffiti, main cities. Graffiti in Warsaw and our city – similarities and differences.
- Graffiti as a subculture: ideology, lifestyle, image, artistic activities – main subjects and methods of painting. Profiles of main graffiti writers.
- Graffiti as a Street art: art features, main subjects and ways of painting. Profiles of main street artists.

- Graffiti as a vandalism: the term vandalism, graffiti as a punishable offence in penal law – the USA and in Poland. Anti-graffiti programs in San Diego.
- Social determinants of graffiti reception: two models: m. of reflector (ordinary men) and m. of mirror (experts). Three circles: administrative, social and artistic.
- Graffiti as a medium - the attempt of classification.
- Graffiti functions.
- Graffiti as a cultural phenomenon: mass culture and popular culture and graffiti.
- The analysis of selected graffiti – theory and practice.
- The students own work with chosen graffiti and discussion.

#### V. Didactic methods used and forms of assessment of learning outcomes

Symbol efektu	Didactic methods <i>(choose from the list)</i>	Forms of assessment <i>(choose from the list)</i>	Documentation type <i>(choose from the list)</i>
KNOWLEDGE			
W_01 W_02 W_03	Traditional lecture Interactive lecture, Case study	Test with multiple choice questions and open question	Verified test
SKILLS			
U_01 U_02	Traditional lecture Interactive lecture, Case study	Test with multiple choice questions and open question /presentation	Verified test /Verified presentation card

#### VI. Grading criteria, weighting factors

##### Assessment rules:

To be eligible to take the final exam, students must attend more than 70% of the lectures.

##### Final grade scale (based on exam results):

- 0–60% → Grade 2 (fail)
- 61–68% → Grade 3
- 69–76% → Grade 3.5
- 77–84% → Grade 4
- 85–92% → Grade 4.5
- 93–100% → Grade 5

#### VII. Student workload

Form of activity	Number of hours
Number of contact hours (with the teacher)	<b>30</b>
Number of hours of individual student work	<b>40</b>

#### VIII. Literature

Basic literature:

1. N. Macdonald, *The Graffiti Subculture*. Basingstoke 2002. - Chosen chapters
2. K. L. Adams, A. Winter. Gang graffiti as a discourse gender. „*Journal of Sociolinguistics*” 1/3 1997 p. 337-360.
3. S. Walklate. Crime and community: fear or trust? „*The British Journal of Sociology*” vol. 49 no. 4 (Dec. 1998) p. 550-569.
4. M. A. Spocter. This is my space: Graffiti in Claremont, Cape Town. „*Urban Forum*” vol. 15 No. 3 July-September 2004.

Additional literature:

1. J. Bushnell, *Moscow Graffiti: Language and Subculture*. Boston 1990. – Chosen chapters
2. Jean Baudrillard, “KOOL KILLER, or The Insurrection of Signs” in *Symbolic Exchange and Death* (London: Sage, 1993)
3. Joe Austin, “ReWriting New York City” in George Marcus (ed.), *Connected: Engagements with Media* (Chicago: University of Chicago Press, 1996)
4. Lachlan MacDowall, “The Graffiti Archive and the Digital City” in Danny Butt, Jon Bywater and Nova Paul (eds) *PLACE: Local Knowledge and New Media* (Newcastle Upon Tyne, UK: Cambridge Scholars Press, 2008)
5. Roth, Evan, *Geek Graffiti: A Study in Computation, Gesture and Graffiti Analysis*. [www.ni9e.com/graffiti\\_analysis/graffiti\\_analysis\\_09.pdf](http://www.ni9e.com/graffiti_analysis/graffiti_analysis_09.pdf)
6. M. Hicks. City of epitaphs. „*Culture abound. Journal of current cultural research*” 2009 Vol. 1 p. 453-467.
7. M. Sławek-Czochra. Human in Banksy’s Street Art. In: *Artes liberales: Theatre - Art - Media*. Ed.: S. Fel, P. Nowak, J. Szulich-Kałuża, M. Sławek-Czochra, Lublin 2018, p. 389-411.
8. M. Sławek-Czochra. Pluralizm of Spirituality in the Urban Social Space: The Example of Warsaw and Lublin, In: *Secularization and the Development of Religion in Modern Polish Society*, Ed. George F., McLean, L. Dyczewski, Washington, D.C, pp. 102-116. Recommended readings list:
9. M. Lunn. *Street Art Uncut*. Melbourne 2006.
10. N. Ganz. *Graffiti World, Street art from five continents*, London 2004, p. 8-10; 126-128; 328-329.
11. J. Kamiński. Notatnik amerykański. „*Sztuka*” 1981, s. 34-37.
12. C. Lewisohn. *Street art. The Graffiti Revolution*. London 2008. p.15-81.