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## Reflections on Graffiti as a Didactic Resource within the Educational Process

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**Abstract**--This article arises as an inquiry and explanation of the subject of graffiti as a didactic strategy that may or may not be implemented within what refers to formal and non-formal education. Within this research, the descriptive bibliographic review method is taken as a reference, which is based on using direct research, which provides information from different authors; which leads us to the central objective of this article, which is to analyze the position of various authors about graffiti and its contribution to the educational process, so that this article serves as an initial contribution for future educational interventions that seek to address this artistic tool. Thanks to the use of this method, it was possible to investigate the positions of different authors who spoke to us about graffiti both in the social field and in education pertinently. Finally, it can be concluded that graffiti as a didactic strategy provides motivation and development of artistic skills within education, among other skills that

will help teachers and students to guarantee a quality and warm education.

**Keywords**--Graffiti, education, society, didactic tool, art.

## **Introduction**

Within this article an approach is made about graffiti and the contribution that it provides or not within the educational development of children, youth, and adults. Therefore, use is made of the scientific literature with the intention of proposing the positions of different authors regarding the subject that is being addressed and based on this, make a reflection on whether or not it is pertinent to treat this subject as a didactic resource. to implement it within the educational processes of both formal and non-formal education.

In this sense, it is important to consider that graffiti belongs to an artistic branch known as urban art and, therefore, it has been questioned by some and admired and/or practiced by others. For this reason, precisely because of this type of existing controversy, the need to address this issue has been generated with the aim of analyzing the position of various authors about graffiti and its contribution to the educational process, so that this article serves as a contribution initial for future educational interventions that intend to address this artistic tool.

In addition, it is expected that the result of this investigative and reflective process will contribute to future artists and/or educators, who wish to use graffiti within their interventions, as a source that corroborates or refutes the viability and feasibility of applying it as a didactic resource in formal or informal educational-artistic processes. In this way, it will be clear whether graffiti can be related to education and the factors that influence it for said purpose.

## **Method**

For the preparation of the article, the method used was the descriptive bibliographic review. This is due to the fact that the descriptive research method has as its primary function to specify in a precise and argued way the reality that is being studied, therefore, the writer uses direct research methods which provide information from different authors, contributing to the fact that this writing requires a subjective interpretation but based on concrete facts, consistent with the criteria established by the academy and with the requirements of the methodological discipline (Abreu, 2015).

In this sense, the information collected went through a review and analysis to discern the data and provide a reflection on the position of various authors who relate to graffiti and its impact at a social and educational level. Once the reflection was carried out, the proposed objective was corroborated through positions on the contribution of graffiti in education.

## **Discussion**

With the intention that the contents addressed are evidenced in an organized and clear way, we proceed to mention two categories that will allow a consensus on the information that is dealt with in this section.

### **Graffiti and society**

To understand what graffiti is, it is important to know its meaning. In this sense, this word has its roots in the Greek and means to draw, write and/or scribble (Martínez and Martínez, 2021). In addition, when we talk about graffiti, we are referring to an artistic branch belonging to urban art that, although it is true that it has gained fame in recent decades, there is evidence that has been found in the remains of the ancient civilizations of Egyptian culture, as well as in ancient Pompeii, they were also observed in some medieval buildings (Aguilera, 2019). Therefore, it can be hinted that it is a technique that has been present in society much longer than we can imagine; this as a small interesting fact but not as something that is going to be deepened later.

One of the main characteristics of graffiti basically consists of the creation of drawings, figures or writings, whether on walls, streets, public transport buses, as has been seen a lot, or in areas where a message can be expressed or communicated, either in the form of social protest, aesthetic quality or express ideas or opinions; Most of them tend to be on public surfaces in a city or in totally visible spaces. Therefore, many people do not see this type of representation as something artistic, but on the contrary, as something vandal and devoid of meaning.

Under this statement, it is necessary to understand the context of why, if this representation is part of urban art, several people do not consider it as art but rather as something disgusting and not very aesthetic and/or ethical. In this sense, graffiti currently arises as a product of the rejection of political measures that affect the people in a hegemonic way. Therefore, this is generally practiced in protests in which social injustices are highlighted and, by going in a certain way against the decrees granted by politicians on duty, those who practice it have to use anonymity to avoid being persecuted. and/or detained by law enforcement officers, hence the classification of vandalism arises and is propagated as something frowned upon in society (Palomares, 2018).

And indeed, when looking for definitions of graffiti we can find that it is something related to and practiced in the streets and that on several occasions it can be considered an illegal practice (MINEDUC, 2016). But also, there are definitions that devalue graffiti even more, because, in certain cases, this type of representation is considered as an element that lacks meaning and creativity and that is done simply to attract attention or mark a territory, but everything This has nothing to do with its being used in the context of protests and/or social criticism (Fernández, 2018).

In this sense, emphasizing the Ecuadorian territory, graffiti has been the subject of controversy, with multiple opinions and all of them divided on its impact on the

city environment, especially if it really should be considered a crime or a legitimate art, the latter attributed as an art for youth (Molina and Medina, 2021). There are other people who share the view that graffiti can and does enrich the aesthetics of neighborhoods, arguing that it reflects their culture and concerns of a community at risk (Palomares, 2018). Likewise, there are others who discuss these ideas and share that it can decrease property valuation and be detrimental to public health and safety, since graffiti is reputed to represent or reflect that there are groups of people involved in illegal businesses or, as they are better known, “gang members”; Although it is true, graffiti has often been used to promote respect for their people (neighborhood) and even their town or city, for them using graffiti means representing the honor of belonging to that gang, as well it is presented as a way of confrontation and territory marking for those who want to attack them or exterminate their cultural identity that distinguishes them (Figueroa, 2004).

However, not all conceptions of the concept of graffiti in society are directed as something negative and vandal, there are also positions that contribute a value of expressiveness, development of creativity and a means by which the people who practice it can communicate their feelings and emotions. Thus, graffiti belongs to a cultural expression that reflects ideas, positions, etc., on a specific topic that is projected to all citizens and, therefore, is not something banal, but rather a medium of communication that sustains an individual and/or collective feeling (Molina and Medina, 2021).

Likewise, it is argued that graffiti is not only a few letters and/or drawings embodied on a wall or any other surface, because, contrary to causing some type of damage, it tries to represent the ideal of a community, since it is important that the people who live there take into consideration how important an artistic expression can be as a symbol of citizenship identification, so much so that it is necessary to develop channels of dialogue so that consensus exists and the inhabitants have the necessary information regarding what a graffiti tries to represent (Ramírez, Rodríguez, de los Ángeles and Rozo, 2017).

Along the same lines, the artists who practice graffiti try to make themselves heard and make them known, through their art, their opinions, versions, criticisms, etc. Well, after all, behind those drawings, letters, characters, icons, among other elements, there is a person who created and/or devised them with some intention (Gómez, Rodríguez and Beltrán, 2019). That is to say, nothing is just because, but on the contrary, there are arguments that support the creations and give a reason why it was elaborated.

In this way, figure 1 is exposed with the intention of reaching a better consensus on the latest ideas raised within this topic that has addressed graffiti within society and how it has been cataloged within it.

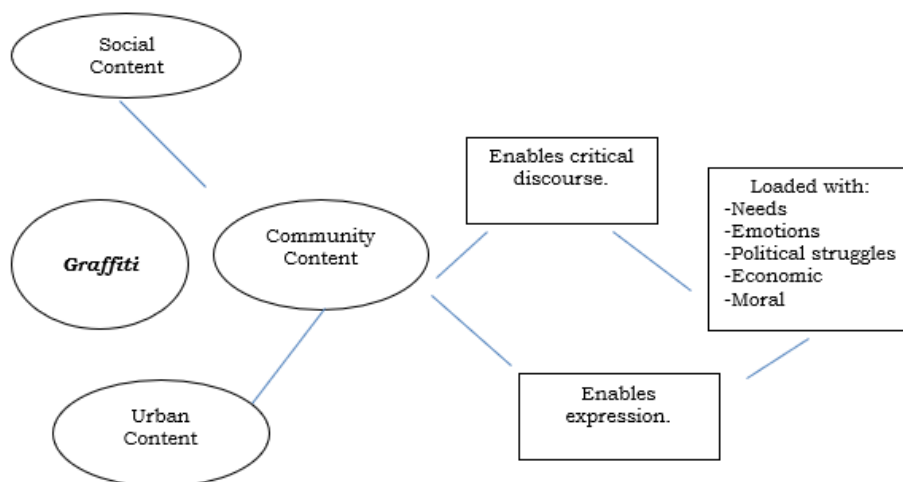


Figure 1. Graffiti and its social influence

To summarize this point, we can deduce that graffiti within our society continues to be a controversial issue and that its impact and perceptions depend to a large extent on the cultural level and values that we have as a thinking and critical community. Likewise, nowadays man is learning to accept the "new arts" as long as they do not contain offensive or grotesque symbols, drawings. Therefore, graffiti can be accepted within society because its exposure is commonly in the public light with the purpose of presenting its skills and artistic potential to its people (Castro, 2018). In addition, it can be accepted within the educational field as long as it is used to enrich knowledge and express positive ideas in the population that will witness the works to be carried out; although this is a point that will be discussed below.

### **Graffiti and education**

Based on the previous point and taking the positive points of graffiti as a reference, this artistic expression can be implemented both in formal and non-formal education. After this support raised, the question may arise about how a technique that is developed in public spaces can be involved in formal educational spaces. Therefore, in the development of this section it will be seen whether the statement made is viable and/or applicable.

In this sense, the study by César Augusto Correa in his reflection article talks about giving a new meaning to graffiti. That is, convert it into a written expression within educational institutions which allows understanding of reality in them, so that they act as a support for communication, transformation, and change. In this way, these conceptions refer us to a language that sometimes goes unnoticed in schools, since, through these, it is possible to understand and visualize how the learning environment is structured and how students are related to their environment. In this sense, the graffiti on the walls, bathrooms and school desks is evidence of a written, textual and visual production that draws a lot of attention

from students, and which manages to arouse a certain interest at the time of doing it (Correa, 2015).

In educational centers, education plays a fundamental role, since everything that is provided within the institution, such as values, knowledge, and knowledge, positively influences the future of all students and society. But, when we talk about this knowledge, artistic and creative knowledge must be given primary value, since this type of language or expression derives from a symbolic or conceptual power. In this way, some studies show how graffiti is an artistic manifestation which allows the creation of a structured language that can generate attitudes, emotions, or aptitudes in relation to an entire social environment.

Obviously, graffiti have managed to provide information to researchers, in which students are participants in this information, since all these references are focused within educational institutions such as on the walls, desks, bathrooms, classroom, etc. In short, graffiti has been an instrument that has allowed artistic communication and visibility in society. In this way, alluding to Peñalosa, the artistic language that allows subjects to vent all the repressed energy is graffiti, since this expression acts as an agent that reduces the rates of violence and aggressiveness through creative expression now. of having contact with the work, that is, the creative subject accumulates all his emotions and expresses them through the graphic representation of a graffiti (González, 2016).

In addition, within Carola Margarita's research magazine on schools, graffiti and visual cultures in the digital age, the adaptation of new media and the massive use of technology within institutions has become an educational concern. However, the methodological proposals made within the study provide a transgressive look to take advantage of new media and contemporaneity. In this sense, two methodological proposals are evident in which graffiti and urban art are used as a graphic medium for teaching. These proposals have generated an impact in his study, since the first one carried out in 2006 seeks to be an artistic expression that invites to release emotions and create a space for reflection within the classroom, while the one in 2012 uses technological means as a tool for research and creation of artistic products focused on graffiti, since it the new forms of artistic expression and communication allude to a reflection on the relationship between traditional visual expressions and the inclusion of images that show contemporary art practices, especially urban art (Corbetta, 2014).

Therefore, it is important that in educational institutions at the Ecuadorian level graffiti be implemented to generate learning, creativity, awareness and, at the same time, students can develop both individually and collectively. As in the case of Spain, in primary and secondary education, graffiti workshops and courses are being introduced as part of the didactic program or as extracurricular activities. These workshops usually focus on collective mural painting using aerosol as the main tool. Sometimes, graffiti is treated as a discipline or technique in art subjects and is often used for decorative purposes through contests with awareness themes or to prevent possible acts of vandalism (Peréz, 2017).

To finish this section, it is evident that graffiti can be implemented within educational institutions of formal education. It is suggested that this practice be promoted through representations, in addition to the fact that students can express their feelings and emotions, the teacher has the possibility of getting considerably closer to the students' context. In this way, since graffiti is a means of expression, it becomes at the same time a means of communication that allows the teacher to understand the postures, emotions, feelings, etc., of the students and, based on this, improve the educational process (Blandón, Zapata and Orrego, p. 2016). Table 1 shows the main contributions of graffiti in education and society.

Table 1. Main contributions of graffiti in education and society

Education	Society
This artistic expression can be implemented in both formal and non-formal education.	It is an artistic branch belonging to urban art.
Graffiti is treated as a discipline or technique in art subjects and is often used for decorative purposes through awareness-themed contests or to prevent possible acts of vandalism.	Graffiti basically consists of creating drawings or figures on walls or walls.
It is important that in educational institutions at the Ecuadorian level graffiti be implemented to generate learning, creativity, awareness and, at the same time, students can develop both individually and collectively.	Graffiti has been the subject of controversy, with multiple opinions and all of them divided on its impact on the city environment, especially if it really should be considered a crime or a legitimate art, the latter attributed as an art for youth
In educational centers, education plays a fundamental role, since everything that is provided within the institution, such as values, knowledge and knowledge, positively influence the future of all students and society and this can be achieved through graffiti.	Graffiti today arises as a product of the rejection of political measures that affect the people in a hegemonic way.

After the established bibliographic review, it can be stated that there is a positive position of various authors.

Graffiti can be used as a teaching resource in education for its ability to attract attention and motivate students. Some ways that graffiti can be used include:

- As a tool for artistic expression: students can use graffiti to express their thoughts and emotions in creative ways.

- To improve drawing and design skills: Graffiti allows students to practice drawing and design skills by creating murals and other works of art.
- To encourage discussion about social issues: Graffiti can be used to discuss social and cultural issues, such as identity, diversity, and justice.
- To develop teamwork skills: students can work together on graffiti projects to improve collaboration and communication skills.
- Finally, graffiti can be a valuable teaching resource for education if used appropriately and responsibly. Likewise, the impact of graffiti within society, as we were able to explain previously, can be seen in different ways, depending on each person's perspective.

Several of the more common impacts can include:

- Artistic: For many people, graffiti is an art form and a legitimate form of cultural expression. This can enrich the aesthetics of towns, communities, cities, etc., in which they reflect the characteristics of a culture and denounce the events that suffer and worry in a community.
- Economic: It can generate both positive and negative consequences, for example, when we talk about the valuation of a property, whether the urban artist requested and was approved or in the case of being hired to carry out a work, the value can go up. aesthetic and economic of the property, but nevertheless if this is considered vandalism the monetary value of it decreases.
- Social: This urban art is used to be a medium that promotes a political or social cause and mostly its function is to be a protest tool against injustice and oppression, whether by a government towards the people or by social political movements.
- Legal: It can be considered a crime and can result in legal consequences against the artist or for those who practice it without authorization from the authorities of each city. Although some cities have adopted laws and programs to regulate and promote graffiti as art, other people still combat it as a crime.

## **Conclusion**

Graffiti can be used as a didactic resource in education due to its ability to attract attention and motivate students; in addition to presenting various impacts such as artistic, economic, legal, social that enhance its application as a didactic resource within the educational process.

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