

Camille Zendzian

English 112

Aristotelian Essay

03/13/15

Art?

*Beautiful
hook*

With a steady hand and a racing heart, the experienced writer spray paints her anonymous tag on the edge of a rushed piece of graffiti as police sirens ring off in the distance. Exhilarated by the crime she just committed, the artist runs away to avoid arrest and anticipates her crew's ~~the~~ responses to her artwork. Will they comment on the societal implications she purposefully demonstrated or will they cover it up with their own additions? The excitement rushes with the blood pumping through her veins until she reaches the detached apartment complex in the middle of the Bronx she calls home. The city's public works projects keep her little sisters up through the night as the richer parts of her city demand beautification of the dirty slum neighborhoods in which she ~~has~~ been raised. Graffiti helped ~~ed~~ her to forget these troubles, providing a group of people who understood ^{and} her and let her escape from a society that constantly chose to ignore her.

*VT**great
pathos!*

Tags compose the most basic component of graffiti, a simple signature or symbol to notify others within the community who made which artwork. The most serious artists, known as writers, typically have the most recognizable tags and come to be admired by scribblers and toys, the lesser artists. To the simple passerby, one tag may appear as meaningless lettering whereas taggers and groups of taggers, called crews, may stop in awe when they spot the tag of a well-respected writer. Now, imagine a refined art museum such as the Louvre or the MOMA. Funded

by highly esteemed individuals and regarded worldwide as necessary tourist attractions, they display hundreds of breathtaking and famous artworks within their corridors. The streets and alleyways of cities like New York and London resemble such museums as each exhibit ^{S/V} countless graffiti pieces for the public eye to freely regard. Such analogies between struggles, history, and elements of graffiti provide undeniable proof it falls under the category of art.

very nice!
good focus!

As with all periods of art, graffiti has its own historical beginnings. Impressionism began as a reaction to romanticism, a form of artwork blinded by the pure beauty of the world. Artists like Vincent van Gogh and Claude Monet strived to oppose such ignorance with dreamy pieces evoking a wider spectrum of emotion ("Oxford"). This theory of action-reaction characterizes all artistic movements, almost as if to demand that art result from past events. Similarly, graffiti art truly began in the 1960s with the hip-hop movement in response to the vast gap between the rich and the poor exasperated in areas such as the Bronx (Rahn). The abandoned youth saw graffiti as a medium through which they could express to the world the oppression they continue to endure. Due to the masses of individuals who shared this crushing experience, graffiti became an intricate community. A game of tag developed "where someone would hit a blank wall and others would follow, respect going to those who covered the most ground" (Rahn). In other words, like any culture, graffiti has esteemed rules and values where the most central dogma of respect between taggers and crew became essential. If they could not recognize the value of each other, why would anyone else?

history

Spectators have difficulty distinguishing graffiti as a respectful form of art. By focusing on the undeniably illegal existence of it, opponents of such artwork overlook the deeper value it holds as the voice of those marginalized by our society. In the eyes of outsiders, "tagging shows

that an area is dominated by vandals” and may even intimidate them, for human nature urges us to fear what we cannot comprehend (Felisbret). In other words, people stray away from graffiti due to the crime associated with it, a valid stigma I cannot deny. However, one of the most honored graffiti artists, Keith Haring, defied this perception by embracing stigma. Despite constant get arrests, he remained resilient. Quickly scribbling minimalistic cartoon graffiti pieces in the subways of New York City, Haring explains why he could not stop:

I kept seeing more and more of these black spaces, and I drew on them whenever I saw one. Because they were so fragile, people left them alone and respected them; they didn't rub them out or try to mess them up. It gave them this other power. It was this chalk-white fragile thing in the middle of all this power and tension and violence that the subway was. People were completely enthralled. (“To New”)

The respect he earned from his community urged him to keep going. The “power” he described resonated from the reaction he saw in others, encouraging more and more pieces until a museum curator surfaced and popularized him. Haring thus led a successful career as museums and communities exhibited his spontaneous commissions worldwide. Evident from the example of Keith Haring, graffiti does not intend to frighten the world around it; rather, it strives to evoke a reaction which leads to change. The fun cartoons Haring sketched pleased passersby^s of all ages, giving them a reason to love ordinary places like dirty subway stations. Haring even inspired current graffiti writers in the endeavor to legitimize graffiti as art to the public eye.

Anonymous, yet widely regarded, Banksy's popularity successfully led the world to question the artistic value of graffiti. He accomplished two goals each writer shares: inspire upcoming taggers and earn respect from the public. In awe of him, a nameless tagger comments,

Who is this?

i'm
guessin
this
is your
extra
pro?

VT

(ed)?
"He, more than anyone else, has legitimized the genre and spawned a new generation of imitators"
(Akbar). Unquestionably, Banksy has successfully topped the tier of graffiti hierarchy because, not only does his own community of graffiti artists adore him, but much of the mainstream world does as well. Now worth thousands and viral across the internet, his pieces cover walls all around the globe asking society questions and demanding its attention. However, due to the illegal nature of his work, Banksy must remain anonymous, for the vast majority of the world still regards graffiti with scorn. As a result, they remain unable to recognize the art of graffiti and what it stands for.

Banksy's tag, now infamously recognized, symbolizes all that graffiti exists to defy: the voices of those too often ignored and a society that continually looks the other way. Days later, the other tags and pieces cover up an original writer's work. More artists crying out to be heard by the world, to be acknowledged and saved from their poor beginnings. Graffiti, like any other artistic movement, expresses internalized emotions through elements which attempt to evoke an emotional response in onlookers. Within its intricate history and denied artists, graffiti irrefutably embraces the essence of art regardless of the opinion society holds.

✓

Bring
back
hook!!
==

Works Cited

Akbar, Arifa, and Paul Vallely. "Graffiti: Street Art - or Crime?" *The Independent*. Independent

Digital News and Media, 16 July 2008. Web. 14 Mar. 2015.

Felisbret, Eric, Heather M. Donald, Lady Pink, and Lu Olivero. "When Does Graffiti Become Art?"

Room for Debate. *New York Times*, 11 July 2014. Web. 2 March 2015.

"Oxford Art Online." *Grove Art: Subject Guide in*. N.p., n.d. Web. 14 Mar. 2015.

Rahn, Janice. "Hip-Hop Graffiti Is a Significant American Art Form." *Painting Without*

Permission: Hip-Hop Graffiti Subculture. Westport, CT: Bergin & Garvey, 2002. 1-24. *Rap*

Music and Culture. Ed. Kate Burns. Detroit: Greenhaven, 2008. Current

Controversies. *Opposing Viewpoints in Context*. Web. 2 Mar. 2015.

"To New York | Keith Haring." *To New York | Keith Haring*. Web. 03 March 2015.

Does the essay provide evidence to support the claims?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Are the claims supported by a variety of long quotes, short quotes, paraphrases, & summaries?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Does the writer state opposing arguments fairly and thoroughly?	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> <small>more paragraphs</small>
Are refutations and/or concessions evident, and do they avoid all hints of disrespect and antagonism?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Does the writer incorporate templates from <i>They Say, / Say?</i> Highlight at least two in each paragraph.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Are clear transitions evident?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
Does the information seem accurate (based on the sources used)?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
STYLE	YES	NO	NEEDS IMPROVEMENT
Writer adds transitional devices, pointing words, and voice markers to connect body paragraphs to create a "flowing effect."	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Tone is appropriate for the purpose and audience.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Essay employs solid sentence structure throughout—there are minimal sentence fragments, fused sentences, and/or comma splices.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Essay remains consistent by using only one verb tense and one point of view.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> <small>more 1st</small>
Essay is free of punctuation, capitalization, spelling, and word choice errors.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Essay has been edited for wordiness, by making good use of subordination and coordination.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
Essay uses correct format for MLA documentation (parenthetical citations) and works cited page. (Titles are punctuated correctly—either italicized or in quotation marks.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Connection to audience and purpose is evident.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Writing evokes strong emotion in the reader.	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
Precise, vivid natural language creates a clear and complete picture in the reader's mind.	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

FOCUS AREAS (areas needing improvement):

Crime paragraph, conclusion, and make more reasons to add emotions

HIGHLIGHT BE VERBS, GET, GOT, & THERE ARE/IS... AND THEN TRY TO CHANGE THEM. ☺

Edited by Morgan Scott
Zendzian 1

Camille Zendzian

English 112

Aristotelian Argument

03/03/15

* less crime, more about art.

* define key terms in intro. (tag, taggers, graf, etc.)

✓ Vandalism's Value most people know what a tag/tagger is, but some may not.

The Bronx, New York in the 1960s, a scene of impoverished families pushed further

and further into the background as the upper class barged in with a sparkling apartment

complex here and a clean new expressway there. The surrounding society abandoned the

area in this area, simply as if they did not exist. The youth made a point to defy a world that

chose to ignore them. This gave rise to a competitive culture, with rivalries emerging, using

anything they could to freely express themselves. The hip-hop movement gave birth to graffiti

(Rahn). An artistic community built upon the idea that members should respect each other

and rebel against all others. Graffiti appears to some as selfish acts against humanity, and to

others as a form of expression that asks society many fearful questions? By

focusing on the undeniably illegal existence of graffiti, opponents of this form of art overlook

the deeper implications of the form as the voice of the oppressed, those marginalized by our

society and most constantly ignored. Is this a template?

Graffiti bases itself on the exhilaration and challenge of defacing as much surface area

on public property as possible. A competition in plain sight, spectators may notice the proud

tags of each "writer" on the edge of a piece, for the practice itself is a game of tag, "where

someone would hit a blank wall and others would follow, respect going to those who covered

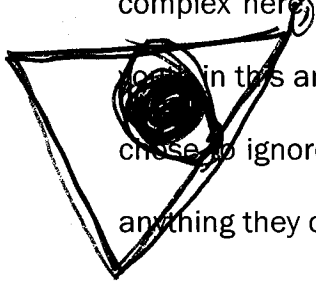
the most ground" (Rahn). Basically, artists spray their works on billboards and trains to see

who can earn the most respect within their community. In the eyes of those outside of this

group, "tagging shows that an area is dominated by vandals" and may even scare them away

I wouldn't simplify it quite that much, it kind of makes it sound insignificant. saying "in other words"

//
Hi
Camille:)



next time...

from areas, for human nature urges us to fear what we cannot comprehend. Basically, people stray away from graffiti due to the crime associated ^{I like that} with it, a stigma which I cannot deny is ^{WC, sounds awkward} just; however, I feel the need to point out that awareness cures and dispels stigmas of all shapes and forms. If the public took the time to educate themselves on the historical background of graffiti, understanding the necessity of the illegal component of the act, and studying the complex semantics of this culture, then they would discover a newfound respect for such artwork. Taggers spend years developing an individual style as they derive influences ^{sounds awkward, reward} from the work of their elders and attempt whole new techniques (Rahn). Comprehending such concepts of graffiti would then soothe the fears ^{of} society ~~has~~, causing them to be more understanding toward the practice. ^{Transitions}

Many people are under the assumption that somehow graffiti encourages the youth to participate in similar illegal activities ^{of} which spawns progressively worse behavior. An example of such a belief is expressed by a common American who fears, "graffiti signaled that informal social controls and law enforcement had broken down in New York's public spaces, making them vulnerable to even greater levels of disorder and law-breaking" (Felisbret). In making this comment, she confirms the public fear of graffiti and takes it to a whole new level. One ^{what level is that} implication of her attitude toward graffiti is that it serves as a sort of gateway into the crime ^{is that explained in the next sentence?} community for youths, similar to marijuana in drug use. In this regard, I believe she is mistaken because she clearly overlooks other factors that lead children to become criminals in their adult lives; for example, often there are major psychological and sociological factors: such as living conditions and childhood experiences which put people at higher risk to become criminals. ^{on} ~~To~~ the contrary, part of the creed of a graffiti artist is to commit no further crime aside from graffiti itself. Furthermore, studies of Rio de Janeiro in Brazil reveal the opposite effect. Support for graffiti exists even within law enforcement as officers encourage it as "city

* I think you used more templates than I think you did, but some just aren't as evident.

beautification and as a crime deterrent." Recently, Rio has legalized graffiti on city property (so long as it does not occur on historical land) and even recognized it as a "career opportunity for youth in low-income neighborhoods" to help fund schools and develop the city (Felisbret). The point of this observation is to clarify the true effect of graffiti on the youth within a community. clearly, from the example of Rio, graffiti is a direct route by which children from poor households can rise above their backgrounds and become recognized within society. Furthermore, "most sources claimed that graffiti provided a nonviolent alternative to gangs where young people could satisfy the same need to belong and identify with the lifestyle of a group" (Rahn). It is clear that graffiti does not hold society back, but rather urge it to move forward.

TRANSITIONS

HOW?
explain more
in depth

Finally, for those who cannot see past the criminal aspect of graffiti, it is impossible to recognize the artistic value it holds. As the community grows, the mainstream world adopts it. People continue to hold the belief that due to the illegal nature of it, graffiti is meaningless in spite of possible artistic value (Felisbret). However, this claim becomes erroneous as one familiarizes themselves with the reasons for breaking the law in graffiti culture itself. With this knowledge, anyone would be aware that the individual value from a graf piece derives from the public scorn at tag of any sort, be it crude or thought-provoking. Within the community, the writers earn plenty of respect for this aspect of their work; therefore, the value of their work by nature is intrinsic. As a result, the irony comes from the fact that the more society detests graffiti, the longer it will stay to be looked upon by all, despite their love or hate toward it, for "some people may not like the message, or how it is manifested, but that doesn't mean

confusing

the message - and the medium - don't have value" (Felisbret). Artists such as Keith Haring, Jean-Michel Basquiat, and Banksy began their influential artistic careers in the roots of graffiti.

Haring himself explains where his success began:

* I think graffiti is super cool to see when I go vacationing to new places :)

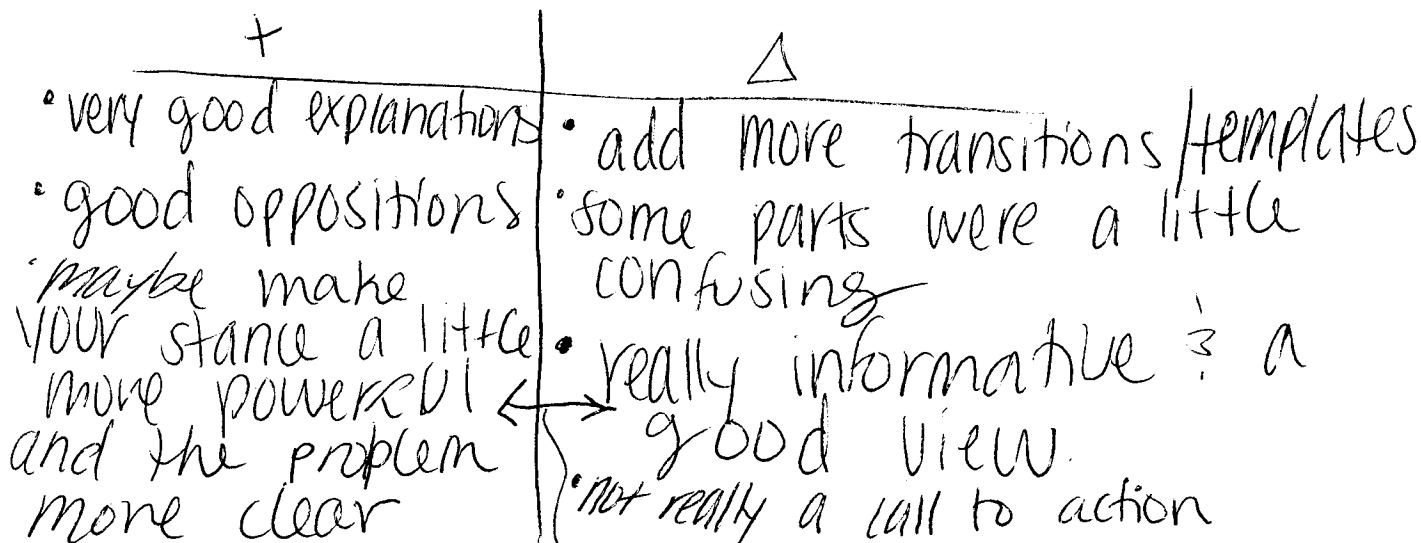
The quote is just thrown in there, not very smooth

I kept seeing more and more of these black spaces, and I drew on them whenever I saw one. Because they were so fragile, people left them alone and respected them; they didn't rub them out or try to mess them up. It gave them this other power. It was this chalk-white fragile thing in the middle of all this power and tension and violence that the subway was. People were completely enthralled. ("To New")

Simple, thought-provoking, yet illegal, Haring endured multiple arrests to pursue his passion once he saw the impact it had on ordinary ~~passersby~~ ^{users of the subway}. Eventually, work which captures the public eye, be it due to scorn or respect, becomes vastly popular. Haring's art eventually came to be exhibited in many famous museums in places like Pittsburg and New York. Similarly, Banksy, a currently anonymous English graffiti artist, has become noticed worldwide resulting in monetary values given to his artwork (Kakutani). Such examples serve to prove the artistic merit graffiti can earn if only it is given the chance.

Graffiti, I believe, will exist as long as society continues to ignore the worst parts of itself. ^{which is?} The public should begin to accept it as a consequence of society, for once they do I believe they can begin to appreciate it. Graffiti is much more than a crime, it is expression which questions the status quo, urging things to be changed. Without it, our world would be

in a state of stagnancy. ^{why?} Bring hook back, wrap things up a little bit more in depth



Works Cited

Felisbret, Eric, Heather M. Donald, Lady Pink, and Lu Olivero. "When Does Graffiti Become Art?" Room for Debate. *New York Times*, 11 July 2014. Web. 2 Mar. 2015.

Kakutani, Michiko. "Stalking a Most Prolific Phantom." *The New York Times*. *The New York Times*, 17 Feb. 2013. Web. 01 Mar. 2015.

Rahn, Janice. "Hip-Hop Graffiti Is a Significant American Art Form." *Painting Without Permission: Hip-Hop Graffiti Subculture*. Westport, CT: Bergin & Garvey, 2002. 1-24. *Rap Music and Culture*. Ed. Kate Burns. Detroit: Greenhaven, 2008. Current Controversies. *Opposing Viewpoints in Context*. Web. 2 Mar. 2015.

"To New York | Keith Haring." *To New York | Keith Haring*. N.p., n.d. Web. 03 Mar. 2015.



Camille Zendzian

English 112

Aristotelian Argument

03/03/15

errors / correction pieces
thesis

+	△
<ul style="list-style-type: none"> your evidence is helpful and logical in understanding the depth of graffiti very descriptive sentences with word variety 	<ul style="list-style-type: none"> your topic seems to be more about how graffiti is good rather than how it graffiti in art add more emotion to give an inspiring topic, be more convincing ^{convincing}

Vandalism's Value

use dash -

Paragraph 2

sounded like a start of a background story, maybe incorporate one to give more background to graffiti

The Bronx, New York in the 1960s, a scene of impoverished families pushed further and further into the background as the upper class barged in with a sparkling apartment complex here and a clean, new expressway there. The surrounding society abandoned the youth in this area, ^{began} simply as if they did not exist. The youth ~~made a~~ point to defy a world that chose to ignore them. This gave rise to a competitive culture, with rivalries emerging, using anything they could to freely express themselves. The hip-hop movement gave birth to graffiti (Rahn). An artistic community built upon the idea that members should respect each other and rebel against all others. Graffiti appears to some as selfish acts against humanity, and to others as a form of expression that asks society questions many are too afraid to ask. By focusing on the undeniably illegal existence of graffiti, opponents of this form of art overlook the deeper implications of the form as the voice of the oppressed, those marginalized by our society and most constantly ignored.

Graffiti bases itself on the exhilaration and challenge of defacing as much surface area

ex? → exhilaration? use dash -

on public property as possible. A competition in plain sight, spectators may notice the proud tags of each "writer" on the edge of a piece, for the practice itself is a game of tag, "where someone would hit a blank wall and others would follow, respect going to those who covered the most ground" (Rahn). Basically, artists spray their works on billboards and trains to see who can earn the most respect within their community. In the eyes of those outside of this group, "tagging shows that an area is dominated by vandals" and may even ^{frighten them} ~~scare them~~ away

* - repeated
to close

from areas, for human nature urges us to fear what we cannot comprehend. Basically, people
 stray away from graffiti due to the crime associated with it, ^{use colon :} a stigma which I cannot deny is
 just; however, I feel the need to point out that awareness cures and dispels stigmas of all
shapes and forms. ^{is this a template? this part confused me - be more clear what the awareness} If the public took the time to educate themselves on the historical
 background of graffiti, understanding the necessity of the illegal component of the act, and
 studying the complex semantics of this culture, ~~then~~ they would discover a newfound respect
 for such artwork. Taggers spend years developing an individual style as they derive influence
 from the work of their elders and attempt whole new techniques (Rahn). ^{transition ~} Comprehending such
 concepts of graffiti would then soothe the fears society has, causing them to be more
 understanding toward the practice. ^{WC - makes graffiti sound like a ritual / form of play}

Many people are under the assumption that somehow graffiti encourages the youth to
 participate in similar illegal activities which spawns progressively worse behavior. An example
 of such a belief is expressed by a common American who fears, "graffiti signaled that informal
 social controls and law enforcement had broken down in New York's public spaces, making
 them vulnerable to even greater levels of disorder and law-breaking" (Felisbret). In making
 this comment, she confirms the public fear of graffiti and takes it to a whole new level. One
 implication of her attitude toward graffiti is that it serves as a sort of gateway into the crime
 community for youths, similar to marijuana in drug use. In this regard, I believe she is mistaken
 because she clearly overlooks other factors that lead children to become criminals in their
 adult lives, ^{for example, often} there are major psychological and sociological factors, such as
living conditions and childhood experiences which put people at higher risk to become
criminals. ^{into a higher risk in becoming criminals such as: poor living conditions and} To the contrary, part of the creed of a graffiti artist is to commit no further crime ^{that put youths}
 aside from graffiti itself. Furthermore, studies ^{of} Rio de Janeiro in Brazil reveal the opposite ^{traumatic childhood experiences?}
 effect. Support for graffiti exists even within law enforcement as officers encourage it as "city

beautification and as a crime deterrent.” Recently, Rio has legalized graffiti on city property (so long as it does not occur on historical land) and even recognized it as a “career opportunity for youth in low-income neighborhoods” to help fund schools and develop the city (Felisbret). The point of this observation is to clarify the true effect of graffiti on the youth within a community: clearly, from the example of Rio, graffiti is a direct route by which children from poor households can rise above their backgrounds and become recognized within society. Furthermore, “most sources claimed that graffiti provided a nonviolent alternative to gangs where young people could satisfy the same need to belong and identify with the lifestyle of a group” (Rahn). It is clear that graffiti does not hold society back, but rather urge it to move forward.

Finally, for those who cannot see past the criminal aspect of graffiti, it is impossible to recognize the artistic value it holds. As the community grows, the mainstream world adopts it. People continue to hold the belief that due to the illegal nature of it, graffiti is meaningless in spite of possible artistic value (Felisbret). However, this claim becomes erroneous as one familiarizes themselves with the reasons for breaking the law in graffiti culture itself. With this knowledge, anyone would be aware that the individual value from a graf-piece derives from the public scorn at tag of any sort, be it crude or thought-provoking. Within the community, the writers earn plenty of respect for this aspect of their work; therefore, the value of their work by nature is intrinsic. As a result, the irony comes from the fact that the more society detests graffiti, the longer it will stay to be looked upon by all despite their love or hate towards it, for “some people may not like the message, or how it is manifested, but that doesn’t mean the message – and the medium – don’t have value” (Felisbret). Artists such as Keith Haring, Jean-Michel Basquiat, and Banksy began their influential artistic careers in the roots of graffiti. Haring himself explains where his success began:

not sure if this is a right punctuation

sentence seems out of place

WC?

sources: add transitions between paragraphs

I kept seeing more and more of these black spaces, and I drew on them whenever I saw one. Because they were so fragile, people left them alone and respected them; they didn't rub them out or try to mess them up. It gave them this other power. It was this chalk-white fragile thing in the middle of all this power and tension and violence that the subway was. People were completely enthralled. ("To New")

Simple, thought-provoking, yet illegal, ^{use dash —} Haring endured multiple arrests to pursue his passion once he saw the impact it had on ordinary ^{bystander} passersby. Eventually, work ^{that} which captures the public eye, be it due to scorn or respect, becomes vastly popular. Haring's art eventually ^{became} came ^{recognized and} to be exhibited in many famous museums in places like Pittsburg and New York. Similarly, Banksy, a currently anonymous English graffiti artist, has become noticed worldwide resulting in monetary values given to his artwork (Kakutani). Such examples serve to prove the artistic merit graffiti can earn if only it is given the chance.

Graffiti, I believe, will exist as long as society continues to ignore the worst parts of itself. The public should begin to accept it as a consequence of society, for once they do, I believe, they ~~can~~ ^{differentiates from being} begin to appreciate it. Graffiti is much more than a crime, ^{for} it is expression ^{that} which questions the status quo, urging things to be changed. Without it, our world would be in a state of stagnancy.

*Add more to conclusion — refer to hook/intro
Give an inspiring ending that leaves reader to appreciate graffiti!*

Works Cited

Felisbret, Eric, Heather M. Donald, Lady Pink, and Lu Olivero. "When Does Graffiti Become Art?" Room for Debate. *New York Times*, 11 July 2014. Web. 2 Mar. 2015.

Kakutani, Michiko. "Stalking a Most Prolific Phantom." *The New York Times*. *The New York Times*, 17 Feb. 2013. Web. 01 Mar. 2015.

Rahn, Janice. "Hip-Hop Graffiti Is a Significant American Art Form." *Painting Without Permission: Hip-Hop Graffiti Subculture*. Westport, CT: Bergin & Garvey, 2002. 1-24. *Rap Music and Culture*. Ed. Kate Burns. Detroit: Greenhaven, 2008. *Current Controversies. Opposing Viewpoints in Context*. Web. 2 Mar. 2015.

"To New York | Keith Haring." *To New York | Keith Haring*. N.p., n.d. Web. 03 Mar. 2015.

Camille Zendzian

English 112

Aristotelian Argument

03/03/15

+	Δ	
<ul style="list-style-type: none"> • strong EV • strong diction • clear position • use of templates 	<ul style="list-style-type: none"> • metacomm. - explain terms - make stronger connections • transitions • stronger concl. • shorten 	<ul style="list-style-type: none"> • least to most imp.
Vandalism's Value		become

The Bronx, ~~New York~~ in the 1960s, a scene of impoverished families ~~pushed further~~ ^{cramped} and ~~further into the background~~ as the upper class barged in with a sparkling apartment complex here and a clean new expressway there. The surrounding society abandoned the youth in this area, simply as if they did not exist. The youth made a point to defy a world that chose to ignore them, ^{giving} ~~this gave~~ rise to a competitive culture, with rivalries emerging, using anything they could to freely express themselves. The hip-hop movement gave birth to graffiti (Rahn). An artistic community built upon the idea that members should respect each other ^{or fragment} and rebel against all others. Graffiti appears to some as selfish acts against humanity, and to others ^{as} a form of expression that asks society questions many are too afraid to ask. ^{thesis} [By focusing on the undeniably illegal existence of graffiti, opponents of this form of art overlook the deeper implications of the form as the voice of the oppressed, those marginalized by our society and most constantly ignored.]

Graffiti bases itself on the exhilaration and challenge of defacing as much surface area ^{hidden} on public property as possible. A competition in plain sight, spectators may notice the proud tags of each "writer" on the edge of a piece, for the practice itself is a game of tag, "where someone would hit a blank wall and others would follow, respect going to those who covered the most ground" (Rahn). Basically, artists spray their works on billboards and trains to ~~see~~ ^{who can} earn the most respect within their community. ^{in contrast,} ~~in the eyes of~~ those outside of this ^{believe that} group, "tagging shows that an area is dominated by vandals" ~~and may even scare them away~~

^{Due to} ~~from areas~~, for human nature ^{we fear} ~~urges us to fear~~ what we cannot comprehend. ^{As a result} ~~Basically~~, people stray away from graffiti due to the crime associated with it, a stigma which I cannot deny is just; however, I feel the need to point out that awareness cures and dispels stigmas of all shapes and forms. If the public took the time to educate themselves on the historical background of graffiti, understanding the necessity of the illegal component of the act, and studying the complex semantics of this culture, then they would discover a newfound respect for such artwork. Taggers spend years developing an individual style as they derive influence from the work of their elders and attempt whole new techniques (Rahn). Comprehending such concepts of graffiti would then soothe the fears society has, causing them to be more understanding toward the practice. ^{as art, not a crime} ~~transition~~

Many people are under the assumption that somehow graffiti encourages the youth to participate in similar illegal activities which spawns progressively worse behavior. An example of such a belief is expressed by a common American who fears, "graffiti signaled that informal social controls and law enforcement had broken down in New York's public spaces, making them vulnerable to even greater levels of disorder and law-breaking" (Felisbret). In making this comment, she confirms the public fear of graffiti and takes it to a whole new level. One implication of her attitude toward graffiti is that it serves as a sort of gateway into the crime community for youths, similar to marijuana in drug use. In this regard, I believe she is mistaken because she clearly overlooks other factors that lead children to become criminals in their adult lives; for example, often there are major psychological and sociological factors: such as living conditions and childhood experiences which put people at higher risk to become criminals. To the contrary, part of the creed of a graffiti artist is to commit no further crime aside from graffiti itself. Furthermore, studies of Rio de Janeiro in Brazil reveal the opposite effect. Support for graffiti exists even within law enforcement as officers encourage it as "city

beautification and as a crime deterrent.” Recently, Rio has legalized graffiti on city property (so long as it does not occur on historical land) and even recognized it as a “career opportunity for youth in low-income neighborhoods” to help fund schools and develop the city (Felisbret). The point of this observation is to clarify the true effect of graffiti on the youth within a community: clearly, from the example of Rio, graffiti is a direct route by which children from poor households can rise above their backgrounds and become recognized within society. Furthermore, “most sources claimed that graffiti provided a nonviolent alternative to gangs where young people could satisfy the same need to belong and identify with the lifestyle of a group” (Rahn). It is clear that graffiti does not hold society back, but rather urge it to move forward.

Finally, for those who cannot see past the criminal aspect of graffiti, it is impossible to recognize the artistic value it holds. As the community grows, the mainstream world adopts it. People continue to hold the belief that due to the illegal nature of it, graffiti is meaningless in spite of possible artistic value (Felisbret). However, this claim becomes erroneous as one familiarizes themselves with the reasons for ^{elaborate} breaking the law in graffiti culture itself. With this knowledge, anyone would be aware that the individual value from a graf piece derives from the public scorn at tag of any sort, be it crude or thought-provoking. Within the community, the writers earn plenty of respect for this aspect of their work; therefore, the value of their work by nature is intrinsic. As a result, the irony comes from the fact that the more society detests graffiti, the longer it will stay to be looked upon by all despite their love or hate toward it, for “some people may not like the message, or how it is manifested, but that doesn’t mean the message – and the medium – don’t have value” (Felisbret). Artists such as Keith Haring, Jean-Michel Basquiat, and Banksy began their influential artistic careers in the roots of graffiti. Haring himself explains where his success began:

I kept seeing more and more of these black spaces, and I drew on them whenever I saw one. Because they were so fragile, people left them alone and respected them; they didn't rub them out or try to mess them up. It gave them this other power. It was this chalk-white fragile thing in the middle of all this power and tension and violence that the subway was. People were completely enthralled. ("To New")

Simple, thought-provoking, yet illegal, Haring endured multiple arrests to pursue his passion once he saw the impact it had on ordinary passersby. Eventually, work which captures the public eye, be it due to scorn or respect, becomes vastly popular. Haring's art eventually came to be exhibited in many famous museums in places like Pittsburg and New York. Similarly, Banksy, a currently anonymous English graffiti artist, has become noticed worldwide resulting in monetary values given to his artwork (Kakutani). Such examples serve to prove the artistic merit graffiti can earn if only it is given the chance.

Graffiti, I believe, will exist as long as society continues to ignore the worst parts of itself. The public should begin to accept it as a consequence of society, for once they do I believe they can begin to appreciate it. Graffiti is much more than a crime, it is expression which questions the status quo, urging things to be changed. Without it, our world would be in a state of stagnancy.

Works Cited

- Felisbret, Eric, Heather M. Donald, Lady Pink, and Lu Olivero. "When Does Graffiti Become Art?" Room for Debate. *New York Times*, 11 July 2014. Web. 2 Mar. 2015.
- Kakutani, Michiko. "Stalking a Most Prolific Phantom." *The New York Times*. *The New York Times*, 17 Feb. 2013. Web. 01 Mar. 2015.
- Rahn, Janice. "Hip-Hop Graffiti Is a Significant American Art Form." *Painting Without Permission: Hip-Hop Graffiti Subculture*. Westport, CT: Bergin & Garvey, 2002. 1-24. *Rap Music and Culture*. Ed. Kate Burns. Detroit: Greenhaven, 2008. Current Controversies. *Opposing Viewpoints in Context*. Web. 2 Mar. 2015.
- "To New York | Keith Haring." *To New York | Keith Haring*. N.p., n.d. Web. 03 Mar. 2015.