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«American Street Art»

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Introduction

My favourite pastime is listening to music and watching musical films. So I could not be indifferent while watching the dancing movie "Step Up" which is based on street dance. The dynamic and very beautiful movements of the dance captivated me from the first step. I wanted to learn more about it. I found some articles in newspapers, magazines, books and websites. I have learnt that street dance is part of street art, the culture of today's youth. Looking through different information I came across another kind of street art - graffiti. The drawings of graffiti can be seen on fences, walls of the houses, bridge piers, in subways and other places of my city. I was interested in the subject and decided to study it seriously.

It should be noted that some people consider graffiti vandal and street dance vulgar, a certain amount of youths are keen on them, still others are indifferent. But street art is gaining more and more people's attention. It also attracts art specialists' attention. G. V. Dyatleva, S. A. Khvorostukhina, O. V. Semyonova in "Popular History of Painting" discuss the origin of ancient graffiti paintings on rocks and simple subjects. Some articles are devoted to research of tools which were used in ancient times for making graffiti drawings. In his book "Psychology of masses" G. Lebon points out to reasons that impelled to origin of ancient inscriptions, drawings and paintings. Jean Stearns in "Jazz Dance: The Story of English and American Vernacular Dance" deal with the background and styles of street dance. The Internet sites contain different information on modern street art in America, its language, school and evolution.

The aim of my scientific project is to bring to light and summarize all possible knowledge about American street art and decide if it is real art or a kind of vandalism.

For achieving this aim I assign the following tasks:

- To study American Graffiti and its history.
- To follow the history and spreading of street dance.

To find out young people's attitude to street dance and graffiti paintings.

Chapter 1. Graffiti as part of art

1.1 What is graffiti?

According to the definition from the Longman Dictionary of English Language and Culture “graffiti are drawings or writings on a wall etc., especially of a rude, humorous or political nature”.

The Small Soviet Encyclopedia of 1959 says that the word “graffiti” comes from the Italian word "graffito" which literally means "scratched"

Graffiti are ancient drawings and inscriptions on walls of buildings, rocks and vessels which reflected scenes of every day life.

Graffiti is an encoded text which symbols reflect definite events of cultural, political and public life of society. The performers of wall drawings are representatives of society.

The phenomenon of graffiti is human's passion to contact. It is caused by people's thirst for communication.

Graffiti are drawings and paintings often performed in a form of a caricature, a poster, a naive or complicated picture and inscriptions of a certain style. The style is determined by definite technique of painting: artists use sprays with paint of certain colour and work fast, spontaneously and without any corrections.

Nowadays, it has the status of "street art" and you get graffiti in places where you wouldn't expect to - in advertisements, on clothes, on toys, and even on the Wall Street Journal's official website!

So, preliminary studies showed that the notion "graffiti" has been around since ancient times. Graffiti is a kind of street art that is represented by different wall drawings or writings of certain style.

1.2 History of graffiti

1.2.1 Paleolithic paintings

Our ancestors appeared on earth more than 100,000 years ago. The human, perfecting himself, gradually learnt to make clothes, furnish home and produce

agricultural and hunting implements and later special tools for stone carving, bone cutting and painting. The necessity of transmission of different information became one of the reasons of graffiti appearing. Ancient images also had a magical function, they served as tribe signs: fetishes and totems. Most ancient drawings refer to the late Paleolithic period (the earliest period of the Stone Age, when people made stone weapons and tools). They were created approximately 30 thousand years ago. These so called “macaroni and meanderings”¹ - imprints of human hand and crossing wave lines were stamped in damp clay.

A lot of Paleolithic drawings, discovered by archeologists, were scratched with a cutting tool on rock surface. Part of them, such as animal images in the caves of Alta Mira and Lascaux, discovered in 1879, had been covering with paint. Ancient artists used not only black charcoal which replaced the black color, but also yellow and red paints, grinding to powder ochre and raddle.

The golden age of Paleolithic painting fell on the Madlen period. The period was named after the place of excavations in the cave of La-Madlen in the south of

France. Using flint cutting tools, pristine artists made engravings with pictures of animals, drawings on bones, stones and deer horns. The main characters for scenes were animals and man. It is being known that wild animals which were the source of human life, the hunting object and the revered totem, took the central part in paintings. Madlen paintings, discovered in the 19th century attracted a lot of people who wanted to see them. Unfortunately, the colours started to disappear, and the caves had to be closed for visitors. That's why the grotto of Shower, discovered in 1994, was not immediately shown for tourists who “hunger for enjoying ancient masterpieces”². Nowadays a lot of Paleolithic drawings have been found. The territory of France numbers more than a hundred of caves, the walls of which are covered with paintings and drawings of ancient artists. One of the most interesting findings became the earlier mentioned cave of Lascaux. It was found in

1 G. V. Dyatleva, S. A. Hovorostuhina, O. V. Semenova. Popular History of painting. M. "Veche", 2001, p. 58

2 G. V. Dyatleva, S. A. Hovorostuhina, O. V. Semenova. Popular History of painting. M. "Veche", 2001, p. 69

1940 and was so unique that was called 'the prehistoric Sixteen Chapel. Now the cave is a real museum. It shows the visitors the art of Paleolithic period representing the exhibit of a bison's head and other ancient paintings of the Hall of Bulls.

Ancient drawings and inscriptions, performed in graffiti, are of great interest for historians because they give true information about the way of life of people who lived thousands of years ago. Graffiti drawings were found in many countries of Europe and Asia. For example, a lot of Roman graffiti were discovered in Pompeii, Russian people of early times left scratched drawings on the walls of cathedrals and other objects in Kiev and Novgorod. All of them are extremely important for history of mankind.

To sum up, the art of graffiti has been developed from primitive drawings of animals and scenes of every day life on different objects.

1.2.2 Mesolithic and Neolithic graffiti

The first painting monuments to the Mesolithic epoch (the middle period of the Stone Age, about 20,000 years ago) were found by archeologists in East Spain in 1908. Rocks, covered with paintings, rise on valley edges and in canyons between Barcelona and Valencia. They can also be seen further south. The paintings contain above all picturesque scenes with images of people and different animals. The sizes of animal figures are about 75 centimetres, human figures are in a bit less sizes. A lot of drawings are devoted to hunting scenes. They picture wild animal herds, chased by people with bows, or hunters, escaping from a wounded animal. Scheme drawings of Neolithic epoch (the latest period of the Stone Age, about 10,000 years ago, when people began to settle in villages, grow crops, keep animals, polish stone for tools, and use the wheel) are visible on Portuguese and Italian rocks, on tomb stones in England, Ireland, France, Italy, Scandinavia, and Germany. Ancient tombs are decorated not only with symbols in the form of crosses, swastikas, rounds and half-moons, they are covered with carved or stroked conventional images of people, animals, chariots, boats, ornamental patterns from

geometric figures and spirals.

For example, in one of the English towns (department Morbian) more than three hundred tomb monuments are covered with spiral ornamental patterns, drawings of ships and daggers.

To sum the chapter up, transition from reproducing of a certain animal or man to the common scheme, sign and symbol became the basic tendency of development of graffiti drawings in the Mesolithic and Neolithic periods of history. Graphic language became generalized and stylized; it lost its expressiveness and emotionality.

1.2.3 Background of modern graffiti

Graffiti became element that changed outward appearance of streets in many cities all over the world at the end of 20th century. It was shaped in the midst of young people in the USA. The first modern graffiti were writers' signatures performed with spray paint. In the late 1960s a lot of places in New-York were marked with the mysterious signature 'Julio 204', first appeared in the subway of the city. In the 1970s the phenomenon of leaving signatures became popular, when a reporter from 'New-York Times' interviewed the author of numerous signatures 'Takil83' the 17-year-old Greek Demetrius by name. The article 'Taki 183 spawns pen pals' that explained to readers the sense of young man's message became the first article dedicated to graffiti.

A lot of names and slogans appeared on the walls of poor neighborhoods and subway trains in New-York and other cities of the USA. Most people associated graffiti with something menacing and an example of urban decay. In many cases citizens had every reason to fear. Certain graffiti signs could be seen in the streets, on pavements, bus-stops and near schools. A lot of them were evidence of possible presence of gangs. "Their street disputes in the deserted places kept in fear outskirts of the city."³ Up to the late 1970s, elderly and middle-aged people hated graffiti, considering it as an eyesore that was illegal and punishable by fines. But

3 Thiel A. Graffiti and Censorship, [http: //users.aol.com/HYPERLINK](http://users.aol.com/HYPERLINK)

young people have always had a particular relationship with the world. Leaving scrawled names and slogans, young people tried to express their individuality.

In the late 1970s simple inscriptions were forced out by complicated signatures and drawings performed with spray paint. Graffiti artists painted on different street objects, but subway trains had huge attractiveness and were beyond comparison. Trains, covered with graffiti drawings, were idols for their artists who aspired to show their works to spectators and other artists. Graffiti artists preferred some subway line to others depending on surface of trains and their routes. The Carriages of Lexington Avenue Express-2 and 5 were places of best quality for painters because the trains went round extensive areas of the city. It helped to win the recognition and become well-known.

The danger of possible accidents, arrests and other troubles excited the graffiti artists and added to make a 'getting up'.

The following conclusions may be drawn from studying the background of modern graffiti. It first appeared in the poor ghetto areas of New York. It was given a hostile reception by citizens. The most popular places for graffiti artists were subway trains that helped to inculcate graffiti in new areas and connect authors of drawings with each other.

1.3 Modern American graffiti

1.3.1 Modern graffiti and its artists

In the early 1980s, there was a real craze for graffiti. In the beginning dilettante graffiti artists painted with the help of spray paint the walls of buildings, subway trains, fences and other objects. Little by little, this distinctive creative work had more and more supporters and sophisticated Manhattan art world had displays of street art in its galleries. The trend was short-lived - until the arrival of hip-hop music in the late 1980s.

Graffiti, as we see it nowadays, is related to 'hip-hop' culture and people are now appreciating it for its styles. 'Hip-hop' is a type of popular music with a strong

regular beat and spoken words, first made by black people in United States cities in 1980s. Hip-hop music is linked with 'rap', which is a style of talking\singing that is very popular. Hip-hop was originally black ghetto music, sung by young African Americans from the poor, run-down districts of American cities. When it suddenly got to the top of the American music charts, hip-hop culture was spread, bringing graffiti with it. Modern graffiti is a new and unusual kind of art. Its artists differ not only in the way of painting - most graffiti artists prefer to be called 'writers', not painters.

Nowadays, graffiti has the status of 'street art' and it is very popular. It can be seen in some museums and art galleries. "Indeed, the Groningen Museum in Holland is one of the few museums in the world that displays and recognizes graffiti as an art form."⁴

Today many companies are starting to realize the appeal of graffiti in advertising. Kel Rodriguez, who used to spray New York subway trains, was the artist chosen to design the Wall Street Journal's website and it is obviously in graffiti style. "Some of that graffiti feeling, that energy, sort of got in there." Rodriguez explained.

You also get graffiti in places where you wouldn't expect to -on clothes, on toys, on covers of the books.

The well-known American artist K. Haring, who tried to draw people's attention to youth problems in the society, worked in the graffiti style. His works (among them the collection 'Silence is Death'), performed with colored chalks, are exhibited in many museums in the world.

Many of graffiti artists give lectures on developments in their art. Lee Quinones is having a lot of success in Europe and feels that European galleries and museums are more open to his art form.

"They want to support an artist as he develops", - comments Quinones, who can get up to 10,000 dollars for his paintings.

4 Magazine "Speak out" № 4, 2004, p. 20

Another artist, Blade, has his own website devoted only to the world of graffiti. This website has a 'merchandise page' where Blade sells things with his own original designs all over the world - everything from baseball caps to yo-yos! Leonard Mc Gurr, a street artist for 25 years, went from painting subway trains to designing and marketing graffiti inspired clothes for young people. "Graffiti has been a story of survival," he says. "There is a way to benefit from your work without spoiling public property." To sum up, this unusual kind of art is beginning to enjoy people's favor and become the usual run of things in American cities nowadays.

1.3.2 Graffiti kinds and language

An uninitiated observer may think that graffiti paintings are all alike, whereas both in technique and contest it has been developing with each year. Graffiti artists also use their own language. Here are some examples of most common words. Most graffiti artists prefer to be called 'writers'.

A writer's signature with spray paint is called a 'tag'.

Communities of writers who are friends are known as 'crews'. Those writers who are inexperienced or new to an area are called 'toys'. There are three basic forms of graffiti which are simply recognized among graffiti writers. The forms are characterized by their complexity, position and sizes. The easiest form of graffiti is a 'tag'. Writers use tags to put their names in front, to be notable for spectators and other writers. The more tags the better. Though most tags look similar, a tag is like a finger-print for the graffiti specialist - the only one of its kind mixture of writer's peculiarities.

The more developed form of a tag is a 'throw-up' which is quickly drawn on the surface of trains, walls and other objects with the help of spray paint. Writers usually use bubble letters to throw up the name out of two or three letters. As a rule, writers use two colors: one for the outline, the other for filling - in. This kind of graffiti is the fastest way for creating large canvases.

The most valuable form of graffiti is a 'piece'. This term is used for important

works -'masterpieces'. Pieces usually have a larger number of letters than throw-ups and they are performed more carefully. The first masterpiece was created in 1972 by the writer with the signature 'Super Kool 223'. He is also the author of 'fat cap' technology which allows the writers to cover large areas quickly and without any problems. 'Super Kool 223' replaced the original narrow cap of a spray with the broad one from a hairspray aerosol. The new technology allowed to draw the three centimeters wide line and promoted the further development of graffiti.

Pieces that cover part of a carriage (but not the whole width) from top to bottom are called 'Top to bottoms'.

There is 'End to end' graffiti piece which covers a carriage from one end to another, leaving out the top and the bottom of the surface.

When the surface of a carriage is painted completely, including the windows, the graffiti is called a 'Whole car'.

The first 'whole car' was performed in 1973 by the writer 'Flint 707'. The piece made a terrific impression upon spectators. The job took more than eight hours and required about twenty aerosols of paint. That's why 'whole cars' are performed by a group of writers or a 'crew'. The job is shared between the members of the 'crew' according to their status and experience.

1.3.3 School of graffiti

A lot of people consider graffiti as activities of teenagers who hang around and paint all that comes to their hand. Actually, this kind of work is not an easy matter. If you want to become a graffiti professional, you should get systematic training. To be a success, you have to follow certain rules. First, you should learn the background of graffiti: it will help you to make the style out. If you know the steps of development, you can go into the heart of the matter more easily. Second, you should keep certain rules. If you break the rules, you can be left out from the group of writers. Experienced graffiti writers offer to follow certain rules in order to be a success and to gain respect of others:

“Study graffiti styles as fast as possible.

Learn everything about spray paint, aerosols and their caps.

Create a clever signature and write it in a bigger size each time.

Don't be jealous to other writers, jealousy is a feeling of a weak person.

Don't spoil the works of other writers, be respectable.

Don't use thin markers and dirty surface.

Don' paint houses of cultural value and inhabited houses - don't thrust your views on people.

Don't write on signatures and works of other writers. Those ones who do this deserve contempt and can be punished by the owners of paintings.

Don't write on gravestones, memorial walls and cars - beware of death!”⁵

Third, you should work out your own style. But before you are experienced enough, imitate good methods of writing, color combinations and letters in general. At first try to depict everything on paper most carefully. Try hard and you will learn soon how to interlace letters and drawings and how to achieve a rhythmical pace of work. You will see one day that the colors of your painting on the wall look wonderful and they show your feelings that you want to express. And then you will understand how to invent new kinds of letters for self-expression. It should be mentioned that modern graffiti art has a close link with rock paintings in ancient times: many thousand years later mankind still uses the same ways and forms of expressing feelings and conveying information.

Graffiti didn't even change its name; as it was in former times, graffiti is art for masses and is available for everyone who wants to leave his message on the wall. Although paints and technique have changed dramatically, the main character of graffiti paintings is man.

Having studied modern American graffiti, I arrive at the following conclusion: it is a new form of art that has a link with the history of man's self-expression; it is very popular now and it has started its way to official recognition; it is not widely recognized yet because it has sometimes ugly appearances in the

5 Thiel A. Graffiti and Censorship, [http: //users.aol.com/HYPERLINK](http://users.aol.com/HYPERLINK)

form of swear words or other awful inscriptions; it has got certain language and school for getting skills and performing technique.

1.4 Young people about graffiti

Graffiti has its own history, its own traditions, its own characteristics, tested worldwide graffiti festivals. From this aspect we conclude that the graffiti is a modern culture. But it is original and that's why people have different attitudes to this culture.

Despite the considerable evidence of developing and perfecting graffiti, this word evokes different objects in man's imagination. The sphere of people's attitude to graffiti is broad and disputable. Some people recognize it as another form of art (graffiti as popular kind of art can be seen in many museums and art galleries); still others think that graffiti is vandalism which means intentional and needless damage or destruction of buildings and other public property (it is illegal in many places and writers can be fined). I suppose the subject of graffiti is topical nowadays. It doesn't awake indifference of people in the society. The art presents much interest for people who support it and follow its development. Others are totally against graffiti and insist that it should be forbidden by authorities. Here is what teenagers from different countries think and say about graffiti.

Arguments in favour of graffiti:

"I think graffiti is definitely an art! There is no other word. The only reason some people call it vandalism is because we paint on public things – but we have nowhere else to express our talent. John, 14, USA

I think graffiti is just another form of art. When I walk past any, I look to see if there is anything new. Sarah, 13, USA

In my opinion graffiti is an interesting art form – unless all you are doing writing swear words and gang names everywhere. I think that if you gave the artists somewhere to practice their art, then everyone would be happier. It works where I live! Catherine, 14, Canada

I think that graffiti is just any other art; it lets me paint my feelings. Tom, 16, UK

Art, maybe it's controversial, but it is still art. One of my favourite things to do is look at graffiti. Olga, 14, Russia

Graffiti is great! It allows young people to express their feelings without getting into trouble. Catherine, 13, UK

Arguments against graffiti

I don't like graffiti. If people want to draw, they should do it on paper. How would they like it if they'd spent hours repainting a wall and the next day some kids came and drew all over it? Anna, 18, Germany

I think graffiti is vandalism. It makes our cities look really run-down and ugly.

Natasha, 16, Russia

It's very annoying when you walk round a corner and you see graffiti. Also you don't know whether there is going to be a gang of teenagers there who are going to upset you in some way because that's usually where they hang around! Stephen, 14 UK

I think graffiti is vandalism. People just do it for fun. It's definitely not art, it's just silly drawings! Rebecca, 17, UK

I don't see how graffiti can be art – all the graffiti you see on walls is a lot of swear words! Ruth, 14, Germany

Graffiti is no way art. It just makes more work for the cleaners on the streets.

Paul, 13, USA”⁶

As we see here, teenagers' attitude to graffiti paintings is different; it has both supporters and opponents. From my personal point of view, people are totally against swear words and ugly drawings that spoil the look of the streets and are offensive for passers-by. However, such inscriptions have nothing to do with real graffiti paintings which are worth looking at and admiring.

6 Magazine "Speak out" № 4, 2004, p. 21

Chapter 2. Street dance as part of youth culture

2.1 What is street dance?

Street dance refers to dance styles — regardless of country of origin—that evolved outside of dance studios in any available open space such as streets, dance parties, block parties, parks, school yards, raves, and nightclubs. They are often improvisational and social in nature, encouraging interaction and contact with spectators and other dancers. These dances are a part of the vernacular culture of the geographical area that they come from. Two examples of street dance include b-boying (or break-dancing), which originated in New York City, and Melbourne Shuffle which originated in Melbourne, Australia.

2.2 History of street dance

Traditional jazz dance, having existed since the late nineteenth century, is perhaps one of the oldest street dances of urban America. Street dance is often considered urban folk dance. Since many concepts of urbanization have existed for a long time back in history, the point of which folk dance is to be considered a more historical street dance is often broad and unknown. Street dance and folk dance are distinguished by when the terms were introduced for, the term 'street dance' as a compound noun has been believed to have existed since beginning of the early 20th century, whereby Afro-American vernacular dance was becoming the most popular in the western world. Clogging is thought to be considered a very early form of street dance, since it evolved in the streets, factories and dance parties during the 18th century (or before) amongst dancers that were considered a part of the UK, Western Europe and Appalachian urban countercultures at the time.

2.3 Spreading of different types of street dance

Spreading of Hip-Hop dance

The hip-hop dance style b-boying and the funk styles popping and locking are some of the most popular street dance styles in African American culture. Those forms of hip-hop dance are the most prominently practiced *street dances*. These street dance styles are so common that commercialized versions have been

professionally developed and choreographed for dance routines in pop, hip-hop, electronic, and R&B music videos. B-boying helped bring about street dance crew culture, whereby the dance crews would learn various street dance styles for impression and competition. These street crews usually perform in outdoor jams, leading to further styles of hip-hop dance. New Jack Swing (a.k.a. S wing beat) was created in the 90's dance scene, which is also a respected style of street dance. New Jack Swing is also a music genre, co-created by pioneers such as Teddy Riley.

Spreading of House dance

Another example of a street dance is house dance, which is prominently danced to house music. House dance evolved out of Chicago clubs but grew and developed in the clubs of New York. Due to the modern mainstream popularity of clubs, street and fad dances tend to evolve more often in nightclubs rather than outdoor spaces. However, they may be practiced in outdoor spaces. Many rave dances are also street dances. The majority of rave dances are street dance styles since rave culture is prominently an underground movement. Rave culture, like hip-hop culture, is vastly diverse and there are different music genres which have individually prominent *vernacular dance* styles. Amongst the electronic dance community, street dances in the form of rave dances are mainly revolved around a consistent rhythm and flow. Street dance styles like popping, tutting, and roboting, due to their futuristic-psychedelic theme and movements, have been widely adopted amongst the electronic dance community and influenced dances such as Liquidizing. Thanks to the electronic dance community, different street dances styles like Electro Dancing and Jump style (an example of a rave dance) appeared. Unlike many hip-hop dances, house and rave dances are usually heralded more 'fun' than 'competitive', although most street dances start like so before being adopted for competition or any other purpose since nobody legally owns them. Generally dances like the Melbourne Shuffle are not applied as a dance for battling, rather for dancing in the crowd at a rave party. This distinguishes the *rave dance* from *partner* and *competitive street dance forms*. However, many people

perform rave dances as an expressively competitive dance.

Spreading of Punk dance

Punk is a form of street dance that is performed impromptu in large crowds. While the punk dance is considered a fad dance, its origins also make it a street dance. The dance originated amongst the punk rock community and became popular thanks to the band, *Sex Pistols*. The dance styles are most popular amongst hardcore styled music concerts of raves, as well as individual performances of dancers in nightclubs. The most modern form of punk dance is hardcore dancing.

2.4 Dance studios

Adaptation versions to these street dances are practiced at both, dance studios and other spaces, such as studios of hip-hop. "Dance studios often dub the commercial Adaptations as *street dance*, regardless to the fact they aren't 'absolutely' by true definition."⁷ Some schools use street dance as a form of physical education. Another example is the Cha Cha Slide and Cupid Shuffle, which are street dances, influenced line dances. While *line dances* may be performed in a free street style, vernacular, or folk dances, usually require professional choreography and integrate moves derived from studio dance styles.

2.5 Evolution of street dance

Street dances are dances that evolve between people in a social environment, although it cannot always be determined as to how they actually evolve between people. In theory, when one person comes up with a move that apparently sees good for another person, that one tries to copy that move. Similar to the popular game *Chinese whispers*, the effect is that the other person cannot perform that move in the same way as the other person. As a result, it leads to creation of a new style or entirely new moves. There is a small difference between entirely freestyle (improvisational) dance and an absolute street dance. While freestyle dance is random and a personal dance is invented by a single person (even if it's based on someone else's dance style), a full street dance is a collection of the various similar

7 Jean Stearns "Jazz Dance: The Story of English and American Vernacular Dance" Amazon.com. *FREE*

dance moves and styles collected into one practice and regarded as the same dance. For example, when b-boying evolved out of early hip-hop culture, people came up with their own moves, and other people improve them. Street dances constantly evolve for as long as they are intermittently practiced and regarded as the same dance.

Sometimes it is possible to trace back street dance styles that were mostly pioneered by specific persons. One example of it is *the Locking*, which is often regarded as being started by Don Campbell, who was a 1970s pioneer of American street dance. Most of the time it is impossible to credit specific people for street dances, since the dances evolve outside of professional dance environments, whereby there is no social or legal record. *Street vernacular dance* pioneers also rarely have professional degrees in dance, thus distinguishing street dance from other modern dance forms.

2.6 Street dance possibilities

Street dances are very useful for human development in terms of coordination, strengthening the muscles in the arms and legs of the respiratory system. Exercising regularly and getting certain skills, teenagers will learn to control their body and make up and develop their own style, incomparable to anything else. It can help to raise young people's self-esteem and start a new way of life full of interesting occupations and events. In my opinion, the passion to street dance can help teens to solve some personal problems that bother to enjoy a wonderful life. Fascinated by street dance I, for example, could overcome my natural shyness and make new friends. In street dance, there are no impracticable tricks; dancers use existing traffic on their own. So, every one can learn to dance, constantly improvising and coming up with something new. Street dance is free to be improved and developed and to fascinate more and more followers and attract more and more spectacles.

Summarizing the information set out above, I can conclude that street dance is

a part of youth culture that serves as a way of self-expression for young people with certain musical preferences and physical abilities. Different directions and styles as well as optional presence of a standard technique allow young people to find their way in self-expression. It is also a good means of communication between teenagers with identical views on art. In addition, all movements that are born in the streets, catchy music and easiness of movements, cannot leave anyone indifferent who comes to watch it.

Chapter 3. Young people's attitude to street art

As far as I studied the subject seriously, I decided to research people's attitude to Street Art. I made up a questionnaire and started my opinion poll with my classmates and relatives. The questionnaire includes two parts: the first one designates the name of a participant and his age, the second part clears up the person's interest to modern Street Art.

Name			
Age			
1. Do you like pictures of graffiti in the city?	<u>Yes, of course</u> <u>Partly</u> <u>No</u>	4. Do you like street dance?	<u>Yes, of course</u> <u>Partly</u> <u>No</u>
2. Do we need contests for graffiti writers?	<u>Yes</u> <u>No</u>	5. Do we need contests for dancers?	<u>Yes</u> <u>No</u>
3. Do we need to create the appropriate conditions for writers?	<u>Yes</u> <u>No</u>	6. Do we need to create the appropriate conditions for dancers?	<u>Yes</u> <u>No</u>

50 young people took part in my opinion poll. Teenagers were asked about their feelings about street art. The opinion poll showed that 78 % of pupils like street art, 11% partly like and 11% don't like this art.

The analysis of the second diagram showed that 73% of pupils think that we need to create places and contests for graffiti writers and dancers, the rest 23% think that we don't need it.

My survey showed that despite the fact that several people have a negative attitude toward street art, it has many supporters. They are interested in this youth culture and think that street art has the right to exist, to develop and bring joy and excitement to people.

Conclusions

Now, having considered all the tasks which were posed at the beginning of my research, I can sum up all the information and answer the main question of my work: "Is street art a kind of culture or a form of vandalism?"

In my personal point of view, street art is real art. There are many reasons for proving this idea. Firstly, the key word of the notion 'street art' is the word 'art'. Then, it has its own unique history of creation, developing and spreading around the world. Street art also has such evidence of real art as its school, language, tools and performers - painters and dancers. In addition, street art has its own traditions and customs. Every year, in every corner of the world graffiti festivals and dance flash mobs take place. People come to watch and enjoy the masterpieces of art. Furthermore, it serves the cause of human improvement as it is aimed at the development of different aspects of personality. It helps young people develop their talents and find themselves. It can turn out that a teenager, who is not a successful pupil, is a real master of street dance or a talented graffiti writer. I strongly believe that street art can help young people to discover their talents and express their individuality. When you create a picture or perform a dance, you forget about everything and plunge into another world, the world, where you are your own boss and where nobody will criticize you. Last but not the least, street art serves the cause of human's upbringing. Many troubled teens get involved in these activities and realize themselves and overcome hardships. It can distract them from bad influence outside school and home. I believe that the government should give their attention to teens' leisure and allocate more funds to organising street art places and events. I am sure they can prevent walls of buildings and other street objects from damaging. Instead, the look of the city will be changed for the best.

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