# Piratical ☠ Practices

This course will serve as an introduction to contemporary remix practices, and how these practices complicate our notions of creativity, originality and intellectual property. Copying has always been [a] key to cultural production. Over the last couple of centuries, **"the interdependence of our creativity has been obscured by powerful cultural ideas, but technology is now exposing this connectedness. [Today] we're struggling legally, ethically and artistically to deal with these implications."** [Kirby Ferguson]

Students will come away well-versed in the techniques and tricks used in pirating and remixing works (photo montage, ripping videos, sampling audio, hacking video games, etc), while establishing a research-based historical/theoretical context for their practice. Topics surveyed include authorship, originality, piracy, remix, copyright, appropriation, décollage, sampling, plunderphonics, détournement, plagiarism, versioning, sharing, gift economies and participatory cultures. Artists, activists and theorists surveyed include Lawrence Lessig, Larisa Mann, Negativland, DJ Spooky, William Burroughs, the Pirate Bay, Barbie Liberation Organization, Sven König, 0-Day Art, the Situationists, Girl Talk, Oliver Laric, Cory Doctorow, Nicolas Bourriaud and Elisa Kreisinger.

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// Course Requirements

I. **class sketches:** Students are required to complete class 'sketches' as they're assigned. If not completed in class these sketches become homework. Sketches are considered complete when links are posted to the sketch page on the class site.

II. **readings && responses:**  Students are required to complete all of the assigned readings and be prepared to discuss them in their reading groups. Groups will be required to post responses (approx. 300-500 words) to the class blog as well as discuss their response in class. These will be posts in response to the focus questions I will give you along with the reading assignment.

III. **proposal + final project:** Students are required to complete a final project in three phases. The first phase (the proposal) will be due on March 26. Students are required to submit a 1 page project proposal accompanied by a production schedule/timeline as well as give a brief (10min) presentation to the class presenting their concept, references and motivations. In the second phase, due April 23, students will share their research archives in the form of a torrent.  The third and last phase (the completed project) will be due on the last day of class (May 7). Students are required to present their piece (with documentation) in participation with the final class critiques.

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If a student misses MORE than three classes, whether or not for a reasonable cause, s/he will fail the class, if s/he does not withdraw from the class prior to the deadline for withdrawal with a grade of "W." Deadline for withdrawal: March 27, 2013. If a student attends FEWER than three classes his/her financial aid, merit scholarship, academic standing, and/or immigration status will be compromised, regardless of an individual faculty member's modifications of these recommendations.

Reasonable cause to miss a class might include:
- Illness or hospitalization (the student should contact Health Services, who will relay information to the faculty in whose class the student is enrolled. To contact Health Services, call 312.499.4288.  Regular Health Services hours are 9:00 a.m.–5:00 p.m.)
- Observation of a religious holiday
- Family illness or death

// Plagiarism

The School of the Art Institute of Chicago prohibits "dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School" (Students' Rights and Responsibilities, Student Handbook). Plagiarism is a form of intellectual theft. One plagiarizes when one presents another's work as one's own, even if one does not intend to.

The penalty for plagiarizing may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the Presidential Scholarship), and repeat offenses can lead to expulsion from the School. To find out more about plagiarism and how to avoid it, you can (1) go to the portal, select the "Resources" tab, and click on "Plagiarism" under "Academic Advising and Student Success"; (2) go to the SAIC website, select "Departments, Degrees, and Academic Resources," then select "Libraries," then select "Flaxman Library," and then click on the plagiarism links under the "For Our Faculty" tab; or (3) read about it in the

Student Handbook under the section "Academic Misconduct."

The procedures for academic misconduct/plagiarism are described in the 2012–2013 Student Handbook. In summary, if a student is suspected of academic misconduct/plagiarism the faculty member should:

- Review the allegation and discuss it with the student.
- Assign a grade for the project/paper/class as appropriate and inform the student of this in writing.
- Refer the student to the Student Handbook for detailed information about their rights and responsibilities.
- Inform the Department Chair and the Assistant Dean of Student Affairs for Academic Advising in writing (Paul C Jackson, pjacks2@artic.edu).

Please download a guide on how to recognize and avoid plagiarism here.
You may also refer your students to this useful quick guide.

// Accommodations for Students with Disabilities

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities.  Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health or chronic physical condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) by phone at 312.499.4278 or email at dlrc@saic.edu.  More information is available here.

DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to all of your instructors. This letter must be presented before any accommodations will be implemented.  You should contact the DLRC as early in the semester as possible. The DLRC is located on the 13th floor of 116 S Michigan Ave. Regular DLRC hours are Monday–Friday, 9:00 a.m.–5:00 p.m.

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// Schedule Outline

**JANURARY 29 - Introductions && Calibrations**

**FEBURARY 5 - In Praise of Copying**
tags: uncreative wrighting, Kenneth Goldsmith, copying, issue I, Marcus Boon, Louis Vuitton, Takashi Murakami, Plato, mimesis, fakes, forgery

**FEBURARY 12 - Allergy to Originality**
tags: Everything is a Remix, Kirby Ferguson, Creation Myth, Malcolm Gladwell, orginality, the genius, the Two Lolitas, cryptomnesia, undiscovered public knowledge, Don R. Swanson

**FEBURARY 19 - Remix historie[s]: Musique Concrete > Hip Hop**
tags: Musique Concrète, Pierre Schaeffer, the Radiophonic Workshop, Delia Derbyshire, Jamaican Sound System, Dub, King Tubby, Disco, Tom Moulton, Francis Grasso, Hip Hop, Kool Herc, the Break, Grandmaster Flash, Public Enemy, NWA, the Amen Break, sampling, mashups

**FEBURARY 26 - Copyright historie[s]: Gutenburg > Gates**
tags: the Statute of Anne, use monopoly, copyright, intellectual property/privilege, Stationers Guild, control, Rick Falkvinge, Adrian Johns, piracy, Disney

**MARCH 5 - Piracy Politix: the Situationists**
tags: surrounded by signs, Guy Debord, détournement, the Society of the Spectacle, Vitto Acconci, Matt Siber, René Viénet, Asger Jorn

**MARCH 12 - Piracy Politix: Sonic Outlaws 80s > present**
tags: Craig Baldwin, Negativland, John Oswald, Plunderphonics, EBN, the Barbie Liberation Organization, Dan O'Niel, Martin Arnold, Jonathan McIntosh, Elisa Kreisinger, Oliver Laric, 0-Day Art, Sven König

**MARCH 19 - Memes, Remix Culture && digital folk art**
tags: Walter Benjamin, Henry Jenkins, Lawrence Lessig, YouTube, tumblr, animated gifs, 4chan, lolcats, supercuts, recut trailers, inappropriate soundtracks, participatory culture

**MARCH 26 - Open Studio + Pre Registration Advising**

**APRIL 3 - Appropriation historie[s]: Duchamp > Bourriaud**
tags: Pablo Picasso, Dada, Marcel Duchamp, William S. Burroughs, Pop, Andy Warhol, Roy Lichtenstein, Bruce Conner, Dara Birnbaum, Sherrie Levine, Lawrence Weiner, Cory Arcangel, Jeff Koons, Seth Price, Nicolas Bourriaud, Rirkrit Tiravanija

**APRIL 9 - Cultural Capital: Hybrid Economies**
tags: Lawrence Lessig, Lewis Hyde, Richard Stallman, Yochai Benkler, the market, the commons, gift economies, open-source, creative commons, free software

**APRIL 16 - FWD: nothing has always will ever be the same**
tags: digital revolution, democratization, open access, cultural implications

**APRIL 23 - Open Studio**: visiting artist (TBA) + time to research && develop your final project

**APRIL 30 - Open Studio:** time to research && develop your final project

**MAY 7 - Finals -** final critiques