1. **LIS 2184: Legal Issues in Information Handling:**
Copyright and Fair Use in the Digital Age
University of Pittsburgh
School of Information Sciences (SIS)
SIS Building Room 404
Mondays 3 PM – 5:50 PM
Fall Term 2012

2. **James D. "Kip" Currier, PhD, JD**
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3. **Heather Soyka, MLIS, PhD Student**
Teaching Assistant (TA)
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4. **SYLLABUS**

Unit subject topics, assignments, scheduling, and other course components may be
modified as necessary.

5. **COURSE DESCRIPTION**

Long-standing underpinnings and conceptions of copyright and fair use are increasingly
subject to assault, erosion, and change:

> Copyright is now seen as a tool for copyright owners to use to extract all the
> potential commercial value from works of authorship, even if that means that
> uses that have long been deemed legal are now brought within the copyright
> owner's control. (Litman, _Digital Copyright_, 2006)

As a result, "[i]f current trends continue unabated" (Litman, 2006), copyright and fair use
are likely to be among the most important—and contentious—issues that will impact the
21st century information environment.

Information professionals, by virtue of the library and information centers in which they
work, are inevitably situated within dynamic, often ill-defined systems encompassing (1)
copyrighted works, and (2) copyright laws and fair use guidelines that purport to
regulate the protection and use of those works. Moreover, because information
professionals inhabit the realm of copyright-governed works and routinely rely on fair

use in the day to day performance of their workplace responsibilities, copyright law, arguably, has more impact on them than any other area of federal law.

Hence, it is vital for digital age information professionals to be knowledgeable about copyright, fair use, and other relevant issues, which significantly impact all information providers, users, and venues.

6. COURSE GOAL

The goal of this course is to provide digital age information professionals with:
 (1) an understanding of the genesis, ongoing digital age evolution, and pivotal role of copyright, fair use, and related issues within a 21st century information, legal, policy, and economic framework, and
(2) the fundamental skills necessary for (a) assessing the use of copyrighted works, (b) duly exercising fair use, and (c) limiting and/or avoiding copyright infringement liability.

7. LEARNING OUTCOMES

Students will

- Recognize the origins and historical development of intellectual property, with a focus on copyright law, fair use, and the public domain

- Apply and evaluate fair use in varied scenarios

- Examine the rights, responsibilities, and interests of diverse copyright constituencies, i.e. creators/authors, content holders, distributors, and users

- Describe the role and significance of copyright vis-à-vis (1) culture and (2) economic interests, i.e. "the copyright balance"

- Examine and assess the implications of recent copyright statutory changes, legislative proposals, and caselaw

- Investigate copyright-related trends, issues, and initiatives, including anti-piracy efforts, licensing, assignment and transfer, orphan works, large-scale book digitization projects, and alternative copyright protection and use movements

- Assess international copyright protection schema and treaties and their ramifications for the U.S. economy and copyright and fair use

- Identify the significance of copyright-related issues for libraries and information centers

8. **DIVERSITY AND INCLUSION STATEMENT**

An important aim of this course is to promote an inclusive learning community that encourages the dynamic, open exchange of ideas and affirms the diversity and dignity of participants and perspectives within a safe and mutually respectful environment.

9. **TEACHING PHILOSOPHY STATEMENT**

As the course instructor, my teaching goals are to share information and to guide students to seek, find, and critically engage with information that is relevant to this course, their programs of study and professional development, and which promotes their individual construction of knowledge and understanding. I am committed to fostering and sustaining an inclusive learning community that is interactive *and* reflective and which encourages students to be active participants in their diverse exploration, discovery, learning, and developmental processes.

10. **REQUIRED TEXTS, READINGS, LISTENINGS, WEBSITES, AND ONLINE RESOURCES**

Five (5) texts are required for this course:

1. **Aufderheide, P., & Jaszi, P. (2011).** *Reclaiming fair use: How to put balance back in copyright*. Chicago: University of Chicago Press. ISBN-10: 0226032280. ISBN-13: 978-0226032283

2. **Boyle, James. (2008).** *The public domain: Enclosing the commons of the mind.* New Haven, CT: Yale University Press. ISBN-10: 0300137400. ISBN-13: 978-0300137408. http://yupnet.org/boyle/

3. **Levine, R. (2011).** *Free ride: How digital parasites are destroying the culture business, and how the culture business can fight back*. New York: Doubleday.

4. *McLeod, Kembrew. *(2007). Freedom of expression: Resistance and repression in the age of intellectual property.* Minneapolis, MN: University of Minnesota Press. ISBN-10: 0816650314, ISBN-13: 978-0816650316. *The first edition of this book (2005) is available as a free PDF and is fine to use: see http://freedomofexpression.us/documents/mcleod-freedomofexpression.pdf

5. **Patry, William. (2009).** *Moral panics and the copyright wars. New York: Oxford University Press.* ISBN-10: 0195385640. ISBN-13: 978-0195385649.

The Boyle and McLeod books are legally and freely accessible as digital books and links to these books are provided above with the book citations.

You may purchase these required texts as new or used books via an online bookseller of your choice.

Weekly readings will be drawn from the print and digital publications and resources of a diverse range of copyright and fair use-related scholars, educators, and commentators.

Additional readings for each week will be listed in weekly folders on the course's Blackboard homepage, e.g. Week 1 Folder, Week 2 Folder, etc. **"REQUIRED Readings" listed in each folder MUST be completed by the next week's class.** For some weeks additional "RECOMMENDED Readings" may be listed as supplemental resources that students can elect to read but which are not mandatory readings.

In addition to weekly readings, for some weeks students may be required to listen to podcasts and/or familiarize themselves with various websites. As indicated in the syllabus and each weekly module, these items MUST also be completed by students by the next week's class.

Additional online resources to assist with assignments and augment the course objectives, such as various forums, will be accessible via the course's Blackboard site.

11. **KIP CURRIER COPYRIGHT BLOG**:

The instructor maintains a copyright and fair use blog as a "A resource to support Copyright-related research and teaching, including "LIS 2184: Legal Issues in Information Handling: Copyright and Fair Use in the Digital Age", University of Pittsburgh School of Information Sciences". The blog is accessible via http://kipcurriercopyright.blogspot.com/ and via the course's Blackboard site homepage. The instructor will also discuss some of these blog items in class during a "Copyright in the News" portion of the on-campus session.

12. **BLACKBOARD FORMAT/STRUCTURE**

A. **BLACKBOARD**

This course is supported by a Blackboard (Course Management Software) site. Students must regularly check the class's Blackboard site in order to stay up-to-date on course announcements, weekly reading assignments, etc. Resources are available on this site to aid with assignment preparation. Small Discussion Group Forums will also be accessible for students to post their coursework and read and respond to the submissions of other group members. The purpose of this is to promote broader awareness of diverse student perspectives and course-related content. Additional forums for Introductions, Course Questions and Answers, and student postings of course-related FYI's are available on the course's Blackboard site.

B. **COURSE STRUCTURE**

i. **Videotaping and Panopto Videos; Videotaping Release Forms**

The on-campus weekly session will be videotaped via Panopto software that enables viewers to view the oral presentation/discussion by the speaker and the accompanying PowerPoint slides. Links to PowerPoint lectures via Panopto software will be provided in each week's PowerPoint Lectures area as soon as processing has been completed by the SIS Information Technology staff. Processing generally is completed within 24 hours of a videotaping but occasionally technical issues may delay the availability of Panopto videos.

ii. **Weekly Folders**

A weekly folder will be provided, e.g. Week 1, Week 2, etc. that will contain links to the Panopto video, PowerPoint lectures, required and recommended readings, etc.

iii. **Discussion Boards**

Discussion boards will be provided for class-wide communication and Small Discussion Groups, to which each student will be **randomly** assigned within the first week of class. **Small Discussion Groups will be a mix of on-campus and online students.** Additional discussion boards will be available for posting questions, sharing class related FYI news and resources of interest, etc.

iv. **Tools**

Blackboard tools, such as the wiki feature, and various forums will be available for students to use for group project work and communication.

v. **Modules**

This class will generally employ a format of dividing an individual class into varied modules, in order to inform and engage the students. Hence, a typical week in this course may follow this schedule:

Examples of modules within a typical on-campus class:
1. Housekeeping and IP in the News
2. Lecture presentation by instructor
3. Class Discussion and/or Small Group or Full Group Activity
4. [Some weeks] Team Talk presentations

13. **OPTIONAL OFFICE HOURS: BY APPOINTMENT**

Office hours for this course are optional for students. An appointment may be made with the instructor of record for an on-campus or telephone meeting. Students may also email the instructor and/or TA with questions.

14. **COURSE REQUIREMENTS**

A. **CLASS ATTENDANCE AND PARTICIPATION**

i. **IMPORTANT Attendance Requirements**:

a. **On-Campus Students and On-Campus Sessions**

Attendance is required for all on-campus students and will be taken at each on-campus session. On-campus students are expected to arrive on time for class and stay for the duration of each class. Late arrivals or early departures will be noted and will adversely impact a student's overall class grade.

b. **Online Students' and On-Campus Students' Blackboard Participation**

Online student and on-campus student Blackboard participation will be monitored via the LIS 2184 Blackboard site.

c. **FastTrack and Online Students and On-Campus Weekend Session and FastTrack and Online Students' Penalty for Not Attending On-Campus Weekend Session**

FastTrack students, pursuant to their FastTrack agreements, as well as Online students, are required to attend the FastTrack Weekend session for this course [further details to-be-announced]. For additional information, please see the On-Campus Weekend Session section in this syllabus. FastTrack and Online students who do NOT attend the REQUIRED On-Campus Weekend Session will be assessed zero points for their ten-point Class Participation Grade for this course.

d. **Team Participation**

All students will be **randomly** assigned to a team and have the opportunity to work on a Team Talk group, on which regular participation will be necessary in order to successfully pass the course. **For the Team Talk assignment, on-campus and online students will NOT be mixed, i.e. teams will be composed of only on-campus students or only online students.** To facilitate effective teamwork, each team will complete a "Group Contract" (additional information on group contracts, as well as sample group contracts, will be provided as the term progresses) regarding what means the team members will use to communicate with one another (e.g. email, social networking tool, etc.), how often they will communicate, etc.

ii. **Expectations and Assessment**

All students are expected and required to participate in required course activities and assignments in a timely and consistent manner. Failure to participate will significantly impact a student's grade and may result in failure of the course. A class participation grade for each student will be assessed based on factors that include class attendance, attention to in-class activities, participation in class discussions and activities throughout the duration of the term, and participation in venues applicable for on-campus and/or online students in this course.

iii. **Rationale**

Attendance during class sessions is important for each individual student's learning as well as to contribute to the group learning community. Blackboard site participation is vital for each individual student's learning, as well as to contribute to the group learning community. FastTrack Weekend attendance by FastTrack students is a required and beneficial component of the FastTrack Program and cohort model.

iv. **Extenuating Circumstances**

Serious life circumstances do occur from time to time. If you should experience a serious life event, such as illness or bereavement—which may require submission of corroborating documentation to the instructor—please let the instructor know as soon as possible, so that alternative arrangements may be made, as necessary.

v. **Attendance and LIS 2184 Course**

Students who do not participate in LIS 2184 activities may not successfully pass the LIS 2184 course.

vi. **Additional Details**

Further details about requirements and activities will be provided in class lectures.

B. **SUMMARY LIST OF ASSIGNMENTS**

Assignments (Additional information about the course assignments, including instructions and requirements, will be provided within the first few weeks of the term.)

1. [Individual] **Essay #1 on McLeod's *Freedom of Expression*: Due Tues., Sept. 25th (20 points)**

2. [Individual] **Essay #2 on Boyle's *The Public Domain* and Helprin's *Digital Barbarism*: Due Tues., Oct. 23rd (20 points)**

3. [Individual] **Essay #3 on Patry's *Moral Panics And The Copyright Wars*: Due Tues., Nov. 20th (20 points)**

4. [Group] **Team Talk**: **To be presented in-class (30 points total)**
    (a) PowerPoint (10 points)
    (b) 15-20-minute Presentation, plus 5-minute Q & A (10 points)
    (c) One-page list of references on topic [No hand-outs for others are necessary]: at least ten (10) total references in APA style, of which at least five (5) must be scholarly sources (10 points)

5. [Individual] **Class Participation** (assessed by instructor at end of term) **(10 points)**

C. **ASSIGNMENT LOGISTICS**

i. **Context for all assignments/activities in this course**

ALL assignments and activities in this course MUST be addressed within the context of libraries and information centers. Students submissions that do not clearly indicate relevance to this context will have points deducted and/or may be assessed as failing.

ii. **Submissions**

Submit all written material, unless otherwise directed, via (1) the Assignment link in the Assignments content area on the Blackboard homepage, and (2) to your assigned Small Group Discussion Board.

iii. **Naming File Submissions for Assignments**

To promote consistency and fast identification of assignments, please use the following format for naming files:

 2184YourLastName1stInitialAssgtName   e.g. 2184CurrierJEssay1

iv. **File Formats**
Submit all items as Word documents.

v. **Designation of Names on Assignments and All Communication/Correspondence**

Students MUST write (1) the Assignment name and (2) their first and last name on the assignment submission, in order to facilitate speedy and unambiguous identification by the instructor. Assignments that are submitted without names will have one (1) point deducted for such omissions. For group assignments, list the names of all group members on any submission(s), or one (1) point will be deducted for such omissions.

D. **ON-CAMPUS WEEKEND SESSION**

i. The On-Campus Weekend for the 2012 Fall Term will be **Friday, Nov. 2nd – Saturday, Nov. 3rd**.

ii. **LIS 2184: Copyright and Fair Use will meet on Saturday, Nov. 3rd from 4:15 PM – 6:45 PM** (Classroom To-Be-Announced).

iii. FastTrack students are required to attend this session. Attendance will be taken. FastTrack students who do NOT attend the REQUIRED FastTrack Weekend Session will be assessed zero points for their ten-point Class Participation Grade for this course.

iv. On-Campus students are NOT required to attend the FastTrack Weekend session but are welcome to attend and participate.

v. Students may experience unavoidable conflicts with classes meeting at the same time as LIS 2184; the instructor will address such conflicts later in the term.

vi. Specific details about the FastTrack Weekend session will be provided later this term.

15. **POLICIES**

A. **CULTURAL NORMS AND CIVILITY**

Students in this course are expected to adopt and practice the following cultural norms and exercise civility both in the classroom and in electronic forums: class attendance; active attention to class activities; active participation (including, but not limited to, refraining from: social networking and non-note-taking computer use, gaming and puzzles, working on *any* coursework- or non-coursework-related activities, reading, sidebar conversations, knitting, sleeping in class, etc.); civil discourse during class discussions and on electronic class discussion boards; refraining from creating distractions while someone else is speaking (e.g. instructor, guest speaker, fellow student); respect for different viewpoints; completion of and reflection upon all required

readings; critical thinking; timely submission of assignments and attention to submission requirements; intellectual curiosity; intellectual humility; and maintaining awareness of current issues and developments in the LIS field.

B. **SOCIAL NETWORKING AND ELECTRONIC DEVICES**

i. **Cell phones, text messaging, and other electronic communication devices**

Cell phones must be turned off while in class. Special circumstances must be discussed with the instructor and permission sought for keeping a cell phone on vibrate. Doing email, text messaging, etc. while in class is not permissible. Other electronic communication devices and social networking activities are also subject to these policies; see also B ii below. Students violating these policies will be asked to leave the classroom, will have points deducted, may be referred to Pitt SIS administration, and may fail the course.

ii. **Laptops and other electronic devices**

Laptop computers may only be used for taking notes while in the classroom. Impermissible laptop use in the classroom includes but is not limited to: Internet surfing, social networking, shopping, gaming, reading, and writing other than note-taking for this course. Abuse of this permission to use laptops solely for note-taking will result (1) in a student being banned from using his or her laptop in class and (2) class participation point deductions. Other electronic devices, such as PDA's, Blackberries, etc., are also subject to these policies.

C. **DEADLINES AND LATE ASSIGNMENT POLICY; EXTENUATING CIRCUMSTANCES; INDIVIDUAL AND GROUP ASSIGNMENT SUBMISSIONS**

Assignments must be submitted by 11:59 PM (your time zone) on the day they are due (see summary list of assignments for due dates).

Assignments that are submitted after the due date will be marked down (a) five (5) points for each day of lateness. **NO CREDIT WILL BE GIVEN FOR ASSIGNMENTS SUBMITTED MORE THAN TWO (2) DAYS PAST THE SUBMISSION DEADLINE, UNLESS THE INSTRUCTOR DETERMINES THAT EXTENUATING CIRCUMSTANCES APPLY.** For example, an assignment submission due by Tues., Sept. 18th at 11:59 PM will receive no points if submitted AFTER Thurs., Sept. 20th.

If **serious, extenuating circumstances** interfere with your ability to submit an assignment on time (e.g. serious illness, bereavement, auto/bike accident, "Act of God", such as flood/fire/wind damage), it is your responsibility to contact the instructor and/or Teaching Assistant as soon as possible. **The instructor may require you to submit corroborating documentation if you are claiming that an extenuating circumstance should be applied. Forgetting the date of an assignment, forgetting to complete an *entire* assignment, recording in your calendar the incorrect date**

for an assignment's submission, doing the wrong assignment, etc. are NOT extenuating circumstances.

NO MAKE-UP ASSIGNMENTS OR "EXTRA CREDIT" ASSIGNMENTS WILL BE ALLOWED.

These policies are in effect to promote fairness and consistency for all students in the course.

Assignments that are submitted after a due date will be marked down. If the instructor determines that extenuating circumstances apply, such factors may be taken into account by the instructor in determining whether points will be deducted for late submission and how many points may be deducted.

Please note that for group assignments all members in the group are responsible for ensuring that each group's assignments are submitted on time. Failure to do so will result in point deductions.

D. **POLICY ON EVALUATION/GRADING OF WRITING**

Standard, grammatical English is essential for coherent, professional communication. Please spell-check and grammar-check all submitted assignments and postings. Proofreading is a vital part of the process of producing coherent, well-organized, and professional writing. When possible, it is recommended, but not required, that you have your writing proofread by another person.

Writing style: a semi-formal tone is recommended for your assignments. Please use complete sentences, correct grammar, punctuation, standard spelling, inclusive language, etc.

Structured writing is also essential for successful completion of assignments, e.g. introduction, logically constructed, clearly understandable paragraphs, conclusions, and citations as appropriate throughout the writing. Credit will not be given for writing that is solely of a "book report" nature and/or that excessively quotes from source materials without providing the student's own analysis, synthesis, and expression of his or her reasoned reflections and authoritatively-supported observations and opinions. IMPORTANT: Point deductions will be taken for submitted assignments that contain grammatical and other writing-related errors, as well as assignment submissions that do not satisfy the assignment requirements.

E. **GRADING POLICY**

i. **General Grading Policy Statement**

A grade of "A" is attainable, but it is awarded to those students whose performance in the course is outstanding. An "A-" is a high grade awarded to students whose work is

excellent. Grades are not debatable with the instructor. **Students must earn a grade of C (74 points out of 100) or higher for this elective course to count toward their degrees**.

ii. **Grading Scale**

95-100	**A**
90-94.99	**A-**
87-89.99	**B+**
84-86.99	**B**
80-83.99	**B-**
77-79.99	**C+**
74-76.99	**C**
70-73.99	C-
67-69.99	D+
64-66.99	D
60-63.99	D-
00-59.99	F

F. **INCOMPLETE GRADES (G) POLICY**

Incomplete Grades (G) are granted for extenuating circumstances at the sole discretion of the instructor. If you anticipate needing and warranting an incomplete grade (G), please see the instructor as soon as possible. Any student seeking a G grade may be required to submit corroborating documentation (e.g. physician's supporting documentation) to the instructor.

G. **ACADEMIC INTEGRITY POLICY**

Students in this course are required and expected to comply with the University of Pittsburgh's Policy on Academic Integrity (see SIS policy below). Anti-plagiarism software will be used to monitor for instances of plagiarism in student submissions; additional information will be provided on this process in the first few weeks of the term. Any student(s) suspected of violating this academic integrity policy for any reason during the term will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity.

If it is determined that a student has violated the policy on academic integrity on an individual assignment and/or some or all members on a group assignment have violated the policy on academic integrity, those persons will fail the course. If a student or students working on a team have reason to suspect and/or know that a team member or members are engaging in plagiarism on a team assignment, they must notify the instructor in writing via email BEFORE the assignment due date.

Academic Integrity (for full SIS policy and information on Adjudication see http://www.ischool.pitt.edu/about/academic-integrity.php)

Students and Faculty Obligations and Hearing Procedures

This document supplements the *University of Pittsburgh's Guidelines on Academic Integrity*. No attempt to use it should be made without consulting the parent document.

Effective September 1991 and Revised September 1995

Academic Integrity: Student Obligations | Academic Integrity: Faculty Obligations (See Also: Pitt's Guidelines on Academic Integrity)

ACADEMIC INTEGRITY: STUDENT OBLIGATIONS

I. STUDENT OBLIGATIONS

A student has an obligation to exhibit honesty and to respect the ethical standards of the library and information professions in carrying out his or her academic assignments. Without limiting the application of this principle, a student may be found to have violated this obligation if he or she:*

1. Refers during an academic evaluation to materials or sources or employs devices not authorized by the instructor.

2. Provides assistance during an academic evaluation to another person in a manner not authorized by the instructor.

3. Receives assistance during academic evaluation from another person in a manner not authorized by the instructor.

4. Engages in unauthorized possession, buying, selling, obtaining, or using a copy of any materials intended to be used as an instrument of academic evaluation in advance of its administration.

5. Acts as a substitute for another person in any academic evaluation process.

6. Utilizes a substitute in any academic evaluation procedure.

7. Practices any form of deceit in an academic evaluation proceeding.

8. Depends on the aid of others in a manner expressly prohibited by the instructor, in the research, preparation, creation, writing, performing, or publication of work to be submitted for academic credit or evaluation.

9. Provides aid to another person, knowing such aid is expressly prohibited by the instructor, in the research, preparation, creation, writing, performing, or publication of work to be submitted for academic credit or evaluation.

10. Presents as one's own, for academic evaluation, the ideas, representations, or words of another person or persons without customary and proper acknowledgement of sources.

11. Submits the work of another person in a manner which represents the work to be one's own.

12. Knowingly permits one's work to be submitted by another person without the instructor's authorization.

13. Attempts to influence or change one's academic evaluation or record for reasons other than achievement or merit.

14. Indulges, during a class (or examination) session in which one is a student, in conduct which is so disruptive as to infringe upon the rights of the instructor or fellow students.

15. Fails to cooperate, if called upon, in the investigation or disposition of any allegation of dishonesty pertaining to another student, or any other breach of a student's obligation to exhibit honesty.

16. Violates the canons of ethics of the library and information professions.

H. **DISABILITY SERVICES; STUDENTS WITH SPECIAL NEEDS: PHYSICAL OR LEARNING IMPAIRMENTS**

If you have a disability for which you are or may be requesting accommodation(s), you MUST contact both the instructor and the Office of Disability Resources and Services (DRS), 216 William Pitt Union (412-648-7890/TTY:412-383-7366) within the first two weeks of the term. You should also consult the office's website www.drs.pitt.edu. DRS will verify your disability and determine whether reasonable accommodation(s) for this course are warranted. **It is the responsibility of any student seeking accommodation(s) for this course to present any necessary documentation to the instructor by Friday, Sept. 7, 2012**.

I. **Severe Weather Conditions/"Acts of God", Unusual and Exigent Circumstances**

Occasionally severe weather conditions (e.g. icy, snowy, or blizzard conditions, rainstorms, flooding, landslides) and other "Acts of God" (i.e. force majeure), as well as unusual circumstances such as state and national emergencies, city-wide special events, exigent circumstances, anticipated or unanticipated traffic stoppages or road closures, etc. may necessitate class cancellation(s). In such events, the instructor will make every effort to communicate such cancellations to students and Teaching Assistants for this course. However, depending on the type of situation, communication may not always be possible. Such events may also require adjustments to class schedules, assignments, readings, etc. and the instructor reserves the right to make such changes as necessary.

J. **Emergency Notification**

Students and Teaching Assistants should ensure that they are registered with the university's Emergency Notification System to facilitate their expedient awareness of urgent situations that may impact their welfare and schedules:

"The University's Emergency Notification Service will be used to communicate with subscribers through voice, text, and email messages, as deemed appropriate in the event of an emergency. All University students, faculty, and staff are eligible to subscribe. Each subscriber can designate up to three contact numbers and specify text and/or voice messages. The Quick Test features [sic] enables you to send a test message to your wireless device. The Emergency Notification Service is designed for use with portable devices and is only one aspect of a layered approach to notifying the University community of emergencies." (http://technology.pitt.edu/portal/emergency-notification.html)

16. ASSISTANCE

A. WRITING HELP

The University of Pittsburgh's Writing Center provides free consulting assistance for students (e.g. guidance and support).
For Writing Center information, see http://www.wac.pitt.edu/writingcenter/.

B. COMPUTER AND TECHNICAL HELP

Students who experience computer and technical problems should contact the University of Pittsburgh Technology Help Desk at 412-624-HELP [4357] or via http://technology.pitt.edu/help.html

C. INTERNATIONAL STUDENTS

Pitt's Office of International Services (OIS) maintains a website, http://www.ois.pitt.edu/, with a wide range of helpful information.

D. COUNSELING CENTER

The University of Pittsburgh "Counseling Center provides personal and academic counseling to nearly 2,000 undergraduate and graduate students at the University of Pittsburgh. The Center is staffed by psychologists, counselors, social workers, a psychiatrist, and pre-doctoral interns, and the services rendered to students are free and confidential." See http://www.counseling.pitt.edu/ .

University Counseling Center
334 William Pitt Union
Pittsburgh, PA 15260
(412) 648-7930

17. **COURSE SCHEDULE**: [**Readings listed below are to be completed by the beginning of the next class**. For example, readings listed in Week 1 below, must be completed by the start of the Week 2 class. Other required readings, podcasts, websites, etc. will be listed in each weekly folder on Blackboard.]

Week 1, Mon., Aug. 27th:

    Class Introductions, Course Overview, and Syllabus Review

REQUIRED Readings:

Kelley, K., & Bonner, K. (2006). Chapter 1: Copyright Basics, pp. 1-14. In The Center for Intellectual Property Handbook. New York: Neal-Schuman Publishers, Inc. [See PDF]

Lindberg, V. (2008). Intellectual property and open source: A practical guide to protecting code. Sebastopol, CA: O'Reilly Media, Inc. pp. 4-6, stop reading at top of page 6, before Intellectual Property and Market Failure. [See PDF]

Week 2, Mon., Sept. 3rd: No Class Due to Labor Day Holiday

Week 3: Mon., Sept. 10th:

    Lecture: Intellectual Property Overview: Patents, Trademarks, Trade Secrets, and Copyrights;

    Origins of Copyright and Fair Use Part I

REQUIRED Readings:

Lorens, L. (2010). The purpose of copyright. Open Spaces Quarterly. http://www.open-spaces.com/article-v2n1-loren.php

Week 4: Mon., Sept. 17th:

    Lecture: Origins of Copyright and Fair Use Part II

REQUIRED Readings:

Rich, L. (1996). Fair use: Interpretations and guidelines - the fair use doctrine part II. http://library.findlaw.com/1996/Jun/1/131253.html

[Browse the fair use cases accessible via this link] Stanford University Fair Use Center. Summaries of fair use cases. http://fairuse.stanford.edu/Copyright_and_Fair_Use_Overview/chapter9/9-c.html

Vaidhyanathan, S. (2001). Copyright and copywrongs: The rise of intellectual property and how it threatens creativity. New York: New York University Press. Chapter 1: Copyright and American Culture: Ideas, Expression, and Democracy, 17-34. [See PDF]

Week 5: Mon., Sept. 24th:

Lecture: Copyright's Balance Part I: Copyright and Cultural Interests

Case Study on Orphan Works

REQUIRED Readings:

Darnton, R. (Feb. 12, 2009). Google & the Future of Books. *New York Times Review of Books*. http://www.nybooks.com/articles/22281 [Access via ULS databases or sign up for limited free subscription via www.nytimes.com]

Lessig, L. (May 20, 2008). Little orphan artworks. *The New York Times*. http://www.nytimes.com/2008/05/20/opinion/20lessig.html [Access via ULS databases or sign up for limited free subscription via www.nytimes.com]

Peters, M. (September 25, 2008). The importance of orphan works legislation. U.S. Copyright Office. http://www.copyright.gov/orphan/ [Please read the brief piece by Marybeth Peters, Register of Copyrights; you are not required to access and read the various PDF documents and web links located to the left of Ms. Peters' discussion.]

Urban, J. (June 16, 2012). How fair use can help solve the orphan works problem. *Berkeley Technology Law Journal. 27*. http://papers.ssrn.com/sol3/papers.cfm?abstract_id=2089526

Vaidhyanathan, S. (2001). *Copyright and copywrongs: The rise of intellectual property and how it threatens creativity*. New York: New York University Press. Chapter 1: Copyright and American Culture: Ideas, Expression, and Democracy, 17-34. [See PDF]

RECOMMENDED Readings:

Klein, E. (Aug. 20, 2010). Copycats vs. copyrights. *Newsweek*. http://www.newsweek.com/2010/08/20/copycats-versus-copyrights.html

Week 6: Mon., Oct. 1st:

Lecture: Copyright's Balance Part II: Copyright and Economic Interests

Case Study on Google Book Search

RECOMMENDED Readings/Websites:

Aoki, K., Boyle, J., & Jenkins, J. (2006). Tales from the Public Domain: Trapped by Law. Center for the Study of the Public Domain CSPD.

Note: You can freely access this graphic novel via the following (1) CSPD link http://www.law.duke.edu/cspd/comics/ or (2) the Google Books link http://books.google.com/books?id=BikrD9-mXwoC&;dq=center+study+public+domain&printsec=frontcover&source=bl&ots=lK7WSczfmz&sig=QL_umZmZP6RKF_kgWm15gZlEnG4&hl=en&ei=uWD0SpzLEdKi8AbzlZDzCQ&sa=X&oi=book_result&ct=result&resnum=10&ved=0CB8Q6AEwCQ#v=onepage&q=&f=fals

Columbia University, Copyright Advisory Office. (2008). Orphan Works. http://copyright.columbia.edu/orphan-works

Public Knowledge. (2008). Orphan Works. http://www.publicknowledge.org/issues/ow [PK's Orphan Works section provides links to other resources on Orphan Works, as well as this non-profit watchdog's own analyses and materials.]

U.S. Copyright Office. (2006). Report on Orphan Works. http://www.copyright.gov/orphan/orphan-report-full.pdf [This is a lengthy document but provides good background and more detailed information on orphan works, for those interested. To access it, click on the link provided and then click on "Final Report: Full Report with Appendices (Jan. 2006)".]

Week 7: Mon., Oct. 8th: No Class on Mon, Oct. 8th due to Pitt's Autumn Break, but Monday classes meet on Tuesday, Oct. 9th (Tuesday classes do not meet this week): LIS 2184 will meet on Tuesday, Oct. 9th:

Lecture: Copyright and the Public Domain

REQUIRED Readings:

New York Times. (Oct. 11, 2011). [Op Ed] The Public Domain. http://www.nytimes.com/2011/10/12/opinion/the-public-domain.html?_r=1&src=rechp [Or access via ULS databases.]

QuestionCopyright.org. (Oct. 5, 2011). Lawrence Golan Speaks about Golan v. Holder. http://questioncopyright.org/golan_on_golan_v_holder

RECOMMENDED Reading:

6/21/11 ["Friend of the Court"] Amicus Brief submitted by American LIbrary Association (ALA), Association of College and Research Libraries (ACRL), Association of Research Libraries (ARL), et al. in Golan V. Holder (2011):

http://www.americanbar.org/content/dam/aba/publishing/previewbriefs/Other_Brief_Updates/10-545_petitioneramcu5librarygrps.authcheckdam.pdf

REQUIRED Listenings:

[Podcast 17 min. 30 sec.]. (Apr. 26, 2006). WUNC 91.5 FM. "Bound by Law: Duke law professors figured the only way to make intellectual property law accessible to the general public was to write a comic book. The result is "Bound by Law," sixty-six pages of adventures from a day in the life of Akiko, a documentary filmmaker who fights for fair use of intellectual material that is in the public domain. Host David Crabtree speaks with Duke University law professor James Boyle about the comic book, our permissions-based culture, and its impact on creativity and digital artists."
http://www.ibiblio.org/wunc_archives/sot/index.php?p=684

[Podcast: 35 min. 59 sec.] YouTube: James Boyle on "The public domain: enclosing the commons of the mind", 4/17/09 http://www.youtube.com/watch?v=jQd-7SrqumQ

RECOMMENDED Listening:

Oyez. Oral arguments before U.S. Supreme Court in Golan v. Holder. (Oct. 5, 2011). http://www.oyez.org/cases/2010-2019/2011/2011_10_545

REQUIRED Websites:

Center for the Study of the Public Domain: http://www.law.duke.edu/cspd/

Communia. http://www.communia-project.eu/

SCOTUS Blog (Supreme Court of the United States Blog): Golan v. Holder: http://www.scotusblog.com/case-files/cases/golan-v-holder/

Week 8: Mon., Oct. 15th:

> Lecture: Copyright, Digital Rights Management, and Remix Culture

> Case Study on Peer-to-Peer Music File Sharing

REQUIRED Readings:

Helprin, Mark. (May 20, 2007). A Great Idea Lives Forever. Shouldn't Its Copyright? New York Times.
http://www.nytimes.com/2007/05/20/opinion/20helprin.html?ex=1337313600&;en=3571064d77055f41&ei=5124&partner=permalink&exprod=permalink [Register with New York Times for free to access this link or access article via Pitt ULS databases]

Section 108 (of Title 17, U.S. Copyright Act): [Please familiarize yourself with Section 108 of the Copyright Act] http://www.copyright.gov/title17/92chap1.html#108

Hon, A. (Feb. 20, 2012). Eternal copyright: A modest proposal. Telegraph. http://blogs.telegraph.co.uk/technology/adrianhon/100007156/infinite-copyright-a-modest-proposal/

Science Daily (Oct. 7, 2011). Removal of restrictions can reduce music piracy. http://www.sciencedaily.com/releases/2011/10/111007113944.htm

Section 108 Study Group, Executive Summary: [14-page PDF] www.section108.gov/docs/Sec108ExecSum.pdf [Please recopy this PDF link in your browser to access the Executive Summary, until CIDDE troubleshoots this Hot Link issue.]

RECOMMENDED Readings:

Electronic Frontier Foundation. (September 2008). RIAA v. The People: Five Years Later http://www.eff.org/wp/riaa-v-people-years-later
Oberholzer, G. & Strumpf. K. (May 15, 2009). File-sharing and copyright. Harvard Business School. http://www.hbs.edu/research/pdf/09-132.pdf

REQUIRED Listenings:

Podcast [7 min. 34 sec.] (April 26, 2009). NPR's All Things Considered: 'Digital Barbarism' Wages Online Copyright Battle. "Author Mark Helprin wrote the novels A Soldier of the Great War and Winter's Tale. And two years ago, he wrote an op-ed in the New York Times [see link in Readings above] that inspired a huge online backlash. In the op-ed, Helprin argued that the term for copyright protection should be extended to protect the author's individual voice from the pressures of the digital age. For his boldness, he faced the digital wrath of those who feel the term of copyright protection should be reduced or eliminated altogether. He's responded to the backlash in the form of a book, Digital Barbarism: A Writer's Manifesto. One of the most prominent opponents to Helprin's idea to extend copyright has been Lawrence Lessig. He's a professor of law at Stanford University and the founder of Creative Commons, a system that allows creators to opt out of certain copyright protections. Unlike Helprin, Lessig believes in the power of group collaboration to build ideas. So instead of writing a response himself, he created a wiki and asked his followers to work together to write it. He says that he understands Helprin's concerns about intellectual work being altered, but that as a published author, it comes with the territory."
http://www.npr.org/templates/story/story.php?storyId=103508516

Podcast [9 min. 49 sec.] (April 26, 2009). Lawrence Lessig responds to Mark Helprin's argument:
http://www.npr.org/templates/player/mediaPlayer.html?action=1&;t=1&islist=false&id=10 3508516&m=103505647

Lawrence Lessig's wiki argues against extending copyright:
http://wiki.lessig.org/index.php?title=Against_perpetual_copyright

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Week 9: Mon., Oct. 22nd:

Lecture: Digitization's Challenges and Opportunities

    Case Study on U.S. Copyright Act's Section 108 and the Section 108 Study Group

REQUIRED Readings:

Kleinman, Molly. (November 2008). The beauty of "Some Rights Reserved": Introducing Creative Commons to librarians, faculty, and students. College and Research Libraries News, volume 69, number 10. [Accessible as e-journal.]

RECOMMENDED Readings:

U.S. Copyright Office. Reproduction of copyrighted works by educators and librarians.
http://www.copyright.gov/circs/circ21.pdf

Gasaway, L. (2003). America's cultural record: A thing of the past?
http://www.unc.edu/~unclng/America%27s%20cultural%20record.htm

Rasenberger, M., & Weston, C. (2005). Overview of the libraries and archives exception in the Copyright Act: Background, history, and meaning.
http://www.section108.gov/docs/108BACKGROUNDPAPER(final).pdf [recopy this link in your Internet browser]

Week 10: Mon., Oct 29th: No Class Due to On-Campus Weekend Session on Sat., Nov. 3rd:

On-Campus Weekend Session: Sat., Nov. 3rd 4:15 PM – 6:45 PM: Team Talks

Week 11: Mon., Nov. 5th:

    Lecture: Alternative Copyright Schema

    Case Study on Creative Commons, Best Practices, and Open Access movement

REQUIRED Readings:

O'Sullivan, Maureen. (January 7, 2008). Creative Commons and contemporary copyright: A fitting shoe or "a load of old cobblers"?. *First Monday*, volume 13, number 1. [Accessible as e-journal]

REQUIRED Listenings:

[Podcast: 7 min. 29 sec.; Transcript also available] On the Media. (April 9, 2010). Copyright's Wrong Turn. Brooke Gladstone interviews James Boyle, law professor at Duke University.
http://www.onthemedia.org/transcripts/2010/04/09/05

[Podcast: [24 min. 57 sec.]. C-Span. The Communicators: Copyrights in the Digital Age. (Aug. 4, 2008). "On The Communicators, Marybeth Peters, U.S. Register of Copyrights for the Library of Congress, discusses challenges for copyrights in the digital age."
http://www.youtube.com/watch?v=1tOtJGY0g64

REQUIRED Websites:

Creative Commons: http://creativecommons.org/

National Institutes of Health Public Access: http://publicaccess.nih.gov/

Open Access Week: http://www.openaccessweek.org/

Week 12: Mon., Nov. 12th: Team Talks

Week 13: Mon., Nov. 19th: Team Talks

Week 14: Mon., Nov. 26th: No Class

> [Asynchronous] Lecture: Works Made for Hire, Licensing, Assignment and Transfer, TEACH Act of 2002, Copyright Policy

REQUIRED Readings:

Crews, K. Chapter 2: Instructional materials and "works made for hire" at universities: Policies and strategic management of copyright ownership. 15-38. In Bonner, K., Ed., The Center for Intellectual Property Handbook (2006). [See PDF link]

Hoon, P., & Davis. C. Chapter 3: Fair use and licensing. 39-54. In Bonner, K., Ed., The Center for Intellectual Property Handbook (2006). [See PDF link]

Week 15: Mon., Dec. 3rd:

Lecture: Intellectual Property Piracy and International Copyright: Issues, Policies, and Treaties

[Asynchronous] Case Study on Anti-Counterfeiting Trade Agreement (ACTA)

REQUIRED Readings:

Arthur, C. (July 5, 2012). Acta didn't stand a chance in the age of the social internet. Guardian. http://www.guardian.co.uk/commentisfree/2012/jul/05/acta-anti-counterfeiting-treaty?INTCMP=SRCH

Kamp, D. (Nov. 3, 2011). Businessweek. Book Review of 2011 book by Robert Levine, "Free Ride: How Digital Parasites Are Destroying the Culture Business, and How the Culture Business Can Fight Back": http://www.businessweek.com/magazine/book-review-free-ride-by-robert-levine-11032011.html

[Browse the following 434-page report]. Crews, Kenneth. (November 2008). World Intellectual Property Organization (WIPO). Standing Committee on Copyright and Related Rights. Study on Copyright Limitations and Exceptions for Libraries and Archives. http://www.wipo.int/edocs/mdocs/copyright/en/sccr_17/sccr_17_2.pdf

[Read Part 1 (pp. 1-9), Part 5 (pp. 108-151), and Part 6 (pp. 152-155) of the following report] International Study on the Impact of Copyright Law on Digital Preservation. (July 2008). A joint report of The Library of Congress National Digital Information Infrastructure and Preservation Program; The Joint Information Systems Committee [UK]; The Open Access to Knowledge (OAK) Law Project [Australia]; and the SURFfoundation [Netherlands].
http://www.digitalpreservation.gov/library/resources/pubs/docs/digital_preservation_final_report2008.pdf

RECOMMENDED Listening:

[YouTube Podcast, 10 min. 1 sec.] 2010 Chicago Tribune Printers Row Lit Fest: Interview with Adrian Johns, author of "Piracy: Intellectual Property Wars from Guttenberg to Gates":

http://www.youtube.com/watch?v=cGz-RL2ucNE

REQUIRED Websites:

Copyright Watch: http://copyright-watch.org/

Intellectual Property Watch: http://www.ip-watch.org/

World Intellectual Property Organization (WIPO):
http://www.wipo.int/portal/index.html.en

Week 16: Mon., Dec. 10th:

Lecture: Copyright and Fair Use Management for Library and Information Professionals

Course Synthesis: Present and Future Trends for Copyright and Fair Use; Copyright and Fair Use Resources

18. **Assignments**

A. **SUMMARY LIST OF ASSIGNMENTS**

Assignments (Additional information about the course assignments, including instructions and requirements, will be provided within the first few weeks of the term.)

1. [Individual] **Essay #1 on McLeod's *Freedom of Expression*: Due Tues., Sept. 25th (20 points)**

2. [Individual] **Essay #2 on Boyle's *The Public Domain* and Helprin's *Digital Barbarism*: Due Tues., Oct. 23rd (20 points)**

3. [Individual] **Essay #3 on Patry's *Moral Panics And The Copyright Wars*: Due Tues., Nov. 20th (20 points)**

4. [Group] **Team Talk**: **To be presented in-class (30 points total)**
    (a) PowerPoint (10 points)
    (b) 15-20-minute Presentation, plus 5-minute Q & A (10 points)
    (c) One-page list of references on topic [No hand-outs for others are necessary]: at least ten (10) total references in APA style, of which at least five (5) must be scholarly sources (10 points)

5. [Individual] **Class Participation** (assessed by instructor at end of term)
    (10 points)

B. Assignments may be modified by the instructor as necessary.

C. Detailed instructions and requirements will be provided for each assignment. Instructions and requirements are NOT negotiable with the instructor. Students MUST read and meet all instructions and requirements for each assignment or points will be deducted.

D. Each assignment will have a designated Word file with instructions and requirements, which will be accessible via the Assignments content area on the course's Blackboard site.

E. Each assignment will also be explained by the instructor, via PowerPoint slides, during various "Housekeeping" portions of class sessions throughout the term. On-campus students may ask questions during these in-class assignment explanations. On-campus and online students may also ask the instructor and Teaching Assistant(s) questions about the assignments via email, phone, and/or scheduled meetings.