MCC-UE 1405
COPYRIGHT, COMMERCe & CULTURE

COURSE DESCRIPTION
This course examines the U.S. system of copyright and intellectual property regulations and assesses its impact on the creation, distribution, and consumption of media and related cultural products both domestically and abroad. To begin, we will consider the history, goals, and tensions surrounding copyright law as it has grown and changed with the rise of mass media over the course of the past century. Next, we will explore efforts by contemporary media and cultural industries to build and protect their intellectual property, including issues of online piracy, trademark protection disputes, domestic and global licensing agreements, and industrial synergies through cross-ownership and corporate partnerships. We will then attend to questions of cultural ownership and consumer appropriations of corporate IP, from resistant practices of culture jamming, to fan remixes, to strategies used to harness and monetize consumer creativity. Assignments will include active participation on the course blog, several short exams, and a final research paper.

LEARNING OUTCOMES
Deepen your knowledge of the history and goals of copyright and intellectual property regulations in the U.S. and their impact on the creation, distribution, and consumption of media and related cultural products at home and abroad.
Develop a better understanding of the economic and cultural struggles surrounding copyright and intellectual property regulations in the past and present.
Gain familiarity with critical perspectives on copyright and intellectual property regulations’ role in fostering or inhibiting particular forms of creativity and cultural expression.
Improve your ability to critically analyze the economic and cultural ramifications of current developments in the field of copyright and intellectual property regulations.

REQUIRED MATERIALS
Assigned readings available, when permitted, through NYU Classes course site, with remainder at Bobst Library Reserves Desk (hours posted on library website). For notes on electronic availability and any other special instructions, see the course site. Come to class prepared to discuss assigned readings, and have printouts or electronic copies ready to consult.
Links to any online clips or additional materials will be provided on the course site. Check the site regularly, view all assigned materials, and be prepared to discuss them.
Pack of 3 x 5-inch note cards for daily attendance and pop quizzes on assigned materials.
Graded Work

Blog Posts. To better acquaint you with legal issues and cultural debates surrounding contemporary copyright regulations, you will monitor copyright-related news stories and/or blog posts by legal experts, cultural scholars, or activists throughout the term and report on your findings in a weekly post to the class blog. For each post you contribute, you will select one story or development from the past week and a) summarize that story or development, then b) explain its importance in relation to key themes taken up in this course. Blog posts will be due on Mondays of each week for which they are assigned and should be reviewed as part of your regular class preparation for that week.

Take-Home Exams. To help you consolidate your grasp of assigned readings and key issues and concepts addressed in class discussion, you will complete three take-home exams over the course of the term. These exams will consist of two short essay questions that invite you to synthesize information and perspectives from the readings and reflect on the issues discussed therein. Exam questions will be distributed online one week in advance of the due date, with answers submitted through designated links in the Assignments section of the course site.

Final Projects. To provide you with an opportunity to develop greater mastery of an area of copyright and intellectual property that interests you, you will complete an 10-page research paper on a topic of your choosing. To ensure your topic is appropriately researched and adequately developed, you will also submit a 1-2 page proposal and preliminary bibliography partway through the term. In addition, you will have the opportunity to share your findings with your peers in a short, graded presentation during the closing weeks of the course. Further details on papers, proposals, and presentations will be distributed as the course progresses.

Participation and Attendance. Regular attendance, thorough preparation, and active participation in discussion are essential for success in this course. Chronic tardiness, poor preparation, and lack of participation will lower your score, and any absence beyond two classes (one week) will result in a partial letter grade deduction (A to A-, A- to B+, etc.) to your final participation and attendance grade. Pop quizzes may be administered throughout the term to assess your preparation for class discussion.

Final Grades

Final grades will be calculated as follows:

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Blog Posts</td>
<td>10 %</td>
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<td>First Exam</td>
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<td>Second Exam</td>
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<td>Third Exam</td>
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<td>Proposal</td>
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<td>Presentation</td>
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<tr>
<td>Paper</td>
<td>20 %</td>
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<tr>
<td>Participation &amp; Attendance</td>
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Grading Scale

A 94-100  A- 90-93  B+ 87-89  B 84-86  B- 80-83  C+ 77-79  C 74-76  C- 70-73  D+ 67-69  D 64-66  F < 64
ADDITONAL POLICIES

Email. As part of your class preparation, you are expected to check your email regularly for information sent out over the class list, as well as any direct communications from your instructor. Reasonable effort will be made to respond to all student emails within 24 hours of receipt. Lengthier/more involved questions are best reserved for office visits.

Office Hours. Office visits are welcome and encouraged. If you cannot make posted hours, an appointment may be arranged by email for an alternative time.

Classroom Accommodations. If you wish to request special learning or testing accommodations, please notify your instructor as soon as possible and contact the Moses Center for Students with Disability at 998-4980 to secure any pertinent documentation. For further details, see http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html.

Late Work. Policies on late work vary depending on the assignment. Please see individual assignment sheets for details.

Academic Honesty. Steinhardt policies on academic honesty are strictly enforced in this class. Cheating on tests, plagiarism in written assignments, and other forms of academic dishonesty will not be tolerated. For more information, see http://steinhardt.nyu.edu/policies/academic_integrity.

Use of Mobile Devices. Use of headphones and cell phones during class is not allowed unless specifically called for by an assignment. Laptops and tablets are permitted only for notetaking and viewing assigned articles or web content. Violations of these policies will negatively impact your participation and attendance grade.

If you have any questions or concerns about classroom policies for this course, please contact your instructor as soon as possible.

COURSE SCHEDULE

WEEK 1 – WHAT IS INTELLECTUAL PROPERTY, AND WHY DOES IT MATTER?
TUES, 9/3: COURSE INTRO
—> READ: Jonathan Lethem, “The Ecstasy of Influence”

THURS, 9/5: DEBATES OVER IP
—> READ: Siva Vaidhyanathan, Copyrights and Copywrongs, Ch 1

WEEK 2 – COPYRIGHT AND THE RISE OF MASS MEDIA
BLOG POST NO. 1 DUE ON MON, 9/9
TUES, 9/10: LITERARY AUTHORSHIP AND THE BIRTH OF COPYRIGHT LAW
—> READ: Siva Vaidhyanathan, Copyrights and Copywrongs, Ch 2
William Patry, Copyright Law and Practice, Ch 1 (through “1909 Copyright Act”)
Patry, “Mythical Origins of Copyright” (Moral Panics, Ch 4)
THURS, 9/12: CORPORATE AUTHORSHIP AND COPYRIGHT EXPANSION IN THE 20\textsuperscript{TH} CENTURY

\textit{\rightarrow Read:} Vaidhyanathan, \textit{Copyrights and Copywrongs}, Ch 3
Patry, Ch 1 (through “Amendments to the 1976 Act”)

\textbf{WEEK 3 – COPYRIGHT IN THE DIGITAL MILLENNIUM}

\textit{Blog Post No. 2 Due on Mon, 9/16}

\textbf{TUES, 9/17: THE DMCA AND ITS DISCONTENTS}

\textit{\rightarrow Read:} Glynn Lunney, “The Death of Copyright” (823-844)
Patry, “The Digital Millennium Copyright Act” (\textit{Moral Panics})

\textbf{THURS, 9/19: RECENT DEVELOPMENTS IN COPYRIGHT LAW}

\textit{\rightarrow Read:} Readings TBA

\textbf{WEEK 4 – ONLINE PIRACY AND P2P DEBATES}

\textit{Blog Post No. 3 Due on Monday, 9/23}

\textbf{TUES, 9/24: WHO’S A PIRATE?}

\textit{\rightarrow Read:} Lawrence Lessig, “Pirates” + “Piracy”

\textbf{THURS, 9/26: DIGITAL COMMODITIES}

\textit{\rightarrow Read:} Jonathan Sterne, “Is Music a Thing?”

\textit{\rightarrow Exam 1 Due on Sunday, 9/29}

\textbf{WEEK 5 – BRANDING AND TRADEMARKS}

\textit{Blog Post No. 4 Due on Monday, 9/30}

\textbf{TUES, 10/1: MAKING BRANDS MEAN}

\textit{\rightarrow Read:} Rosemary J. Coombe, “Objects of Property and Subjects of Politics”

\textbf{THURS, 10/3: POLICING CORPORATE IDENTITIES}

\textit{\rightarrow Read:} Janet Wasko, “Corporate Disney in Action”

\textbf{WEEK 6 – CONTENT LICENSING}

\textit{Blog Post No. 5 Due on Monday, 10/7}

\textbf{TUES, 10/8: OWNERSHIP VS. PARTNERSHIP}

\textit{\rightarrow Read:} Derek Johnson, “From Ownership to Partnership”

\textbf{THURS, 10/10: MUSIC LICENSING IN GAMES AND TELEVISION}

\textit{\rightarrow Read:} Bob Batchelor, “Gaming the Guitar”
Timothy Taylor, “Conquering the Culture”

\textbf{WEEK 7 – THE BUSINESS OF INTELLECTUAL PROPERTY}

\textit{No Blog Posts This Week}

\textbf{TUES, 10/15 – CAMPUS HOLIDAY (FALL RECESS, 10/14-10/15)}

\textbf{THURS, 10/17 – GUEST SPEAKER OR CLASS FIELDTRIP (TBA)}

\textit{\rightarrow Exam 2 Due on Sunday, 10/20}
WEEK 8 – FORMAT TELEVISION

Blog Post No. 6 Due on Monday, 10/21

Tues, 10/22 – Group Presentations on Oren & Shahaf, Global Television Formats, Part I
Thurs, 10/24 – Oren & Shahaf Presentations, Part II

WEEK 9 – CULTURE JAMMING

Blog Post No. 7 Due on Monday, 10/22

Tues, 10/29: The Anti-Corporate Ethos
–> Read: Naomi Klein, “Culture Jamming”

Thurs, 10/31: Subversive Consumption and Creative Destruction of Corporate IP
–> Read: Michael Strangelove, “Culture Jamming and the Transformation of Cultural Heresies”
+ “Naughty Barbies and Greasy Clowns”

–> Project Proposal Due on Friday, 11/1

WEEK 10 – REMIX CULTURE

Blog Post No. 8 Due on Monday, 11/4

Tues, 11/5: Music Sampling

Thurs, 11/7: Remix Video
–> Read: Transformative Works & Cultures, Special Issue on “Fan/Remix Video,”
http://journal.transformativeworks.org/index.php/twc/issue/view/10

WEEK 11 – PUTTING AUDIENCES TO WORK

Blog Post No. 9 Due on Monday, 11/11

Tues, 11/12: Participatory Television
–> Read: Sharon Marie Ross, “Power to the People, or the Industry?”

Thurs, 11/14: Promises and Pitfalls of Transmedia TV
–> Guest presentation by Prof. Melanie Kohnen (MCC) – reading TBA

WEEK 12 – PRIVACY MATTERS

Blog Post No. 10 Due on Monday, 11/18

Tues, 11/19: Surveillance and Data Sharing
–> Read: Siva Vaidhyanathan, “The Googlization of Us”

Thurs, 11/21: Privacy and Social Media
–> Read: Christian Fuchs, “The Political Economy of Privacy on Facebook”

–> Exam 3 Due on Sunday, 11/24

WEEK 13 – PROJECT CONSULTATIONS

Tues, 11/26: Project Consultations (No group meeting on this day)
Thurs, 11/28: Campus Holiday (Thanksgiving Recess, 11/28 – 12/1)
WEEK 14 – FINAL PRESENTATIONS, PART I
TUES, 12/3: PANELS 1 + 2
THURS, 12/5: PANELS 3 + 4

WEEK 15 – FINAL PRESENTATIONS, PART II + COURSE WRAPUP
TUES, 12/10: PANELS 5 + 6
THURS, 12/12: PANEL 7 + WRAPUP

→ FINAL PAPERS DUE ON TUESDAY, 12/17

BIBLIOGRAPHY OF COURSE READINGS


