

**Syllabus
Spring 2012
Copyright Law
Professor Harrison**

Office Hours: 2-3 Monday – Thursday

Contact information:

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Please read carefully:

Welcome to copyright. This is the tentative syllabus. There may be some changes as we go along. I may add or subtract some material. You will see that there are no assignments for the last week. I suspect we will use it to catch up. If not, I will discuss the closely related issue of publicity rights.

This course assumes you have had no prior exposure to copyright law. The focus of the course is on the basics. A thorough examination of copyright, including all the exceptions, special circumstances and international implications would take at least a 6 credit course.

I like to conduct the course at two levels. One level is the more or less conventional progression through the topics as your casebook authors have arranged them. The other level involves the “case of the day.” Each day I attempt to bring in a case that is not in the book in an effort to expose you to the vast number of ways copyright issues present themselves. *In the regard, if you run across an interesting case please bring it to my attention so I can use it as the “case of the day.”*

Classes for the first week of April are cancelled. Two of these will be made up as a review session during final exams. The other make up will be sometime during the semester.

How to succeed in Copyright:

This course is conducted in a lecture/discussion/question-answer format. I will lecture but the lectures will assume you have read the material. If you have not, you may feel lost.

In my experience a portion of the class will stop reading the material about half way through the course thinking they can “get it” by coming to class. They will be frustrated and, at the same time, reluctant to ask questions because it could reveal they have not read the material.

To be successful you must do three things: read the material, come to class, and be aggressive about asking questions when something is not clear. Do not wait to clarify things. Ask in class or email at the time the issue arises. If you do these three things, you should not need to rely on outside materials.

You could think of this as three pillars to success or three legs to the stool of learning or three coins in the fountain or the copyright trilogy. (By the way, do you think any of this is copyrightable?) If one crumbles the others will not be of much use.

My personal goal is to teach you copyright without you turning to any source but me and the book.

So

1. Read
2. Come to class
3. Ask questions

Exam

Your grade will be based on a three hour exam composed of 2 short essay questions and 10 multiple choice with explanation questions. These are in essence also short essay since most of your score will be based on the explanation.

As you know, grading is anonymous. After preliminary grades are turned in, a professor may examine them. If your class room performance is stellar *and* you have a borderline exam grade, I reserve the right to raise your grade into the next category.

Assignments

The book you will need is Copyright Law, 8th ed by Joyce, Leaffer, Jaszi, Ochoa. I think you should also buy the most recent Supplement but I will leave it to you. Since the casebook is relatively new, the main reason for acquiring the Supplement is to have a copy of the massive Copyright Act. If you can get a new and easily accessible copy of the Act you may want to pass on the Supplement.

Week 1 January 9

The first day of this week I will make some introductory comments. I want you to read Rogers v. Koons, 960 F.2d 301, which is not in the book. It is a survey of the entire course and will give you a preview of the semester. Again, there is no one thing to learn from the case but it will provide perspective. Qa
Aq

The remainder of the week will be devoted to fixation and originality. *For a work to be copyrighted, it must be **fixed** and original.*

Read: bottom 67-72, 75-78, 88-93.

Week 2 January 17

More this week on the elusive concept of **originality**. It is probably not what you think. Some of the most unoriginal things are original.

Read: Start with Item 2 on 94-116, 117--121, 125-127.
Now we move to Chapter and what are works of **Authorship**

139-147

Week :3 January 23, Even More on **Authorship**

Start with number 7 on page 149-153, 171-196, 200-206

Week 4: January 30 We are still on **Authorship**

208-215, Item 12, pg. 218-219, 222-233, 237-248,
Review

Week 5: Feb 6: Chapter 4, **Ownership & Transfer**

263-272, 280-289, 295-298, 300-306,

Week 6: Feb. 13

Chapter 5, **Duration**

Lecture, 326-340,/ 344-353, 375-385, 389-392.

Week 7: February 20

We may have to stay on Duration, Renewal and Termination a bit longer. After that:

Chapter 7, **Exclusive Rights**

457-460, 470-477, 484-489, 501-508, 515-519, 521-525

Week 8, February 27, **Exclusive Rights**

540-549, 556-561

Moral Rights

580-595

Chapter 8 **Infringement**

625-632

Week 9: March 12 Infringement

635-643, 644-655, 658-675

Week 10: March 19.

Infringement

698-704

Chapter 9, **Secondary Liability**

729-734, 737-744, 750 (bottom)-753, 759-768, 780-789

Week 11: March 26

Chapter 10 **Fair Use and Exemptions**

803-824, 825-832, 838-846

Week 12: April 9

852-853, 870-877

Remedies

915-925, 929-933

Related Issues

1003-1011

Week 13, April 16

Publicity Rights & Review.