

Loyola Law School
COPYRIGHT LAW
Fall 2018 / Syllabus VERSION 3.0

Professor Justin Hughes

BASIC INFORMATION and SYLLABUS – version 02

INTERNET USE DURING CLASS IS STRICTLY FORBIDDEN

Class room: Hall of the '80s [NO regular student seating in uppermost row of seats]

Class times: Mondays and Wednesday, 1:10-2:40pm

- + As part of the regular LLS schedule, we will NOT have class on Wednesday, 19 September for Yom Kippur.
- + We will NOT have class on Monday, 27 August.
- + We WILL have a make-up class on Monday, 8 October – regular time and classroom.

Materials:

ROBERT A. GORMAN, JANE C. GINSBURG, AND R. ANTHONY REESE, COPYRIGHT (9th edition, Foundation Press, 2017) and *additional supplemental materials* on TWEN, particularly The current Copyright Act, Title 17 United States Code, *available on TWEN course page as <Copyright Act>*. [This case book can be purchased or rented.]

In the case book, do **not** read authors' "PROBLEMS" and "NOTES AND QUESTIONS" in assigned pages *unless specifically directed in this syllabus*.

Evaluation:

Grading in the course will be based on a final take home examination. In addition, class participation may be used to adjust grades upward or downward.

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As part of class participation, absolutely NO internet use is permitted in the class. *Students found to be using the internet during class may be referred to the Academic Standing Committee and/or Professor Hughes will lower of the student's final grade significantly.*

OVERVIEW

For most of the twentieth century, American copyright law was the provenance of a handful of experts in mid-sized firms in New York, with other hubs of activity in Los Angeles and Washington. That all changed in the past 25 years as copyright became a hotly contested area of law -- in the courtroom, in Congress, and in international trade relations.

Copyright law is also fascinating because it offers theoretical issues worthy of a philosophy class -- but with real world policy implications. How can we draw the distinction between an "idea" and its "expression"? What is "originality"? What's the correct -- or just or fair -- allocation of rights between today's artists and tomorrow's creators? Between creators and consumers?

This course provides the basics of American copyright law exploring the various kinds of works copyright protects and why; the different rights under copyright; exceptions to those rights, including the fair use doctrine; copyright ownership issues; and how liability arises. Although the practice of copyright law is increasingly international and high tech, this introductory course focuses on the statutes and rich case law that form the backbone of American copyright.

SYLLABUS

version 3.0 – 2 November 2018

Unless noted, all page assignments are from the casebook. Do NOT read “Questions” in the case book unless specifically instructed:

I. INTRODUCTION – AN OVERVIEW OF THE NORMS, JUSTIFICATION, AND HISTORY OF COPYRIGHT

1 - 10	[up to “7. International Copyright . . .”]
13 – 30	[“B. General Principles” up to <i>Burrow-Giles Lithographic</i> case]

During the first two weeks, please *review* the following provisions of the current Copyright Act: 17 USC §§ 102, 105 – 107, 201 – 202, 301 – 302.

You may wish to review § 101 for definitions relevant to other §§ you are reading here.

II. RIGHTS OVER WHAT? – THE SCOPE OF COPYRIGHT

A.	THE REQUIREMENTS OF ORIGINALITY AND FIXATION IN A 'WORK'
85	[\$ 102 only]
101 – 111	[“b. ORIGINALITY” to “Questions”]
36 – 39	[<i>Bleistein v. Donaldson Lithographic Co.</i> case]
187 – 212	[“D. Derivative Works” to “Questions” (on 212)]
B.	THE REQUIREMENT OF ORIGINALITY AND THE PROTECTION OF PHOTOGRAPHS
30 – 36	[<i>Burrow-Giles Lithographic Co.</i> case]
	TWEN: <i>Leigh v. Warner Bros</i> , 10 F. Supp. 2d 1371 (S.D. Ga. 1998)

- C. COMPUTER PROGRAMS
214 – 228 [up to *Lotus v. Borland*]
- D. EXPRESSIONS, NOT IDEAS
120 - 134 [“B. THE ‘IDEA/EXPRESSION DICHOTOMY” up to “Questions”]
228 – 337 [*Lotus v. Borland* through *Mitel*, up to “Questions”]
- E. EXPRESSIONS, NOT FACTS
COMPILATIONS, NOT FACTS;
JUDGMENTS, NOT FACTS
135 - 159 [“C. Facts and Compilations” *through* Question #2 on page 158-159]
162 - 169 [*CCC Information Systems*]
- F. PICTORIAL, AND SCULPTURAL WORKS,
"USEFUL" ITEMS
261 – 269 [“2. THE PROBLEM OF APPLIED ART” to “c. What is a ‘A Useful Article?’”]
TWN: *Star Athletica v. Varsity Brands* (Supreme Court, 2017)
- G. CHARACTERS
311 – 323 [to *Klinger v. Conan Doyle Estate*]

III. THE RIGHTS OF COPYRIGHT AND THE PROBLEM OF SAMENESS

- A. THE RIGHT TO MAKE COPIES
611 - 614 [to “FIXATION ON DIGITAL MEDIA”]
TWN: *Arnstein v. Porter*, 154 F.2d 464 (2d Cir. 1946), *cert. denied* 330 U.S. 851 (1947)
633 – 635 [*Bright Tunes Music v. Harrisongs*]
643 – 675 [“CIRCUMSTANTIAL PROOF OF COPYING” up to “Questions”]
693 – 704 [*Computer Associates v. Altai*]
715 – 722 [*Steinberg v. Columbia Pictures*]
614 – 620 [“Fixation in Digital Media” to *Cartoon Network*]
- B. THE TRADITIONAL SPECIAL NATURE OF MUSIC
AND PHONORECORDS
732 - 746 [“The Right to Make Phonorecords” to “A Statutory Exemption”]
- C. DERIVATIVE WORKS
757 - 760 [*Horgan v. Macmillan* and “Question #1,” stop at *Question 2*]
766 - 769 [*Micro Star v. Formgen, Inc.*]
- D. THE RIGHT TO DISTRIBUTION COPIES AND
THE "FIRST SALE DOCTRINE"
811 – 820 [“C. The Right to Distribute Copies” to *Elektra Ent. Group v. Barker*]
826-835 [§ 109 to *UMG Recordings v. Augusto*]
840 – 847 [“A ‘DIGITAL FIRST SALE DOCTRINE’? to “Questions”]

- E. THE RIGHTS OF PUBLIC PERFORMANCE AND OF PUBLIC DISPLAY
 - 873 - 876 [to “Question”]
 - 880 - 894 [“2. ‘PUBLIC’ PERFORMANCE . . .” through *ABC v. Aereo*]

- IV. FAIR USE
 - 949 - 965 [through *Campbell v. Acuff-Rose*]
 - 1000 - 1012 [*Harper & Row v. Nation Enterprises*]
 - 1112 - 1119 [*Sony v. Universal* (fair use excerpt)]
 - 1125 - 1135 [*A & M Records v. Napster* (fair use excerpt)]
 - 1088 - 1101 [*Authors’ Guild v. Google*]

- V. THIRD PARTY LIABILITY -- CONTRIBUTORY AND VICARIOUS
 - 1143 - 1147 [*Fonovisa v. Cherry Auction*]
 - 1149 - 1172 [*Sony Corp. v. Universal* until concurrences in *Grokster*]

- VI. AUTHORS, OWNERS, AND DURATION
 - A. AUTHORSHIP, OWNERSHIP, AND TRANSFER
 - 361 - 365 [“OWNERSHIP” until *Community for Creative Non-Violence v. Reid*]
 - 387 - 401 [*Thomson v. Larson* to “Questions”]
 - 403 - 409 [“B. TRANSFER OF COPYRIGHT OWNERSHIP” through *Effects Associates*]

 - B. DURATION OF COPYRIGHT AND “RECAPTURE”
 - TWEN: *Comic book version of Copyright Terms* – from Aoki, Boyle, and Jenkins, “Bound By Law,” pages 10-11, based on a chart by Lolly Gasaway
 - 530 -532 [“2. COPYRIGHT DURATION . . .” up to Questions]
 - 568 - 569 [transition chart]

Once again, **INTERNET USE DURING CLASS IS STRICTLY FORBIDDEN**
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