

Iteratively Co-designing an Authors' Rights Session for Undergraduate English Majors

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Today

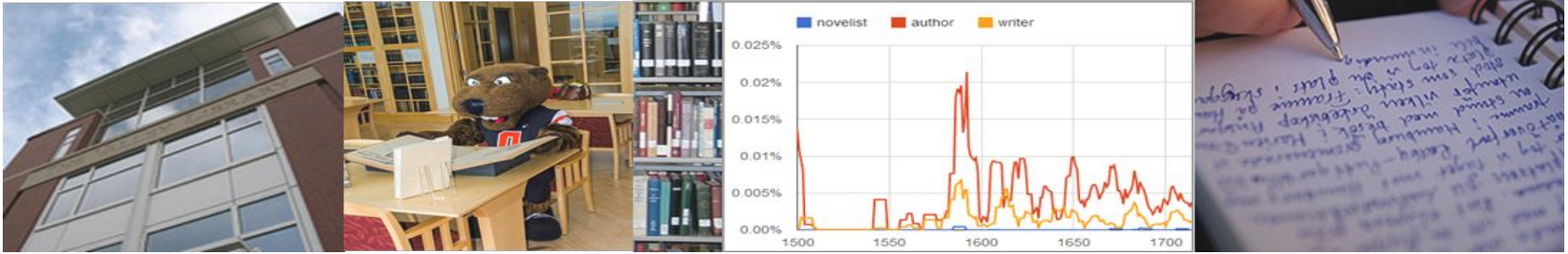
- How Authors' Rights and English Majors Intersect
- Theory and Application of Booth's USER Model
- Activity
- Discussion / Questions

Undergraduate Core

English Major



English 200: Library Skills for Literary Studies



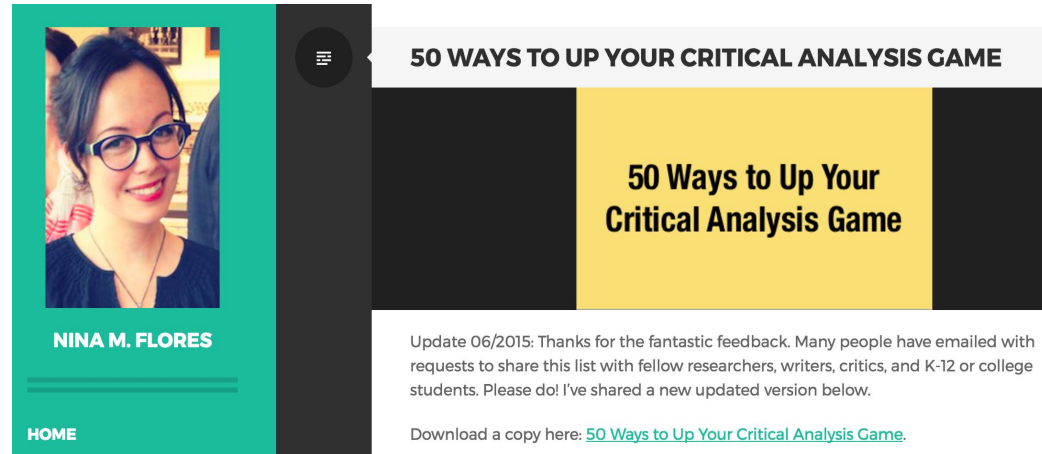
One credit

Curriculum is librarian-developed

Librarian is instructor of record

Course Goals

- Consider the social, political and economic context of information and knowledge production
- Ethically incorporate sources into their work



The image shows a screenshot of a webpage. On the left, there is a teal sidebar with a profile picture of a woman with glasses, identified as **NINA M. FLORES**, and a **HOME** link. The main content area has a white header with the title **50 WAYS TO UP YOUR CRITICAL ANALYSIS GAME**. Below the header is a large yellow box with the title **50 Ways to Up Your Critical Analysis Game**. At the bottom, there is a text update from 06/2015 and a link to download a copy.

50 WAYS TO UP YOUR CRITICAL ANALYSIS GAME

50 Ways to Up Your Critical Analysis Game

Update 06/2015: Thanks for the fantastic feedback. Many people have emailed with requests to share this list with fellow researchers, writers, critics, and K-12 or college students. Please do! I've shared a new updated version below.

Download a copy here: [50 Ways to Up Your Critical Analysis Game](#).

Session Goals

- Their rights as authors
- Public domain
- Creative Commons licenses
- Fair use



Image: "New OSU students" by Theresa Hogue. CC BY-SA.

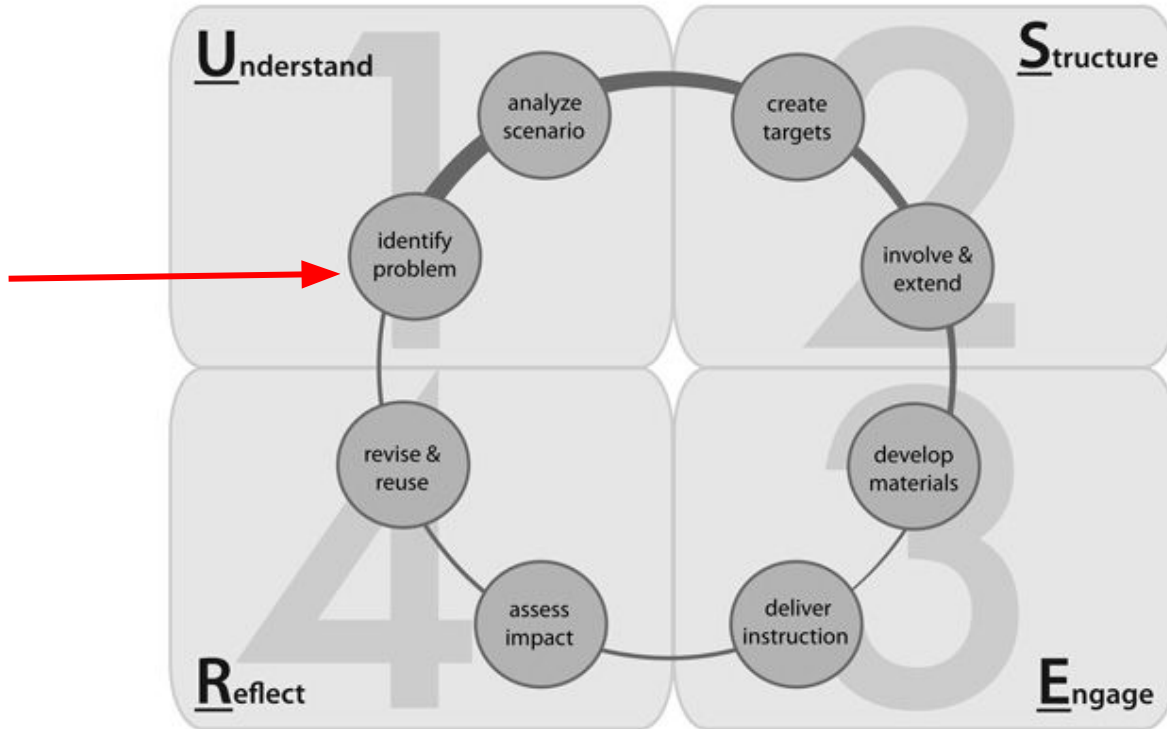


Image: “USER Method” by Char Booth.
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USER Method

UNDERSTAND who learners are and what they need.



Image: "lawn" by Theresa Hogue.
Used under CC BY-SA.

Confronting Prior Knowledge

- May encounter takedown notices, © symbol, or warnings.
- Sharing culture facilitated by DMCA, but most people don't know about that.
- Conflate copyright and plagiarism.
- IP info obscured in clickthroughs.



Image: “Photo” by Elena Olivo. CC BY-SA 2.0.



Tom Tomorrow ✓
@tomtomorrow

Follow

portocallpublishing.com, in the Seattle area somewhere, has an expansive understanding of the Fair Use Doctrine 🤔



Tom Tomorrow ✓ @tomtomorrow · Apr 12

Replying to @tomtomorrow

To clarify, they did this without ever contacting me. Brought to my attention on Twitter. I just sent them an invoice.

18 19 236



Charlotte Rock Retweeted



Veronica Jamison ☀️ @veronicamarche · 21h

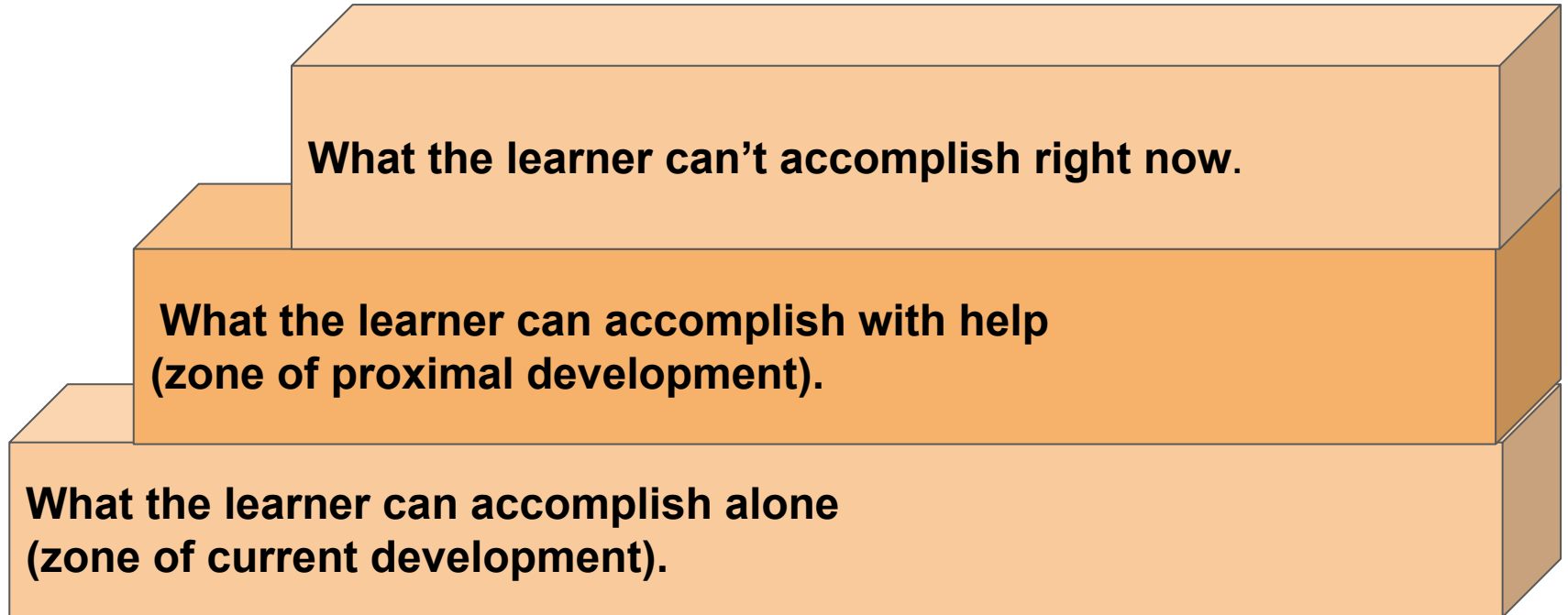
It's 2017. There is absolutely TOO much internet to:

- rip off an artist's work,
- think it's OK, and
- assume it won't be seen.



30 1.4K 1.8K

Zone of Proximal Development / Scaffolding (Vygotsky)



ZPD/Scaffolding (application)

- Identify when a CC license is appropriate.
- Choose and apply a CC license to own work.

- Know that copyright is automatic; can restrict use of work.
- Understand what different CC licenses do.

- Recall that copyright has to do with owning music or books.



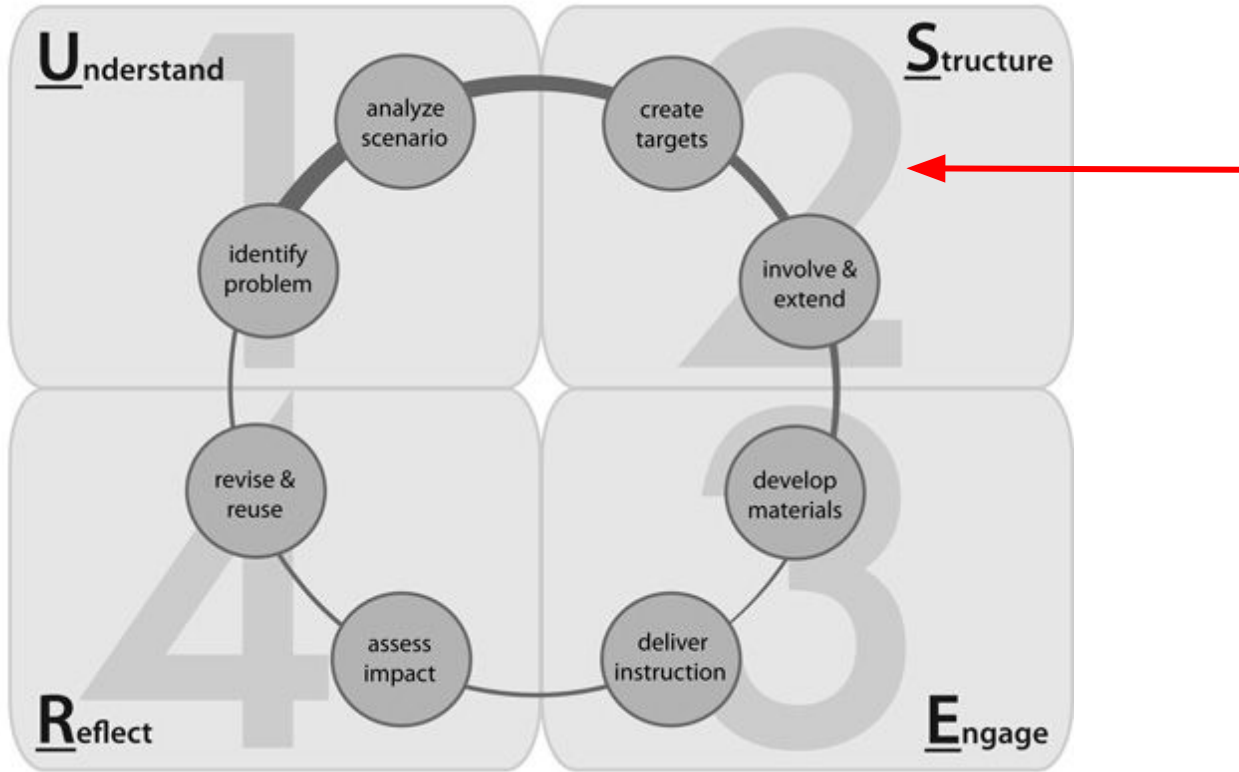


Image: “USER Method” by Char Booth.
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USER Method

STRUCTURE the content
to meet targets and provide support.



Image: “Structure” by Toshiyuki IMAI.
CC BY-SA.

Targets = prior knowledge + course goals

- Explain that copyright is automatic and what it applies to.
- Identify a scenario that is potentially fair use.
- Identify a work in the public domain.
- Identify Creative Commons licensed works.
- Choose a Creative Commons license for your own work.

Differentiated Delivery Techniques

Pre-Reflection

Short lecture

Group discussion of scenarios (first pair/share, depending on time)

Choose appropriate CC license for set of common scenarios
(pair/share)

Post-Reflection

Can Graffiti Be Copyrighted?

Some of the most public artists want to keep their work a bit more private.



How a Mural of Michelle Obama Became a Lesson on Exploitation

By BRITT JULIOUS APRIL 26, 2017



Race/Related

Georgia Wonders: V
Suburbs Blue?




Black Americans A
Reports

Key Takeaways Fro

'He Was Not a Thug
Trail Police Killings

<https://www.nytimes.com/2017/04/26/opinion/how-a-mural-of-michelle-obama-became-a-lesson-on-exploitation.html>

EN 200: Copyright and Intellectual Property for Creators
Essential Copyright Concepts

<p> Copyright</p> <p>Copyright is part of intellectual property. Copyright gives creators exclusive rights (for a limited time) to print, copy, publish, perform, film, or record original works that have been fixed in a tangible form. Putting something in a tangible form might include publishing a book, creating a blog, drawing a picture, or writing an email. You may need to consider copyright when you're re-using any works that were published after 1923. You also hold copyright to your own work, whether or not you've registered it.</p>	<p> PUBLIC DOMAIN</p> <p>Public domain refers to works that are not under copyright. Works in the public domain belong to all of us. Most public domain works are older (their copyright has expired), such as federal government works. Creators can dedicate their works to the public domain by using a CC-0 license. Although there are no restrictions on using public domain materials, providing citations is still an important part of academic ethics.</p>
<p> FAIR USE</p> <p>Fair use gives the public the right to use copyrighted materials without permission under certain circumstances. When you use a portion of a copyrighted work without permission, you're relying on fair use. When relying on fair use, you must weigh the factors found in sec. 107 of the copyright statute. Use the checklist at guides.oregonstate.edu/copyright for a detailed breakdown of the four factors.</p> <p>Four factors:</p> <ol style="list-style-type: none"> 1. Nature and purpose of the work 2. Nature of the copyrighted material 3. Amount copied 4. Effect on the market for the original work 	<p> creative commons</p> <p>Licenses are agreements that may let you use other people's copyrighted works in certain ways. Libraries pay for collective licenses to resources. Creative Commons (CC) is an organization that makes it easy for creators to apply licenses to their work, allowing people to more freely re-use their content. There are different "flavors" of licenses, which can be combined (BY: provide attribution, SA: share alike, NC: non-commercial use, or ND: no derivative). You might look for CC licensed works on Flickr or Google and integrate them into your work. You might also apply a CC license to your own work so other people can build on and re-use it.</p>

Contact info!



Copyright or Publishing Questions? Michaela Willi Hooper, Scholarly Communication Librarian, michaela.willihopper@oregonstate.edu

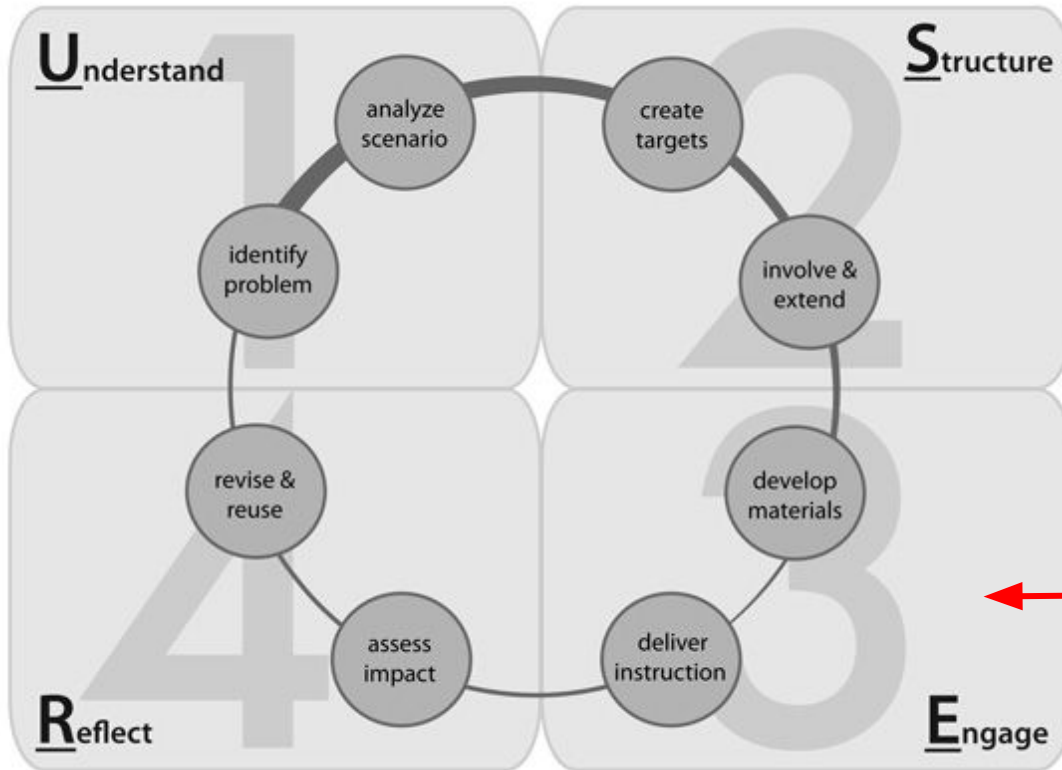


Image: “USER Method” by Char Booth.
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USER Method

ENGAGE by designing and delivering materials.



Image: "[Marine Science Day](#)" from Oregon State University.
CC BY-SA.



Intellectual Property

Patents

License for inventions

VIOXX[™]
(rofecoxib, MSD)



Trademarks

Identifies products or services

Coca-Cola

Folgers



Copyright

Protects creative expression



ENGAGE

Complex RL Fair Use Analysis



Core Copyright Concepts



Scenario 3

Julia is making a fan site about Chimamanda Ngozi Adichie, author of *Americanah*, *Purple Hibiscus*, etc. She found this image on the MacArthur Fellows page with the information below. Can she use the image on her site?



"Photo 1" by MacArthur Foundation. Used under CC BY 2.0

Group Scenario

Julia is making a fan site about Chimamanda Ngozi Adichie, author of *Americanah*, *Purple Hibiscus*, etc. She found this image on the MacArthur Fellows page with the information below. Can she use the image on her site?



“Photo 1” by MacArthur Foundation. Used under CC BY 2.0

Group Scenario

Lee wants to write an article for the student newspaper critiquing the portrayal of race and jazz in the new feature film *La La Land*. He wants to borrow a few lines of script and one or two stills that illustrate his point. He's pretty sure the copyright holders won't appreciate his analysis. Does he need permission from them? Why or why not?



Creative Commons Scenarios (Pair & Share)

Derek created a gender-inclusive bathroom icon he wants to share with everyone. He doesn't really care about attribution because his main motive is making sure there's a high quality icon available. Attribution also doesn't seem to make sense in the context of people re-using the icon on signs. Is there an option from Creative Commons that *doesn't* ask for attribution?

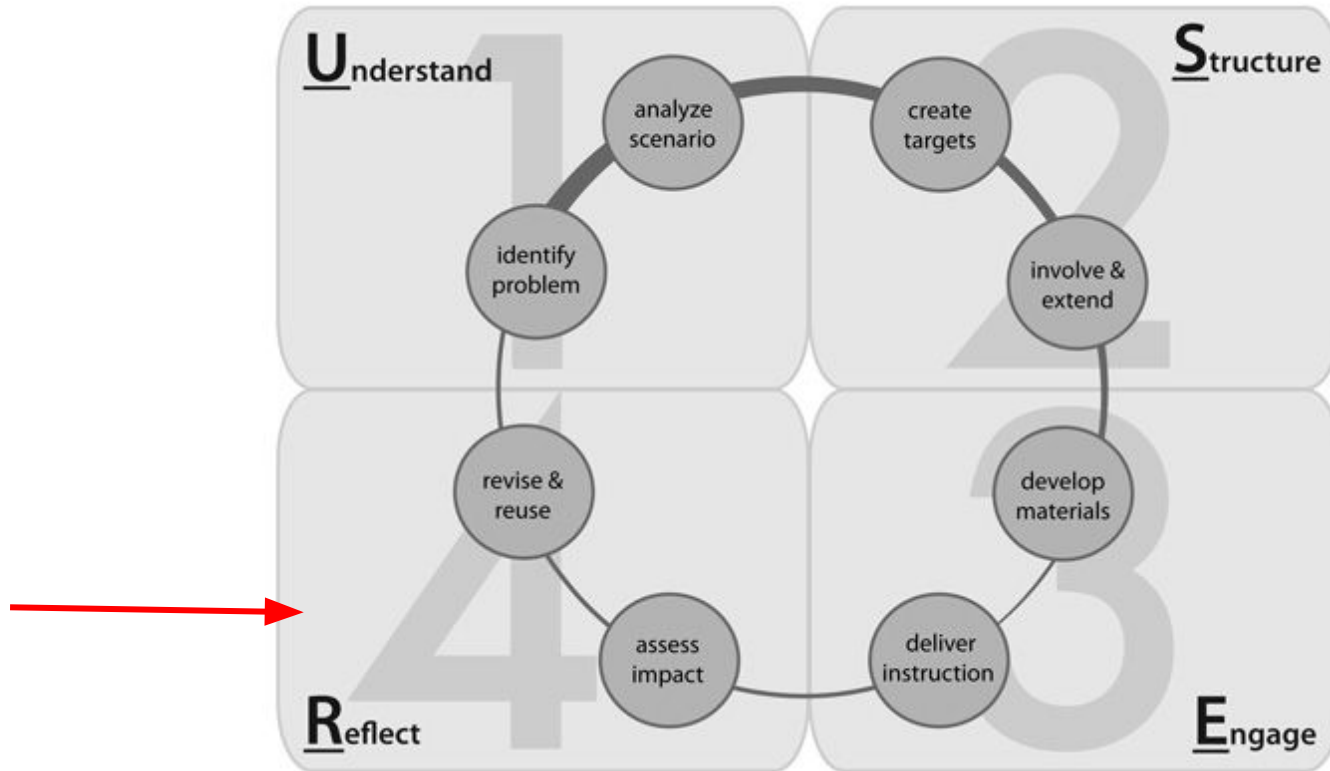


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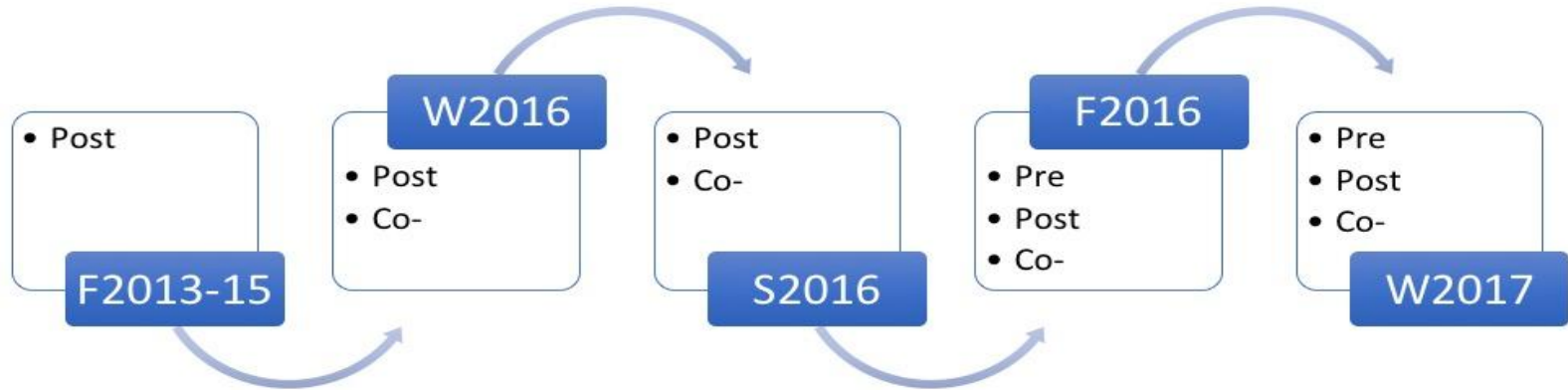
USER Method

REFLECT on the delivery before revising and reusing.



Image: "[Discussion](#)" by MichaelEClarke.
CC BY-NC.

Assessment



Pre/post-assessment

1. How does today's copyright environment affect you as a *creator* when you want to reuse someone else's work?
2. How does today's copyright environment affect you as a copyright *holder* when other people want to use your work?

Co-reflection

- More Creative Commons
- Focused scenarios on examples reflecting course or assignment or daily life
- Simplified
- Small practical matters--can students hear each other?

Activity: Think pair share

With your neighbor, brainstorm a scenario that helps a group of learners you work with grasp an aspect of copyright (what can be copyrighted, fair use, public domain, licenses, etc.). Things to consider...

- Who are your learners?
- What is a central challenge (related to copyright) that your learners face?
- Does your scenario take into account learners' prior knowledge so it challenging but not frustrating (ZPD)?

Discussion and questions

1. How might/do you assess the extent to which your undergraduates need and receive education on copyright and authors' rights?
2. How do you incorporate reflection or co-reflection into your process?
3. This class has provided a lab for us; what lab or sandbox do *you* have?
4. How do we communicate foundational knowledge about copyright to creators and authors across campus?

Extend :-)

Ariew, S. and H. Runyan. (2006, May). *Using scenarios to teach undergraduates about copyright, fair use, and plagiarism*. Paper presented at LOEX, College Park, MD.

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Clement, G., & Brenenson, S. (2013). "Theft of the Mind." *Common Ground at the Nexus of Information Literacy and Scholarly Communication*. In S. Davis-Kahl (Ed.) *Common ground at the nexus of information literacy and scholarly communication* (pp. 45-74). Chicago: ACRL.

Lamb, T. (2005). The retrospective pretest: An imperfect but useful tool. *The Evaluation Exchange*, 11(2).

Russell, C. (2004). *Complete copyright: An everyday guide for librarians*. Chicago: ALA.

Smith, K. L. (2014). *Owning and using scholarship: An IP handbook for teachers and researchers*.