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# Welcome to the World of Digital Citizenship and Creative Content

## BACKGROUND

Digitally delivered content is part of the fabric of students' lives today. There is enormous access to content, yet it typically comes with many different underlying usage rights that few understand. Very few students are exposed in a positive way to how they can properly manage and use digital or commercial content—whether their own or others'; whether music, movies, art, software, or other creative material; and whether free, licensed, purchased, or subscribed.

Creative rights and the materials they protect are an important part of our culture. It's crucial that students understand the options for managing content and respect the wishes of others regarding creative content—at a personal level that is meaningful to their everyday lives. Students interact online with music, movies, software, images, and other digital content every day. Are they aware that these works are protected and that some of their uses may not be consistent with the creator's wishes? Students themselves are often creators. Do they understand how creative rights are relevant to them? Where can they go to get information about appropriate online behaviors to help them make the right decisions for themselves and as citizens in a digital world?

Intellectual property encompasses many types of ideas, inventions, products, and services. And there are different types of laws, such as patents, trademarks, and copyright, that protect each of those forms of intellectual property. Even in its tangible forms, intellectual property can be difficult to understand and connect value to. The complexity and confusion increases when the intellectual property is creative content that can be digitally distributed over the Internet, creating a disconnect between the content creator and the end user.

The Digital Citizenship and Creative Content Curriculum program was developed to create awareness around the issue of creative content and to foster a better understanding of the rights connected with it. Ultimately, its goals are to instill in students an appreciation of the value that creative content has for the creator, and to establish a personal respect for creative rights in a way that changes their behaviors and perceptions about digitally delivered content.

## CURRICULUM SUMMARY

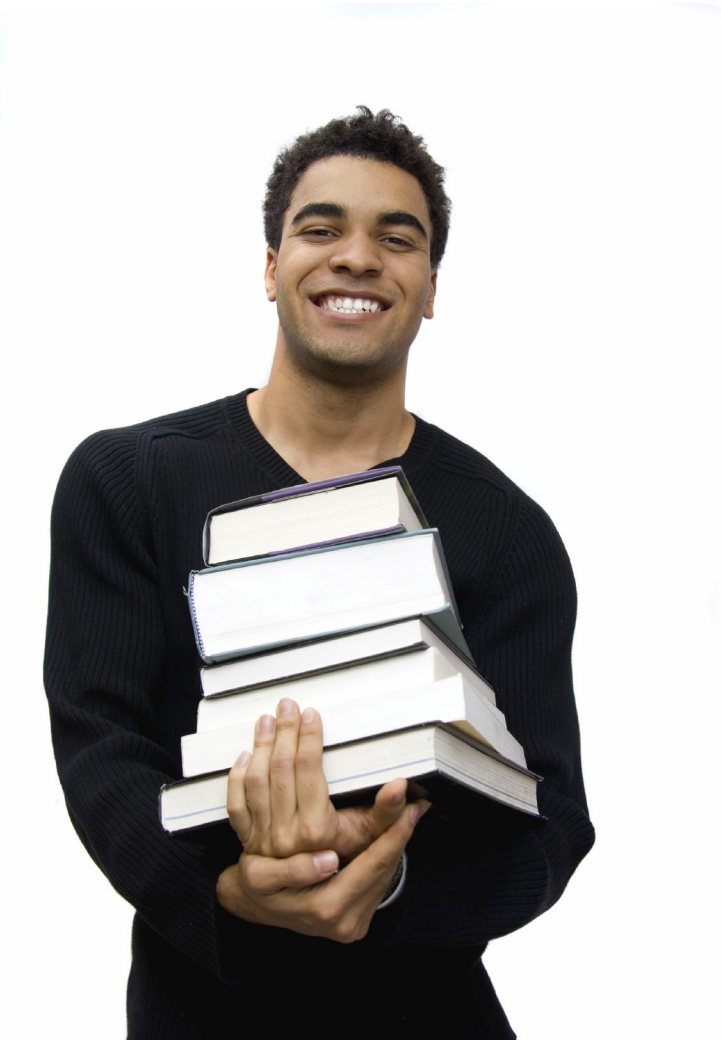
This program, sponsored by Microsoft®, offers a comprehensive set of cross-curricular classroom activities designed for grades 8-10 (but easily adaptable for use in grades 6-12) and organized into thematic units. The units provide a variety of ways to engage students in this learning experience, and span the following subject areas: Civics, Computer Science, Debate, Economics, Fine Arts, Government, Journalism, Language Arts, Technology, and Video Production. The classroom activities were designed to be standalone yet complementary; it is not necessary to implement all of a unit's activities to achieve a meaningful learning experience.



# Protect Your Work, Respect Your Work

## UNIT OVERVIEW

This unit explores the theme of protecting creative content through a series of experiential activities. Students learn how to protect their own creative works, how to share their works legally, and how to use other people's creative works in a fair and legal manner. They explore issues related to originality and plagiarism, and then have a chance to become agents of change in the culminating activity by developing a public service announcement.



## GUIDING QUESTIONS

Over the course of this unit, students will explore the following guiding questions related to intellectual property:

- How does creative content impact my life?
- How can I protect my original work?
- How can students be the drivers of change?
- What is my vision for creative content and creative rights in the future?

## Protect Your Work, Respect Your Work

### BASELINE AND POST-UNIT ASSESSMENTS

To begin a unit on respecting creative content, you may wish to administer to students the baseline assessment on page 5. This assessment will help you gauge your students' prior knowledge and perceptions about creative content and the rights protecting it. An answer key can be found on page 9.

Similarly, a post-unit assessment is included on page 7. This assessment is similar to the baseline assessment, but will help you measure changes in student knowledge and perception. An answer key can be found on page 9.

### UNIT CASE STUDY SYNOPSIS

This unit's case study, entitled "A Similar Story," can be found on page 10. In this scenario, students submit their entries for a short story contest. The winner's story idea was borrowed from another published book, and an outcry results among the students. The focus in this case study is on the value of originality. Students will consider: How much does existing content have to be changed in order to be considered unique? What is the value of originality?

While the case study can be used in conjunction with any of the unit's activities, Activities 1, 2, and 4 contain specific tips for its implementation.

### ACTIVITY OVERVIEWS

#### Activity 1: Sign Me Up!

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Once you've created intellectual property, how do you protect it? This activity explores the process of copyright registration and Creative Commons licensing for various creative works. Students are introduced to the idea of creative ownership and then connect this idea to copyright and Creative Commons licensing. They go through the process of filling out the paperwork for copyright registration or Creative Commons licensing. Then, students compare and contrast the registration process for the following domains: literary, serial/periodical, performing art, and visual art; and the differences between registering for copyright and applying for a Creative Commons license.

*Student learning objectives:* Define intellectual property; distinguish among different forms of creative content, and distinguish between the creator and the intellectual property owner; complete the copyright filing process or Creative Commons licensing in order to better understand the legal rights associated with both; and understand what constitutes original work.

#### Activity 2: Please Permit Me...

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In the digital age, awareness of, understanding of, and abidance by copyright law make for a complex subject. But teens shouldn't be afraid to interact with others' creative content and even use it by obtaining permission. In this activity, students explore the creative rights associated with photographic images, literary excerpts, and song lyrics. Then, they discuss whether they think it would be necessary to obtain permission to use such creative works on their personal Web pages. Students draft letters requesting permission to use and, if they have an actual Web page, they submit their letters and report back with responses.

**Protect Your Work, Respect Your Work**

*Student learning objectives:* Understand that they should seek permission to use someone else's creative content, unless permission has already been given, an exception like fair use applies, or a Creative Commons license permits the use; compose a letter to obtain permission to use someone else's creative work on a personal Web page; and compare and contrast their letter of request with a legally binding template to ensure that their request is thorough.

**Activity 3: Original, Inspired, or Plagiarized?****Page 21**

Throughout their history, advertising campaigns have used other successful campaigns as inspiration. So, how does one distinguish between originality, inspiration, and plagiarism? In this activity, students evaluate specific examples of advertising in order to create a set of guidelines for categorizing ads as original, inspired, or plagiarized. Then using these guidelines, students are secretly assigned the task of creating an advertisement that is original, inspired, or plagiarized. (Only the educator will know who was assigned what.) Students evaluate one another's work to determine if the work is original, inspired, or plagiarized.

*Student learning objectives:* Determine the qualities that characterize an advertisement as being original, inspired by other works, or plagiarizing other works; create an advertising campaign that is original, inspired, or plagiarized, depending on assignment; and evaluate one another's work to determine whether the work is original, inspired, or plagiarized.

**Activity 4: Tell It to the Court****Page 25**

In this activity, students analyze the unit case study to determine if plagiarism has occurred. Students then discuss whether accidental plagiarism exists and if the consequences for accidental plagiarism should be any different than the consequences for intentional plagiarism. Students take on the roles of those involved in the case study and participate in a mock civil court case. They determine, based on law, the outcome of the case.

*Student learning objectives:* Define intentional and accidental plagiarism, and compare the consequences of accidental plagiarism and intentional plagiarism.

**Culminating Activity: Agents for Change****Page 29**

In this culminating activity, students create a public service announcement (PSA) to inform their peers about creative rights and how students can become active participants and agents of change in the creative rights debate.

*Student learning objectives:* Critique public service announcements, state their opinions about creative rights, and develop a public service announcement to support their opinions and influence their peers.

Baseline Assessment

# PROTECT YOUR WORK, RESPECT YOUR WORK

Name: \_\_\_\_\_ Date: \_\_\_\_\_

- 1. An example of intellectual property is:**
  - a) A story.
  - b) A performance.
  - c) A computer game.
  - d) All of the above
  
- 2. Which of the following is an example of plagiarism?**
  - a) Photocopying a page from a book
  - b) Ripping a page out of a book
  - c) Using the story line from a book to write your own story
  - d) Taking a book from the library and not returning it
  
- 3. If I want to download a photo for use on my Web site, I should:**
  - a) Ask the photographer for permission.
  - b) File for copyright registration of the photo.
  - c) Make sure there is no copyright symbol on the photo.
  - d) Make sure the photographer cannot access my Web site.
  
- 4. Copyrights can:**
  - a) Cost artists hefty registration fees.
  - b) Protect creative works from being used improperly.
  - c) Prevent consumers from sharing music with friends in other countries.
  - d) All of the above
  
- 5. True or False: You must obtain "permission to use" before posting photos from your digital camera onto your MySpace page.**
  
- 6. Which of the following types of creative content requires permission to use?**
  - a) Music
  - b) Video
  - c) Photos
  - d) All of the above, unless an exception such as fair use applies.

## Baseline Assessment

**7. To plagiarize something is to:**

- a) Help someone write a paper.
- b) Have someone help you write a paper.
- c) Write a paper that cites sources.
- d) Use someone else's paper and pass it off as your own.

**8. The difference between a plagiarized story and an inspired story is:**

- a) A plagiarized story is completely original, while an inspired story contains similar ideas.
- b) An inspired story contains similar ideas, while a plagiarized story contains some of the exact same words.
- c) Plagiarized work is downloaded off the Internet, while inspired work is created offline.
- d) There is no difference.

**9. True or False: It is acceptable to quote a line from your favorite book, as long as you cite your source.**

**10. Would you consider plagiarizing someone else's work if you knew you wouldn't get caught?**

- a) Yes
- b) No

Post-Unit Assessment

# PROTECT YOUR WORK, RESPECT YOUR WORK

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**1. I interact with the intellectual property of others:**

- a) Every day.
- b) Rarely.
- c) Never.
- d) I do not know.

**2. Which of the following is an example of plagiarism?**

- a) Photocopying a page from a book
- b) Ripping a page out of a book
- c) Using the story line from a book to write your own story
- d) Taking a book from the library and not returning it

**3. I can formally protect my creative content by applying for:**

- a) A business license.
- b) Copyright registration.
- c) A job.
- d) None of the above

**4. Obtaining permission to use is often necessary when:**

- a) Purchasing music online.
- b) Creating my own intellectual property.
- c) Publishing an original short story.
- d) Using another person's intellectual property.

**5. Which of the following types of intellectual property requires permission to use?**

- a) Music
- b) Video
- c) Photos
- d) All of the above, unless an exception such as fair use applies.

## Post-Unit Assessment

- 6. Using someone else's intellectual property and passing it off as your own is called:**
  - a) Inspiration.
  - b) Plagiarism.
  - c) Originality.
  - d) All of the above.
  
- 7. A plagiarized story contains some of the same content as the original. An inspired story contains:**
  - a) Entirely original ideas.
  - b) Similar ideas.
  - c) No original content.
  - d) Some of the same content.
  
- 8. True or False: I have a good understanding of topics related to intellectual property, copyright, plagiarism, and originality.**
  
- 9. True or False: Advertising campaigns often use ideas from previous campaigns for inspiration. This is called plagiarism.**
  
- 10. Would you consider plagiarizing someone else's work if you knew you wouldn't get caught?**
  - a) Yes
  - b) No



## Answer Keys

### BASELINE ASSESSMENT ANSWER KEY:

1. d
2. c
3. a
4. b
5. False
6. d
7. d
8. b
9. True
10. Ideally, students will answer No to this question.

### POST-UNIT ASSESSMENT ANSWER KEY:

1. Most students interact with intellectual property everyday, and will likely choose "a."
2. c
3. b
4. d
5. d
6. b
7. b
8. Based on their learnings through one or more of the unit's activities, students will ideally answer True.
9. False
10. Ideally, students will answer No to this question.

## Protect Your Work, Respect Your Work

# CASE STUDY

## A SIMILAR STORY

*Keisha could feel the thoughts of revenge burning in her brain like a flaming comet soaring through space.*

You like that? It's called an *opener*. It gets people hooked so they want to read more.

I'm Keisha Winters and I love to write. At 15, I've already written dozens of stories, a million poems, one screenplay, half of a novella and a thrilling piece of *LOST*-fan fiction. (This was especially challenging, because my parents don't let me watch *LOST*.)

Now that you've met me, our story can begin:

SETTING: Alandale High School

TIME: Present

One brisk October morning, 10th-grade English teacher Mr. Paul Franks announced that the district was sponsoring a story contest. It was open to anyone in grades 8-12. The only rule was that stories had to be typed.

Students were buzzing with excitement, and I was especially buzzical because I knew I would win. I had so many story ideas, I just had to choose the best one.

That day, I told the gym teacher that I twisted my ankle and couldn't play volleyball. Instead I limped over to the bleachers and started writing in my favorite notebook. (It's a leather-bound diary my ex-boyfriend Robert gave me. I think he stole it from his sister, but I didn't ask.)



## Case Study: A Similar Story

After school, I went straight to my room, put on my headphones, and finished writing. I stayed up until 1:25 a.m. typing it up, and then I stayed up until 1:49 a.m. doing spell check.

The next morning I was exhausted, but it was worth it. When I handed in my submission, Mr. Franks said he was amazed at how quickly I'd written it.

I told him he'd be really amazed when he saw how wonderful it was.

The next three weeks were the longest of my life. I had to wait for everyone else to write their stories. I even considered submitting another short story. There was nothing in the rules that said you couldn't. (The only rule was that stories had to be typed.) But I decided to use my creative time on a new screenplay. It's about a reporter who gains the superpower of knowing when people are lying. I can't decide if it would be a better role for Johnny Depp or Shia LaBeouf.

CUT TO: Three weeks later.

Mr. Franks announced that the winner of the 10th-grade story-writing contest was...me!

I can't say I was surprised, but honestly it would have been devastating to lose to Marcus King. He writes these terrible stories about cavemen with swords. If I lost to him, I would go seriously insane.

As the winner of the contest, I'm attending a weekend "Creativity Congress" at the County College, along with some of the other most creative minds of Central New Jersey.

And the winners were invited to read their stories at an after-school assembly on Friday.

That Friday was the first time I'd read to so many people. Thirty-nine students and teachers hanging on my every word. (It was so exciting, I didn't even care that my parents didn't attend.)

Well, like any good story, there's a surprise twist:

On Monday, Marcus King approached me in the cafeteria. He was holding a copy of a Margaret Goodis novel titled *Cryer's Return*.

Marcus said I stole my story from her novel.

I told him I'm familiar with the book—Margaret Goodis is one of my favorite authors—and I could see some similarities.

## Case Study: A Similar Story

Marcus said it was the same exact story.

Here's the deal: Both stories are about undying love and a ghost that comes back to the woman he loves. But my story isn't set in the Revolutionary War, it's set in modern-day New Jersey.

And also my ending is much more upbeat.

Marcus called me a plagiarist!

I have never been so insulted. (Not even when I wore my purple sweater to class pictures and Wendy McGill called me Grimace.)

So I called Marcus King a no-talent sore loser.

Marcus said that a truly talented writer wouldn't use another writer's ideas.

Then he got all mush-mouthed because he was about to cry. He said he was going to tell Mr. Franks and then he said something about his blog.

I'm not scared of Marcus King. Anyone who knows anything about art knows that authors draw upon all kinds of influences. Mr. Franks told us that Shakespeare reworked other people's plays. Also, some of my favorite songs are remixes of old music. And some of the biggest movies are based on video games. How is this any different?

Plus, the only rule was that stories had to be typed.

I read an interview with Margaret Goodis and she said that writing is all about the point of view you bring to a story.

So I don't think she'd mind if I borrowed a plot idea from a book she wrote 25 years ago.

But no one cares what I think. Everyone in my homeroom is calling me Copycat Keisha. (A nickname they stole from Marcus King's blog.) And Mr. Franks says there's going to be an investigation.

*Keisha could feel the thoughts of revenge burning in her brain like a flaming comet soaring through space.*

## Protect Your Work, Respect Your Work

# ACTIVITY 1

## SIGN ME UP!

### Activity Overview:

Once you've created intellectual property, how do you protect it? This activity explores the process of copyright registration and Creative Commons licensing for various creative works. Students are introduced to the idea of creative ownership and then connect this idea to copyright and Creative Commons licensing. They go through the process of filling out the paperwork for copyright registration or Creative Commons licensing. Then, students compare and contrast the registration process for the following domains: literary, serial/periodical, performing art, and visual art; and the differences between registering for copyright and applying for a Creative Commons license.

### Learning Objectives:

By completing this activity, students should be able to:

- Define intellectual property.
- Distinguish among different forms of creative content, and distinguish between the creator and the intellectual property owner.
- Complete the copyright filing process or Creative Commons licensing in order to better understand the legal rights associated with both.
- Understand what constitutes original work.

### Related Subject Areas:

Civics, economics, language arts

### Background:

Before beginning this activity, familiarize yourself with the copyright registration process and the copyright FAQs at: <http://www.copyright.gov/>. Note that under U.S. copyright law, a creative work is protected as soon as it is created and fixed in a tangible form. Registering for formal copyright protection, though voluntary, does afford additional legal protections to the creator in the event of copyright infringement of his or her work.

### Time Required:

Three 60-minute class periods

### Materials Needed:

- Copies of the unit case study (one for each student)
- Internet access
- Images (or actual examples) of four different types of intellectual property, representing literary works, serials/periodicals, performing arts, and visual arts.
- Copies of each of the following copyright registration forms: Literary Works, Serials and Periodicals, Performing Art Works, and Visual Art Works. These can be downloaded at the U.S. Copyright Office Web site: <http://www.copyright.gov/eco/>

### Activity 1: Sign Me Up!

This activity also includes a discussion of Creative Commons licenses, which offer options for content creators who want to share their works with others. For general information about Creative Commons, visit <http://creativecommons.org/about>. You may also wish to read about the different types of Creative Commons licenses (<http://www.creativecommons.org/license/>) or view the Creative Commons primer ([http://wiki.creativecommons.org/Sharing\\_Creative\\_Works\\_1](http://wiki.creativecommons.org/Sharing_Creative_Works_1)).

The Frequently Asked Questions found at: <http://www.digitalcitizenshiped.com/faq.aspx> provide background information about many creative rights issues.

### Activity Steps and Suggestions:

#### Part One

1. Distribute copies of the unit case study "A Similar Story" and ask students to read through the scenario.
2. Divide the students into four discussion groups. Ask student groups to identify the core issues that the case study presents. Discuss their ideas as a class.
3. Focus the students' attention on the core issue of intellectual property theft. Ask students to consider whether or not they feel that Keisha was stealing.
4. On the overhead or whiteboard, write the term "intellectual property." Give the groups 2-3 minutes to brainstorm the meaning of intellectual property. Develop a working definition for the term and write it on the overhead or whiteboard.

#### Part Two

1. Divide students back into their groups. Revisit the class definition for intellectual property.
2. Show the students your examples of a literary work, serial/periodical, performing art, and visual art. Ask the groups to analyze the creative works and discuss the following questions:
  - Does the creator automatically own his or her creative works?
  - Can intellectual property ownership be established formally?
  - Can creative content be protected?
  - Identify and describe an instance in which you think intellectual property is owned by someone other than the creator.

After 5-6 minutes, ask the groups to share their opinions.

## Activity 1: Sign Me Up!

3. On the overhead or whiteboard, write the term “copyright.” Ask for a volunteer to define this term. Develop a working definition for the term and write it on the overhead or whiteboard. Then, discuss how copyright is used to protect creative works and review the rights copyright holders have. Note that under U.S. copyright law, a creative work is protected as soon as it is created and fixed in a tangible form. Registering for formal copyright protection, though voluntary, does afford additional legal protections to the creator in the event of copyright infringement of his or her work.
4. Ask for a student volunteer to describe what “Creative Commons” refers to. If no one knows, explain that it includes a set of licenses that lets a content creator legally share his or her work with others, thereby waiving some of the rights that are granted with copyright. Show the slideshow found at: [http://wiki.creativecommons.org/Sharing\\_Creative\\_Works\\_1](http://wiki.creativecommons.org/Sharing_Creative_Works_1). Then, ask students why they think a content creator would choose a Creative Commons license over copyright.
5. Ask students to look at each example of creative works again. This time, have the groups compare and contrast how they are the same and how they are different.
6. Encourage students to think about other examples of creative content that they have seen, and point out that some creative works have a visual copyright marking or Creative Commons license mark, while others do not.
7. Conclude with the idea that all the works are intellectual property, but that in each example, the creative work takes a different form. Despite their differences, each of the examples is still protected by copyright or a Creative Commons license.

### Part Three

1. Divide the students into their groups again. Distribute the examples of creative content and the corresponding copyright registration forms to each group.
2. Explain that each group will pretend to be the creator of each example of intellectual property. Ask half of the groups to register for copyright for their creative works, and the other half to fill out the Creative Commons paperwork for their works. Give students 10–15 minutes to fill out their respective paperwork. (The Creative Commons groups should choose a type of license here <http://creativecommons.org/about/licenses> and then fill out the appropriate licensing form at <http://creativecommons.org/choose/> without actually submitting it.)
3. Ask student groups to compare and contrast how filing was the same and how it was different among the different types of creative content, and between copyright and Creative Commons licenses. Inform students of the remaining steps that would be taken in order to submit their completed forms.
4. Ask student groups to identify and list one benefit and one liability of formally copyrighting intellectual property or applying for a Creative Commons license. Share responses as a class.

## Activity 1: Sign Me Up!

### Suggested Assessment:

Conclude by asking each group to create a four-question true-or-false quiz that will address what they have learned about creative content, copyright registration, and Creative Commons licensing. Have groups exchange quizzes and test one another. Share quizzes and responses as a class.

### Extensions and Modifications:

- Intellectual property examples may be changed out to meet the needs and interests of students. Be sure to include samples from four different copyright domains.
- Have students look around their homes and collect a variety of objects that are clearly marked with copyrights and objects that are not clearly marked, but are still someone else's creative work (e.g., photographs or a school newspaper). Have students challenge friends and family to identify the copyright mark and explain what the copyright mark means. Have students ask their friends and family the following question: If an object is not clearly marked with a copyright, is it ok to copy it?
- Ask students to bring in an example of their own creative work. Have students fill out a copyright registration form for their work and submit it. Ask students to report back to the class with any additional information they learn about the copyright filing process.
- After students write their true-and-false quizzes (in the Suggested Assessment), have them administer the quizzes to students in another class.
- To abridge the time commitment of this activity, focus solely on Steps 1-3 and 5-7 of Part Two, without the discussion of Creative Commons. This will enable students to distinguish among different forms of intellectual property, and distinguish between the creator and the intellectual property owner. After completing Step 6, complete the copyright registration paperwork for one type of intellectual property as a class.

### Additional Resources:

#### Copyright resources for educators

<http://www.jointheteam.com/>

<http://www.ed.uiuc.edu/wp/copyright-2002/copyright-faqs.html#top>

[http://www.create.cett.msstate.edu/create/howto/Concise\\_Guide\\_To\\_Copyright\\_12-30-01.pdf](http://www.create.cett.msstate.edu/create/howto/Concise_Guide_To_Copyright_12-30-01.pdf)

<http://www.dpi.state.nc.us/copyright1.html>

#### Copyright resources for both educators and students

<http://www.lib.utsystem.edu/copyright>

<http://www.copyright.gov/circs/circ01.pdf>

<http://www.copyrightkids.org/cbasicsframes.htm>

#### Creative Commons information

<http://www.creativecommons.org/>

[http://wiki.creativecommons.org/Howitworks\\_Comic1](http://wiki.creativecommons.org/Howitworks_Comic1)

[http://wiki.creativecommons.org/Sharing\\_Creative\\_Works\\_1](http://wiki.creativecommons.org/Sharing_Creative_Works_1)



## Protect Your Work, Respect Your Work

## ACTIVITY 2

## PLEASE PERMIT ME...

**Activity Overview:**

In the digital age, awareness of, understanding of, and abidance by copyright law make for a complex subject. But teens shouldn't be afraid to interact with others' intellectual property and even use it by obtaining permission. In this activity, students explore the rights associated with photographic images, literary excerpts, and song lyrics. Then, they discuss whether they think it would be necessary to obtain permission to use such creative works on their personal Web pages. Students draft letters requesting permission to use and, if they have an actual Web page, they submit their letters and report back with responses.

**Learning Objectives:**

By completing this activity, students should be able to:

- Understand that they should seek permission to use someone else's creative content, unless permission has already been given, an exception like fair use applies, or a Creative Commons license permits the use.
- Compose a letter to obtain permission to use someone else's creative work on a personal Web page.
- Compare and contrast their letter of request with a legally binding template to ensure that their request is thorough.

**Related Subject Areas:**

Computer science, language arts, fine arts

**Background:**

Before beginning this activity, read through the articles listed above, under Materials Needed. For a primer on Creative Commons, watch the Creative Commons tutorial at: [http://wiki.creativecommons.org/Sharing\\_Creative\\_Works\\_1](http://wiki.creativecommons.org/Sharing_Creative_Works_1). You may also wish to review FAQ #s 4-8 at: <http://www.digitalcitizenshiped.com/faq.aspx>.

**Time Required:**

Four 60-minute class periods

**Materials Needed:**

- Internet access
- A variety of photographic images, literary excerpts, and lyrics that are of student interest. Each creative work should have the copyright or intellectual property owner visibly and clearly noted. Use a combination of copyrighted, non-copyrighted, and Creative Commons-licensed materials (you may find Creative Commons examples by searching at: <http://search.creativecommons.org/>).
- Copies of the unit case study (one for each pair of students)
- Copies of "Obtaining Use," (one for each student): <http://www.universityofcalifornia.edu/copyright/permission.html>
- Copies of "Sample Letter Requesting Permission to Use Copyrighted Materials" (one for each student): [http://www.uwsa.edu/fadmin/gapp/gp27at\\_c.htm](http://www.uwsa.edu/fadmin/gapp/gp27at_c.htm)

## Activity 2: Please Permit Me...

### Activity Steps and Suggestions:

#### Part One

1. Introduce the activity by asking the students whether they have ever used or seen a personal Web page on MySpace or Facebook.
2. Show students the examples of photographic images, literary excerpts, and songs, and ask them to think about where these creative works came from. Ask students to also think about all the places where people get content for social media and other personal Web sites. Do they realize that under the Terms of Use for these sites, they are granting the sites permission to use any photos or other creative content they upload to those sites?
3. Take a survey, by a show of hands, to see who thinks that much of the content used on personal Web pages is the intellectual property of someone else.
4. Divide students into pairs and pose the following question: If the content is the intellectual property of someone else, is it all right to use it? Why or why not? Give students a few minutes to discuss this in pairs, and then discuss student reactions as a class.

#### Part Two

1. Group students back into pairs. Distribute copies of the unit case study 'A Similar Story' for each pair to read. Ask students to read and analyze the scenario, and then respond to the following questions:
  - Is it necessary to gain permission to use someone else's intellectual property?
  - Does it matter whether the creative work has a registered copyright or not?
  - What if the work has a Creative Commons license assigned to it?
  - Are there times when the permission of more than one person would need to be obtained?

Remind students to support their responses with prior knowledge when writing about points that are inferred from the text rather than literally stated. Give students 12–15 minutes to read, analyze, and respond to the scenario.

2. Reorganize the student pairs into small groups to discuss the case study and their responses to the questions. Then, select one person from each group to present a summary of the discussion to the rest of the class.
3. Have students look at the examples of creative works again. This time, ask students to think about how they would go about obtaining permission to use this information on a personal Web page. Give student groups time to brainstorm different ways of requesting permission. Then, ask one member from each group to give an example.
4. For the next class, request that each student bring in a photo, literary excerpt, or other type of creative content that they might like to use on a personal Web page. Tell students that the intellectual property owner should be identifiable.

## Activity 2: Please Permit Me...

### Part Three

1. Divide students into small groups. On the overhead or whiteboard, write the following question: Is it necessary to gain permission to use someone else's creative content?
2. Remind students that in the first part of this activity, they discovered that it is necessary to gain permission to use other people's creative work, unless a fair use exception or Creative Commons license permits the use. Inform students that they will be composing a letter, requesting permission to use the photo, literary excerpt, or other intellectual property that they selected. Remind students to think about the audience and the purpose for the letter.
3. Give students 12–15 minutes to compose their letters. Encourage students to share their letters within their groups and make edits based on the group's feedback.

### Part Four

1. Explain that the students will now compare their letters with a legally binding letter template.
2. Distribute copies of "Obtaining Use" and "Sample Letter Requesting Permission to Use Copyrighted Materials" to each student.
3. Have student groups review "Obtaining Use," and then list the steps necessary to obtain use in their notes. List the steps on the overhead or whiteboard for general reference as well.
4. Ask students to compare and contrast their letter requesting use with the "Sample Letter Requesting Permission to Use Copyrighted Materials." Were there any important items they left out?
5. Have students use the template to revise their letters for obtaining use, as appropriate.

### Suggested Assessment:

Pose the following question and ask students to respond in a one-page opinion paper: Keisha borrowed the idea for her story from a Margaret Goodis novel. Was her idea original? Should she have contacted Margaret Goodis to obtain permission to use her idea? Why or why not?

### Extensions and Modifications:

- Have students research the criteria for obtaining permission to use on their own.
- Have students research and then discuss the different types of Creative Commons licenses (<http://www.creativecommons.org/choose/>). Do all of these licenses eliminate the need to ask the content creator for permission to use? What if a student wanted to use the creative work for a purpose other than that specified in the license? How would the students go about asking for permission for that use?

## Activity 2: Please Permit Me...

- If students have an actual MySpace or Facebook page, they can submit their permission letters to the actual owners of the creative content. Revisit obtaining permission to use by noting whose letters were approved, whose letters were denied, and who did not get a response. Discuss reasons why there were different outcomes.
- Have students compare and contrast the Terms of Use from different social networking sites, as those terms apply to the use of creative content.
- To abridge the time commitment of this activity, focus solely on Steps 1-4 of Part Two. This will enable students to conclude that they must obtain permission to use someone else's creative work. After completing Step 3, have students (as a class) compose a letter or an email requesting permission to use someone else's creative work. Compare and contrast the class letter with a legally binding letter template.

### Additional Resources:

#### Sample "permission to use" letters

<http://landmark-project.com/permission1.php>  
<http://library.csus.edu/content2.asp?pageID=343>

#### Sites with background information on copyright law

<http://www.uwsa.edu/gc-off/deskbook/copyrgt.htm>  
<http://www.nytimes.com/2007/10/01/technology/01link.html>  
<http://www.ed.uiuc.edu/wp/copyright-2002/copyright-faqs.html#top>  
<http://www.dpi.state.nc.us/copyright1.html>

#### Fair use guidelines

<http://www.copyright.gov/fls/fl102.html>

#### Sample terms of use from social media sites

<http://www.myspace.com/index.cfm?fuseaction=misc.terms>  
<http://www.facebook.com/legal/terms?ref=pf>

#### Creative Commons information

<http://www.creativecommons.org/>  
[http://wiki.creativecommons.org/Howitworks\\_Comic1](http://wiki.creativecommons.org/Howitworks_Comic1)  
[http://wiki.creativecommons.org/Sharing\\_Creative\\_Works\\_1](http://wiki.creativecommons.org/Sharing_Creative_Works_1)

## Protect Your Work, Respect Your Work

# ACTIVITY 3

## ORIGINAL, INSPIRED, OR PLAGIARIZED?

### Activity Overview:

Throughout their history, advertising campaigns have used other successful campaigns as inspiration. So, how does one distinguish between originality, inspiration, and plagiarism? In this activity, students evaluate specific examples of advertising in order to create a set of guidelines for categorizing ads as original, inspired, or plagiarized. Then using these guidelines, students are secretly assigned the task of creating an advertisement that is original, inspired, or plagiarized. (Only the educator will know who was assigned what.) Students evaluate one another's work to determine if the work is original, inspired, or plagiarized.

### Learning Objectives:

By completing this activity, students should be able to:

- Determine the qualities that characterize an advertisement as being original, inspired by other works, or plagiarizing other works.
- Create an advertising campaign that is original, inspired, or plagiarized, depending on assignment.
- Evaluate one another's work to determine whether the work is original, inspired, or plagiarized.

### Related Subject Areas:

Language arts, fine arts

### Background:

Before beginning this activity, read through some of the articles on plagiarism in advertising found in the Additional Resources at the end of this activity. You may also wish to review FAQ #11 at <http://www.digitalcitizenshiped.com/faq.aspx>.

### Time Required:

Four 60-minute class periods, plus additional time outside of class

### Materials Needed:

- Internet access
- Slideshow or overheads of advertising campaigns for similar items that would be interesting to the students (e.g., athletic shoes, fast food, music, denim, armed forces recruiting, luxury cars, technology)
- Copies of "Top 10 Advertising Icons of the Century" (one for each student): [http://adage.com/century/ad\\_icons.html](http://adage.com/century/ad_icons.html)
- Copies of "Top 10 Slogans of the Century" (one for each student): <http://adage.com/century/slogans.html>
- Materials and equipment for students to create their own ads (e.g., Internet access, a printer, transparency sheets, PowerPoint access, audio/visual equipment, etc.)

## Activity 3: Original, Inspired, or Plagiarized?

### Activity Steps and Suggestions:

#### Part One

1. Ask students to identify places where intellectual property is showcased in popular culture. If none of the students identifies advertising, suggest this as a form of creative content to feature.
2. Show students the slideshow or overhead presentation of the advertising campaigns for similar items. Do they think that similar techniques are evidence of plagiarism or inspiration (i.e., the result of companies appealing to the same audience, in an effort to sell products)?
3. Explain that in the next class, the students will be analyzing different aspects of advertising in order to determine if similar advertising campaigns are evidence of plagiarism or the result of appealing to the same audience, in an effort to sell products.
4. Pass out copies of the Top 10 lists and review them with the class.

#### Part Two

1. Draw a scale on the whiteboard/chalkboard or overhead, with "Original" at one end, "Inspired" in the middle, and "Plagiarized" on the other end.
2. Introduce this part of the lesson by revisiting the Top 10 lists. Ask students to identify a currently advertised product that is similar to one of the products listed (e.g., shoes, breakfast cereal, soda). Then, ask the class to evaluate both the current products and the slogans that advertise them to determine where they fall on the above scale.
3. As they make their determinations, have them consider how much something needs to be changed in order to be considered original or inspired vs. plagiarized. Is it enough to just change the wording? Or the imagery? If someone copies enough words and ideas from an original source that it makes up the majority of the "new" work, it could be considered plagiarism. Does the intent of the new work matter? If the intent was to play off of an original piece of advertising, does it fall safely into the "Inspired" part of the scale? (*Note: As demonstrated by the scale, there is a gray area between a work that could be considered either inspired or plagiarized. The students will likely come to this conclusion as they are making their determinations, but it's important that you ask them to clarify and support their opinions, playing devil's advocate from time to time.*)
4. As a class, create guidelines that characterize original works, inspired works, and plagiarized works. The discussion and evaluation in Steps 2 and 3 should inform these guidelines. One effective way to set up the guidelines is to create a list of characteristics for each of the categories, including specific examples/references where appropriate. Instruct students to transfer a copy of these guidelines into their notebooks for use in the next class.

## Activity 3: Original, Inspired, or Plagiarized?

### Part Three

1. Explain that you are going to secretly assign each student the task of creating an original advertisement, inspired advertisement, or a plagiarized advertisement. Emphasize the importance of keeping their task a secret. Explain that after the advertisements are complete, the class will analyze each of them against the guidelines they created in the previous class to determine which are original, which are inspired, and which are plagiarized.
2. Give students the remaining class time to begin drafting their copy and outlining the design choices for their advertisements. Students may choose to create print ads with copy only, print ads with graphics and copy, or audio/visual minicommercials.
3. Suggest that students create a list of materials they will need to create their advertisements, such as: Internet access, a printer, transparency sheets, PowerPoint access, audio/visual equipment, etc. Set up a time when students can meet with you to discuss their needs so that you can assist them in acquiring the materials or suggest alternatives.
4. Remind students to bring their completed advertisements back to the next class for evaluation.

### Part Four

1. Explain that each student will have three minutes to present his or her advertisement. After each presentation, student groups will have 2–3 minutes to discuss the presentation; determine whether the work is original, inspired, or plagiarized, according to their guidelines; and then note their conclusion for later class discussion.
2. After all presentations are complete, survey the groups to determine how many felt each advertisement was original, inspired, or plagiarized. Then, have the presenting student share which category they had been assigned (original, inspired, or plagiarized).

### Suggested Assessment:

Ask students to select a favorite advertising campaign, product, TV show, or music video that they perceive to be original. Identify and list an instance where they feel a new work was inspired by this original work. Also ask students to include an instance in which they feel this original work was plagiarized. Instruct them to explain the difference between inspiration and plagiarism.

### Extensions and Modifications:

- Instruct the students who produced original advertisements to complete the copyright registration process for their ads. See: <http://www.copyright.gov/eco/>
- Have students analyze different multimedia examples (e.g., movies, songs, videos, TV shows, magazines) to determine whether they are original, inspired, or plagiarized.

### Activity 3: Original, Inspired, or Plagiarized?

- To abridge the time commitment of this activity, focus solely on Steps 1-4 of Part Two and Steps 1-6 of Part Three. This will enable students to evaluate one another's work to determine whether the work is original, inspired, or plagiarized. After completing Step 6 of Part Three, instruct students to create a flow chart that illustrates an advertising campaign as it moves from an original idea to the inspiration for another advertising campaign to a plagiarized advertisement.

#### **Additional Resources:**

##### **Top 100 advertising campaigns**

<http://adage.com/century/campaigns.html>

##### **The Advertising Slogan Hall of Fame**

<http://www.adslogans.co.uk/hof/>

##### **Articles on plagiarism in advertising**

<http://www.copywriterjournalist.com/2007/06/11/plagiarism-in-advertising-copywriting-legend-indra-sinha-from-the-uk-shares-his-views/>

<http://www.plagiarismtoday.com/2006/09/08/the-five-kinds-of-plagiarists/>

<http://www.epuk.org/The-Curve/456/visual-plagiarism>



## Protect Your Work, Respect Your Work

# ACTIVITY 4

## TELL IT TO THE COURT

### Activity Overview:

In this activity, students analyze the unit case study to determine if plagiarism has occurred. Students then discuss whether accidental plagiarism exists and if the consequences for accidental plagiarism should be any different than the consequences for intentional plagiarism. Students take on the roles of those involved in the case study and participate in a mock civil court case. They determine, based on law, the outcome of the case.

### Learning Objectives:

By completing this activity, students should be able to:

- Define intentional and accidental plagiarism.
- Compare the consequences of intentional plagiarism and accidental plagiarism.

### Related Subject Areas:

Civics, language arts

### Background:

Before beginning this activity, familiarize yourself with the legal guidelines of plagiarism. The above Web site and FAQ #11 (at <http://www.digitalcitizenshiped.com/faq.aspx>) are good starting points.

### Activity Steps and Suggestions:

#### Part One

1. Introduce the lesson by writing the term "plagiarism" on the overhead or whiteboard, along with its dictionary definition.
2. Distribute copies of the unit case study and explain that they will be analyzing the case study by responding to the following questions:
  - Compare and contrast the conflict in the case study with the dictionary definition of plagiarism. By this definition, do you feel plagiarism occurred?
  - What resources and evidence would you need to prove plagiarism occurred?
  - What defense could be made for Keisha in this case?
  - Is there such a thing as accidental plagiarism, or is all plagiarism intentional?
  - What consequences might occur if plagiarism is proved?

### Time Required:

Three 60-minute class periods

### Materials Needed:

- Internet access
- Copies of the unit case study (one for each student)
- Dictionary definition for the word: Plagiarism
- Copies of the article, "What Is Plagiarism" (one for each student): [http://www.plagiarism.org/learning\\_center/what\\_is\\_plagiarism.html](http://www.plagiarism.org/learning_center/what_is_plagiarism.html)

## Activity 4: Tell It to the Court

Write the questions on the overhead or whiteboard. Have students copy them to their notes and respond to them while they are reading. Remind students to support their responses with prior knowledge when writing about points that are inferred from the text rather than literally stated. Discuss the responses as a class.

3. Distribute copies of the article, "What Is Plagiarism," to the students, and ask them to read the article. Ask them to list three things they already knew, as well as three pieces of new information they learned. Discuss this information as a class.

### Part Two

1. Ask students if they have ever witnessed a court case on a TV show, news program, or in real life. Explain that students are now going to enact their own court case. Tell the students they will assume the roles of prosecution, defense, and jury in order to simulate a civil trial and resolve the conflict presented in the case study.
2. Explain that most plagiarism cases are resolved in the civil court system. Briefly discuss the difference between a civil case and a criminal court case.
3. Choose one student to serve as the judge (his or her responsibility will be to keep the trial moving), and then assign (or allow student groups to choose) the following roles:
  - Group 1—Keisha's defense
  - Group 2—Prosecution of Keisha
  - Group 3—Jury

Explain the responsibilities of each group as follows:

- Group 1—Keisha's defense: Group 1 will apply its knowledge of plagiarism in order to develop and present a defense for Keisha. Group 1 may choose to argue that no plagiarism occurred, or may choose to argue that accidental plagiarism occurred and then recommend a plea bargain.
  - Group 2—Prosecution of Keisha: Group 2 will apply its knowledge of plagiarism in order to prove that plagiarism occurred. Group 2 will also recommend to the jury the desired consequence for the offense.
  - Group 3—Jury: Group 3 will apply its knowledge of plagiarism by developing a list of criteria that need to be met in order to convict the author of plagiarism. Group 3 will also develop a list of possible consequences should a guilty verdict be determined.
4. Remind students to refer to the "What is Plagiarism" article and to their answers from the Part One, Step 2 questions.
  5. Allow each group the remaining class time to develop written argument summaries (defense and prosecution) and criteria (jury). Remind students to include lists of evidence and witnesses in their argument summaries. Review the students' work as they are working. Guide students in strengthening their positions by referring them back to salient resources.

## Activity 4: Tell It to the Court

### Part Three

1. Divide the class back into their mock trial groups. Explain that both the prosecution and the defense will have eight minutes to present their arguments, and two minutes each to make a closing statement.
2. During the argument presentation, the defense and prosecution will need to present all evidence and interview all witnesses. No new points may be introduced in the closing arguments.
3. Explain that Group 3's responsibility is to keep track of the points made by both sides on their criteria outlines. The jury will have eight minutes to deliberate aloud after the arguments are presented. The jury will also have two minutes to present a verdict. (The judge may overrule verdicts that appear arbitrary or that are not supported by criteria.)
4. Allow each group 8-10 minutes to prepare one last time.
5. After the trial and verdict, ask each student to assume the role of the judge, and then compose a 6-8 sentence paragraph that explains his or her feelings on how the trial was conducted. Students should comment on the preparedness and presentations of all parties. Conclude by sharing this feedback on the trial as a class.

### Suggested Assessment:

Explain whether you feel there is such a thing as "accidental" plagiarism. Support your opinion with information from *The New York Times* article, "Novelist Says She Read Copied Books Several Times," found at: <http://www.nytimes.com/2006/04/27/books/27author.html>.

### Extensions and Modifications:

- In lieu of copies of articles, have students conduct Internet research on the meaning of plagiarism.
- Have another class serve as the jury.
- Have students ask three friends or family members to define the term plagiarism and to describe how one can tell that plagiarism has occurred. Have students document and then compare their responses. Ask students to compare the responses with their class notes.
- Extend the discussion about plagiarism to other forms of media, such as movies, music, games, and software. How is plagiarism different in these media? How is it the same? Should the consequences for plagiarism be different for other media? Why or why not?
- To abridge the time commitment of this activity, focus solely on Steps 1-3 of Part One. This will allow students to explore the idea of accidental plagiarism and debate whether the consequences of accidental plagiarism should be different from intentional plagiarism. After students have completed Step 3, ask them to compose a paragraph that relates this information to Keisha's dilemma in "A Similar Story."

## Activity 4: Tell It to the Court

### Additional Resources:

#### Plagiarism resources for educators

<http://www.plagiarism.org>

<http://www.web-miner.com/plagiarism>

<http://library.fandm.edu/plagiarism.html>

[http://www.una.edu/library/orientation/plagiarism\\_copyright/plagiarism\\_faculty.html](http://www.una.edu/library/orientation/plagiarism_copyright/plagiarism_faculty.html)

#### Plagiarism case studies

<http://www.research.uiuc.edu/ethics/plagiarism.asp#pgcases>

<http://www.library.nd.edu/instruction/svcsteaching/casestudy.shtml>

<http://mysite.verizon.net/res8dhka/mcpaul/plag.html>

## Protect Your Work, Respect Your Work

# CULMINATING ACTIVITY

## AGENTS FOR CHANGE

### Activity Overview:

In this culminating activity, students create a public service announcement (PSA) to inform their peers about creative rights and how students can become active participants and agents of change in the creative rights debate.

### Learning Objectives:

By completing this activity, students should be able to:

- Critique public service announcements.
- State their opinions about creative rights.
- Develop a public service announcement to support their opinions and influence their peers.

### Related Subject Areas:

Language arts, technology, fine arts, video production

### Activity Steps and Suggestions:

1. Divide the students into four discussion groups.
2. Introduce the lesson by writing on the overhead or whiteboard the term, "creative rights," and pose the following question, "Why should people your age be interested in creative rights?"
3. Give student groups 2-3 minutes to review the term and respond to the question.
4. Explain that students will watch a presentation of several public service announcements (PSAs). While watching, they should critique the PSAs and determine:
  - the clarity of the message
  - the relevance of the message (for its target population)
  - the entertainment/engagement value of the presentation

### Time Required:

One 60-minute class period, and additional time outside of class

### Materials Needed:

- Internet access
- Slide show or other presentation of sample public service announcements that would be interesting to the students and were created to target their demographic (e.g., driving safety, Internet safety, and teen dating violence). See Additional Resources for a few sources.
- Audio/visual equipment to show the sample PSAs, as needed
- Materials for students to create PSAs (e.g., computer software, audio/visual equipment)

**Culminating Activity: Agents for Change**

5. Show the PSA slide show or presentation.
6. Ask students to select the PSA that they feel rates highest in all three categories. Take a survey by a show of hands to see which PSA rated the highest.
7. Explain that each group will develop its own PSA that informs students, like themselves, about creative rights and how students can actively participate in the creative rights process. They may choose to focus on copyright, Creative Commons licenses, or a combination of both. The PSA can take the form of a video, radio commercial, or printed advertisement. Ask students to include:
  - a definition for creative rights
  - a clear message that relates to creative rights
  - three examples of creative rights that they think will be both interesting and meaningful to the student body and will relate to their theme
  - three relevant ways that students can become involved in creative rights and participate as drivers of change

Students should also specify rights for their PSA (e.g., Will it be formally copyrighted? Or would they prefer to use a Creative Commons license so that others can use it? If the latter, which type of license would they choose?).

8. Allow student groups 5-10 minutes to brainstorm and begin an outline.
9. Suggest that students also create a list of materials they will need to create their PSAs, such as: Internet access, a printer, transparency sheets, audio/visual equipment, etc. Set up a time when students can meet with you to discuss their needs so that you can assist them in acquiring the material or suggest alternatives.
10. Allow the groups the remainder of the class period to work in their small groups.
11. Set a time for students to bring their completed PSAs back to class for presentation and evaluation.

**Extensions and Modifications:**

- Instruct students to vote on their favorite student-produced PSA, and then submit the winning production to a local TV or radio station, chamber of commerce, or industry group such as the Business Software Alliance. Students should ensure that the PSA's permissions are outlined when submitting to the third party.
- Involve other classes with this activity and create a school-wide PSA contest. The winning PSA could be broadcast over the school's television system or posted on the school's Web site.
- Discuss whether students favored traditional copyright or a Creative Commons approach to creative rights. Did they think about the approach in terms of their own creative works? How has the Internet and the prevalence of online creative content affected their opinions? Do they think their parents might have had the same opinions at their age?

## Culminating Activity: Agents for Change

- To abridge the time commitment of this activity, focus solely on Steps 1-6. This will enable students to critique public service announcements and state their opinions about creative rights. After students have completed Step 6, have them compose a short PSA that informs students about why creative rights should matter to them.

### Additional Resources:

#### Sample public service announcements

Teen Driving Safety - <http://www.erieinsurance.com/lookinout/news/archives/20100527.html>

Library Program - <http://www.csipreads.org/component/content/article/48-resources/195-psa.html>

Teen Dating Violence - <http://www.austinfilmfestival.com/new/teendating>

Internet Safety - <http://www.netsmartz.org/resources/psas.htm>

American Red Cross - [http://www.plowsharegroup.com/media\\_downloads/arc2011.php](http://www.plowsharegroup.com/media_downloads/arc2011.php)

#### Creative Commons information

<http://www.creativecommons.org/>

[http://wiki.creativecommons.org/Howitworks\\_Comic1](http://wiki.creativecommons.org/Howitworks_Comic1)

[http://wiki.creativecommons.org/Sharing\\_Creative\\_Works\\_1](http://wiki.creativecommons.org/Sharing_Creative_Works_1)