

**New York University Tandon School of Engineering  
Department of Technology, Culture & Society  
Integrated Design & Media Program**

**MEDIA LAW – DM-GY 7033  
FALL 2023 – Syllabus**

|                     |   |
|---------------------|---|
| Course Meeting Time | <b>Section A</b><br><b>Tuesdays - 6:30 pm – 9:20 pm EST</b><br><b>ROOM 308</b>                      |
| Instructors         | Professor Jennifer Chung, Esq. – jc12178@nyu.edu<br>Professor Sarah Feingold, Esq. – sf3432@nyu.edu |
| Office Hours        | By Appointment  |

| <b>CLASS SCHEDULE</b>                       |                |             |   |                   |
|---|----------------|-------------|---|-------------------|
| <b>Deadlines</b>                            | <b>Class #</b> | <b>Date</b> | <b>Topic</b>  | <b>Instructor</b> |
|   | 1              | Sept 5      | Introduction  | JC/SF             |
|   | 2              | Sept 12     | Copyright Law   | SF                |
|   | 3              | Sept 19     | Copyright & Art   | SF                |
|   | 4              | Sept 26     | Law of Business I: Contracts  | JC/SF             |
|   | 5              | Oct 3       | Music   | SF                |
|   | 6              | Oct 17      | Trademarks I  | JC                |
|   | 7              | Oct 24      | Trademarks II   | JC                |
|   | 8              | Oct 31      | Patents & Emerging Technology   | JC                |
| Project Plan Due                            | 9              | Nov 7       | The Internet & The DMCA   | SF                |
|   | 10             | Nov 14      | First Amendment I: Free Speech, Social Media  | JC                |
|   | 11             | Nov 21      | Performance Art & Creative Commons  | SF                |
| Exam  | 12             | Nov 28      | First Amendment II: Publicity, Privacy  | JC                |
|   | 13             | Dec 5       | Law of Business II  | JC/SF             |
| Final Projects Due & In-Class Presentations | 14             | Dec 12      | Final Presentations –<br><b>Note:</b> class session may end late to accommodate all presentations | JC/SF             |

**Course Description:** It is imperative that new media creators and producers become knowledgeable about the different varieties of law and the practical limits placed on the creation and distribution of digital media. This class explores the United States legal framework for the production and distribution of new media, and the theoretical and practical aspects guiding media law. Technology has eased reproduction and access to unlimited distribution at minimal or no cost, and has enabled the creative practices of remixing existing material into new works and forms. It has also stimulated the development of a body of case law including Intellectual Property, Copyright, Trademark, Patent, Free Speech, and Privacy. Additionally, this course examines the concept of Fair Use along with Copyleft licenses including Creative Commons licensing, shareware, newly restrictive digital rights management technologies, and software user licenses.

| <b>Class &amp; Topic</b>  | <b>Cases</b>   | <b>Student Presenter</b> |
|---|--|--------------------------|
| <b>Class 2</b><br><br>Copyright Law                                     | Feist v. Rural, 499 US 340 (1991)  | Professor Feingold       |
|   | Warner Bros. and JK Rowling v. RDR Books 575 F.Supp.2d 513 (2008)  |                          |
|   | Star Athletica LLC v. Varsity Brands Inc. 580 U.S. (2017)  |                          |
|   | Perfect 10 v. Amazon 487 F.3d 701 (9th Cir. 2007)  |                          |
| <b>Class 3</b><br><br>Copyright & Art                                   | Rogers v. Koons, 960 F.2d 301 (2d Cir. 1992)   |                          |
|   | Blanch v. Koons, 467 F.3d 244 (2d Cir. 2006)   |                          |
|   | Patrick Cariou v. Richard Prince, 714 F.3d 694, (2013)   |                          |
|   | Thaler v. Perlmutter, __ F. Supp. 3d __, No. 22-1564 BAH (D.D.C. Aug. 18, 2023)  |                          |
| <b>Class 4</b><br><br>Law of Business I: Contracts and why words matter | Leonard v. Pepsico, Inc., 88 F. Supp. 2d 116, (S.D.N.Y. 1999), aff'd 210 F.3d 88 (2d Cir. 2000)  | Professor Chung          |
|   | Note to Class: if you have access to Netflix and the time, please watch the docuseries "Pepsi, Where's My Jet" prior to class (4 episodes, total run time: 150 minutes).<br><br>Please watch the two clips from YouTube prior to class:<br><br>The commercial at issue:<br><a href="https://www.youtube.com/watch?v=ZdackF2H7Qc">https://www.youtube.com/watch?v=ZdackF2H7Qc</a><br><br>Flashback to 1996, CBS Evening News Clip:<br><a href="https://www.youtube.com/watch?v=h7XliS0DYRo">https://www.youtube.com/watch?v=h7XliS0DYRo</a> | No Student presenter     |

|                |  |                      |
|----------------|--|----------------------|
|                | <p>Basics of Contracts from a content creator’s perspective</p> <p>Note to Class: please review these websites and read instructions on Brightspace for additional in-class assignment instructions.</p> <p><a href="https://parleypro.com/blog/the-5-different-types-of-contracts-in-business-with-examples/">https://parleypro.com/blog/the-5-different-types-of-contracts-in-business-with-examples/</a></p> <p><a href="https://ironcladapp.com/journal/contracts/business-agreements/">https://ironcladapp.com/journal/contracts/business-agreements/</a></p> <p><a href="https://entertainmentlaw.uslegal.com/entertainment-contracts/book-publishing-contracts/">https://entertainmentlaw.uslegal.com/entertainment-contracts/book-publishing-contracts/</a></p> <p><a href="https://entertainmentlaw.uslegal.com/entertainment-contracts/writer-contracts/">https://entertainmentlaw.uslegal.com/entertainment-contracts/writer-contracts/</a></p> <p><a href="https://entertainmentlaw.uslegal.com/entertainment-contracts/music-publishing-contracts/">https://entertainmentlaw.uslegal.com/entertainment-contracts/music-publishing-contracts/</a></p> <p><a href="https://dribbble.com/resources/freelance-design-contract">https://dribbble.com/resources/freelance-design-contract</a></p> | No student presenter |
| <b>Class 5</b> | Campbell v. Acuff-Rose, 510 US 569 Supreme Court, (1994)   |                      |
| Music          | Grand Upright Music v. Warner Bros 780 F.Supp. 182 (SDNY 1991)   |                      |
|                | Abilene Music v. Sony Music Entertainment, Inc. 320 F. (2003)  |                      |
|                | Newton v. Diamond, 388 F.3d 1189 (2004)  |                      |
|                | A&M Records, Inc. v. Napster, Inc., 239 F.3d 1004 (9 <sup>th</sup> Cir. 2001)  |                      |
|                | Williams v. Gaye, 895 F.3d 1106 (9 <sup>th</sup> Cir. 2018)  |                      |
| <b>Class 6</b> | Abercrombie & Fitch v. Hunting World 537 F.2d 4 (2nd Cir. 1976)  |                      |
| Trademarks I   | Rogers v. Grimaldi, 875 F.2d 994 (2nd Cir. 1989)   |                      |
|                | Tiffany v eBay, 600 F.3d 93 (2nd Cir. 2010)  |                      |
|                | Patent and Trademark Office v. Booking.com B. V., 591 U.S. ____ (2020)<br>( <a href="https://www.supremecourt.gov/opinions/19pdf/19-46_8n59.pdf">https://www.supremecourt.gov/opinions/19pdf/19-46_8n59.pdf</a> )  |                      |
| <b>Class 7</b> | Louis Vuitton Malletier, SA v. My Other Bag, 156 F. Supp. 3d 425 - Dist. Court, SD New York (2016)   |                      |

|   |  |                      |
|---|--|----------------------|
| Trademarks II   | Christian Louboutin v. Yves Saint Laurent America, 696 F. 3d 206 - Court of Appeals, 2nd Circuit (2012)  |                      |
|   | Tiffany and Co. v. Costco Wholesale Corp., 127 F. Supp. 3d 241 - Dist. Court, SD New York (2015)   |                      |
|   | LTTB, LLC v. Redbubble, Inc., 385 F. Supp. 3d 916, 918 (N.D. Cal. 2019)  |                      |
|   | Hermès International, et al. v. Mason Rothschild, 603 F.Supp.3d 98 (SDNY 2022)   |                      |
| <b>Class 8</b><br><br>Patents & Emerging Technology                 | Intellectual Ventures I LLC v. Erie Indem. Co., 850 F.3d 1315 (Fed. Cir. 2017)   |                      |
|   | Data Engine Technologies LLC v. Google LLC, 906 F.3d 999 (Fed. Cir. 2018)  |                      |
|   | Crocs v. ITC, 598 F3d 1294 (Fed. Circ. 2010)   |                      |
|   | Samsung Electronics Co., Ltd., et al. v. Apple Inc., 580 U.S. 53 (2016)  |                      |
|   | GitHub CoPilot Class Actions:<br><a href="https://githubcopilotlitigation.com/">https://githubcopilotlitigation.com/</a><br><br>Note to Class: Please review the two sets of Complaints and related documents in preparation for class discussions (available on the website above).<br><br>Please also feel free to conduct your own research on the status of this litigation. | No student presenter |
| <b>Class 9</b><br><br>The Internet & The DMCA                       | Viacom v. YouTube 940 F.Supp.2d 110 (SDNY 2013)  |                      |
|   | Lenz v. Universal, 801 F.3d 1126 (9th Cir. 2015)   |                      |
|   | Automattic Inc. v. Steiner, 82 F. Supp. 3d 1011 (NDCA 2015)  |                      |
| <b>Class 10</b><br><br>First Amendment I: Free Speech, Social Media | Brandenburg v. Ohio, 395 US 444 (1969)   |                      |
|   | Gonzalez v. Google LLC, 598 U.S. ____ (2023)<br>( <a href="https://www.supremecourt.gov/opinions/22pdf/21-1333_6j7a.pdf">https://www.supremecourt.gov/opinions/22pdf/21-1333_6j7a.pdf</a> )  |                      |
| <b>Class 11</b><br><br>Performance Art & Creative Commons           | Andy Warhol Foundation for the Visual Arts, Inc. v. Lynn Goldsmith, et al. 143 S. Ct. 1258 (2023)  |                      |
|   | Bikram's Yoga College of India v. Evolution Yoga, 803 F. 3d 1032 (9 <sup>th</sup> Cir. 2015)   |                      |
|   | <a href="https://creativecommons.org/about/cclicenses">https://creativecommons.org/about/cclicenses</a>  | No student presenter |
| <b>Class 12</b>   | Zacchini v. Scripps-Howard Broadcasting Co. (1977)   | Professor Chung      |

|  |   |                      |
|--|---|----------------------|
| First Amendment II: Publicity, Privacy | Nussenzweig v. DiCorcia, 38 AD 3d 339 - NY: Appellate Div., 1st Dept. (2007)                  |                      |
|  | Foster v. Svenson, 128 AD 3d 150 - NY: Appellate Div., 1st Dept. (2015)                       |                      |
|  | Daniels v Fan Duel, Draft Kings, 909 F.3d 876 (7 <sup>th</sup> Cir. 2018)                     |                      |
|  | Hoang v. Amazon. com, Inc., no. 11-cv-01709, Dist. Court, WD Washington (2012)                |                      |
| <b>Class 13</b>                        | No Readings   | No student presenter |
| Law of Business II                     | Suggestion during break – YouTube: Randy Pausch Last Lecture: Achieving Your Childhood Dreams |                      |

**Useful dictionary:** Black’s Law Dictionary - <https://thelawdictionary.org/>

**Useful websites:** [copyright.gov](http://copyright.gov); [uspto.gov](http://uspto.gov); [creativecommons.org](http://creativecommons.org); [iapp.org](http://iapp.org)

**Useful case search:** <https://scholar.google.com/> (check the box for “case law”)

**1. Course Objectives:** Students will learn:

- The general legal and ethical framework surrounding issues in digital media.
- Intricacies of the law as it pertains to creating content, including video, film, apps, websites, games, digital objects, and other forms of digital media.
- To research and read court decisions, with a focus on those from the U.S. Federal Courts, to understand the law and apply that to actual works of digital media, followed by analysis through the lens of media, culture and community.
- To distinguish between creation, ownership, licensing, use, sharing, borrowing, etc., and other relevant concepts of intellectual property in the context of creative practices.
- How changes in the law occur in relation to the creation of digital media and the evolution of innovation and technology.

**2. Grades:** Each area is assigned points:

| Points     |                                |
|------------|--------------------------------|
| 15         | Case Presentations             |
| 20         | Participation                  |
| 35         | Exams and Quiz(es)             |
| 30         | Final Project and Presentation |
| <b>100</b> | <b>Total</b>                   |

| Guidelines and Grades for Individual Assignments                |   |  |   |  |
|---|---|--|---|--|
|   | <b>A, A-</b>  | <b>B+, B, B-</b>   | <b>C+, C, C-</b>  | <b>D+, D, D-, F</b>  |
| <b>Case Presentations</b><br><br>(15% of the grade)             | Timely presents with clear storytelling, visuals, an accurate summary, and provides insightful analysis looking forward   | Accurately presents legal cases and summarizes relevant portions and findings  | Presentation is cursory, incomplete, inaccurate summary, lacks relevant information, or goes significantly over time      | Fails to present and summarize legal cases when assigned   |
| <b>Participation</b><br><br>(20% of the grade)                  | Frequently contributes in a meaningful and thoughtful way and refers to independent research  | Often contributes in a thoughtful and meaningful way   | Contributes in limited or unmeaningful way  | Does not contribute  |
| <b>Exams and Quiz(s)</b><br><br>(35% of the grade)              | Answers most questions correctly and performance is above average in comparison to other students   | Answers many questions correctly and performance is average or above average in comparison to other students         | Answers many questions incorrectly and performance is below average   | Significant incorrect answers, incomplete or late, or performance is significantly below average |
| <b>Final Project and Presentation</b><br><br>(30% of the grade) | Far above class average<br><br>Project / topic examines complex area; it is innovative and creative; presentation is clear, organized, delivered on time, and is supported by the law | Above average<br><br>Project / topic shows independent research and appropriate delivery and is supported by the law | Below average<br><br>Project / topic has omissions and errors in arguments, lacks research or is not supported by the law | Far below average<br><br>Project / topic demonstrates minimal effort or independent research     |

| Rubrics for Assessment Evaluation & Reporting |   |  |  |  |   |
|---|---|--|--|--|---|
|   | <b>A</b>  | <b>B</b>   | <b>C</b>   | <b>D</b>   | <b>F</b>  |
| <b>Achievement</b>                            | Highest performing<br><br>Exceeds the average and is among the highest in the class   | High performing<br><br>At or above the standard for other students in the class  | Adequate performance<br><br>Below or at the standard for other students in the class   | Inadequate performance<br><br>Falls below the standard and the average of other students in the class  | Additional learning is required before the student will begin to achieve success with expectations  |
| <b>Comparative Performance</b>                | Typically, 25% of students or less  | Typically, 45% of students   | Typically, 20% of students   | Typically, 10% of students   | Rarely occurs, typically one student or less  |
| <b>What Might Look Like</b>                   | Thorough, excellent performance<br><br>Independent and confident in a wide variety of situations with almost no errors<br><br>Rarely or never absent, frequently contributing at a high level, performing high on assignments | Very good performance in several situations<br><br>Some errors, omissions, or missteps<br><br>Rarely absent, adequately contributing | Adequate but below average performance<br><br>Demonstrates little independent thought and performance<br><br>Some errors, omissions, or missteps<br><br>Rarely absent, rarely contributing | Minimal, weak performance<br><br>Independent performance only in structured situations<br><br>Many errors or omissions<br><br>Uncooperative, often absent, rarely contributing | Major errors or omissions or frequently absent<br><br>Little independent thought<br><br>Uncooperative, almost no contributing<br><br>Lying, cheating, or other violations of the academic code of conduct |

**3. Statement on Inclusion:**

The NYU Tandon School values an inclusive and equitable environment for all our students. We hope to foster a sense of community in this class and consider it a place where individuals of all backgrounds, beliefs, ethnicities, national origins, gender identities, sexual orientations, religious and political affiliations, and abilities will be treated with respect. We intend that all students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. If this standard is not being upheld, please feel free to speak with an instructor. For more information please visit <https://engineering.nyu.edu/about/diversity-inclusion> .

#### **4. Academic Accommodations:**

If you are student with a disability who is requesting accommodations, please contact New York University's Moses Center for Students with Disabilities at 212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu). You must be registered with CSD to receive accommodations. Information about the Moses Center can be found at <http://www.nyu.edu/csd>. The Moses Center is located at 726 Broadway on the 2nd floor.

If you are experiencing an illness or any other situation that might affect your academic performance in a class, please email the Office of Advocacy, Compliance and Student Affairs: [eng.studentadvocate@nyu.edu](mailto:eng.studentadvocate@nyu.edu).

#### **5. NYU School of Engineering Policies and Procedures on Academic Misconduct:**

All students shall adhere to the appropriate NYU and Tandon School policies regarding Academic Misconduct, including but not limited to cheating. No exceptions will be made. See: <http://engineering.nyu.edu/life/student-affairs/code-of-conduct>

**At this time, the use of ChatGPT (or any other version of GPT or similar tool), any platform's CoPilot tool, or any other AI tool that generates text, media or content is considered plagiarism. Students are expressly prohibited from using generative AI tools (unless explicitly authorized as part of a specific pre-designed use-case study or discussion) to create work product solely for submission for assessment for evaluation in this class.**

#### **6. Schedule Changes/Make-up Classes:**

The instructors reserve the right to modify the schedule for various reasons, including the accommodation of unforeseen educational opportunities, guest lecturers, experimentation with the schedule, weather, or for no reason at all. Notice will be provided via email.

#### **7. Requirements & Expectations:**

**A. Reading Assignments** – All content (cases / readings / videos etc.) are either on NYU Brightspace, or there is enough information in the syllabus (or provided in class) for the student to locate the content, for example, on Google Scholar (<http://scholar.google.com>).

Please **read and complete assignments prior to class** and come prepared to contribute to the conversation. Be prepared to spend at least three to five hours, per class, outside of classroom time reading for those classes with significant cases. Even though resources like Wikipedia and generative AI tools (like ChatGPT) exist, all students are expected to read every case in advance of each class and to be prepared to participate in discussions regarding the overall topic. If it becomes apparent that a student has not prepared, they will be graded in accordance with the rubric described above.



**B. Attendance** – This is an in-person class with assigned seats. The professors may, when asked in advance in writing, and only as a courtesy, open a Zoom link to allow a student to attend/listen to the class (but without any guarantee the student can actively participate due to technical limitations); the student will still be marked as absent even in this situation. This allows the student to observe the any lecture and listen to their classmates' discussions. One unexcused absence is permitted without any reduction in grade. Repeated absences require a doctor's note. In accordance with the University policies, grades will be lowered a full letter grade if a student is absent twice without a doctor's note, without appropriate prior notice, or if they were both unexcused. Contact the instructors for information on attendance procedures. It is impossible to earn an A with two unexcused absences and missing four or more classes will result in failing.

**C. Participation** – This class consists of lectures, discussion, group exercises, exams, and activities. The professors may make class highlights and study notes available in Brightspace. The professors will not provide copies of in class visuals to students. Students are encouraged to take their own notes. As long as it is not distracting, each student may take a photo or two of the professors' visuals, each class, while in class.

Student participation is mandatory. Students are required to attend all classes and to participate in discussions and activities. When participating in any class it is important to interact with your peers in an appropriate manner. Always use professional language (no netspeak). Be respectful of your classmates even if you disagree with their ideas.

**D. Office Hours and Communications** – Office hours are highly recommended. Due to busy schedules, please schedule office hours at least three days in advance.

The professors receive a lot of emails related to this class and in life generally. To keep organized, please start a new email with an accurate and descriptive subject line. In other words, if you have a personal question or you're submitting a project, please do not reply to an email that was sent to a large group.

**E. Exam and Quizzes** – This class will include one mid-term exam (after class four), which may be take-home, in-class, or online, at the professors' discretion. Additionally, classes may include a short pop quiz (at least 2 questions, up to 5) testing the students' understanding of materials from prior classes and confirmation that the readings were done for that day's class. To prepare and maximize possibilities for success, read this syllabus, be present and pay attention in class (including to your classmates' presentations), review emails and information from the professors, actively participate in class exercises and activities with intention, take advantage of office hours, and complete the readings before classes.

**F. Case Presentations** – Students will be assigned case presentations to lead in class. These cases are real, involving real people or organizations in front of a real court, and therefore there is an element of accuracy required when discussing them (as opposed to guessing or hypotheticals). Therefore, to ensure maximum effort from each of these presentations, each student is required to schedule at least one 15-minute office-hour

session with the professor who is leading the module, in advance of their presentations (i.e. one session before each presentation, at the student's choice). These sessions are designed to review draft presentations (which must be in final form) and must be conducted at least 48-hours before the student is scheduled to present in class. Failure to conduct this meeting will result in an automatic 1/3 deduction in the grade for the presentation, in addition to any deductions for inaccuracies in the presentation itself.

Each presentation will be delivered to the class in a storytelling framework, accompanied by visual media (i.e. slides, images, pictures, etc.) created by the student. Create the case presentation by reading the case and outlining the issue in question, the arguments, the summary of the case, and the judgment. Use Pictures! Gifs! Cartoons! Present the case in a creative and clear way. Unless otherwise approved or instructed by the professors, each presentation must be done individually, and all media must be prepared by the same student delivering the presentation. The presentation cannot exceed 10 spoken minutes. Please practice!

Please email your final presentations to both professors at least one hour before the class in which the presentation occurs. The student must be prepared to conduct the presentation in class and be prepared to answer questions from other students and instructors.

**Grading** - The Case Presentations will be graded based on the following components:

- **Style** – The presentation is organized, clear, and engaging. The student tells a story and is not reading slides or from a script.
- **Time** – At the 15-minute office hour, the first draft of the presentation visuals are shown to the professor. The final version is emailed on time (at least 1 hour before class) and the presentation is itself no more than 10 minutes.
- **Content** – The student shares all important aspects of the case (including background information and, when appropriate, visuals) and the legal implications and can answer questions.
- **Accuracy** – The student's analysis is accurate. The student's responses to questions are thoughtful and logical, based on the learnings from the case.

**G. Final Project** – Each student will explore a legal topic or conceptualize and produce a digital media work that potentially implicates copyright, trademark, patent, or privacy. Ideally, this project will relate to the student's work outside of class.

Each student will create:

**1) Project Plan – EMAILED AND PRINTED – DUE CLASS 9**

The one-page Project Plan is REQUIRED as part of class participation even though it will not receive a numerical grade (i.e. failure to submit this project plan will be evaluated as a failure to participate). The Project Plan must be emailed to the professors at least one hour before Class 9. Additionally, students must also bring a paper copy of the Project Plan to Class 9 for submission to professors. The goal of

this project is to assess whether the student understands the overall concepts learned in this class through the cases, discussions, exercises and readings.

Students are highly encouraged to meet with a professor for office hours in advance of submitting a Project Plan for guidance. Please note that office hours will not be offered 24 hours before Class 9 due to scheduling constraints (and students with presentations requesting office hours will be prioritized).

The Project Plan must include the following information:

- **Project** – What is your project about? Please note that this project may not be substantially similar to the facts of any case discussed in class.
  - **Option 1: A digital work.** The student will themselves create a digital product (i.e. a prototype website, video, animation, app, game, virtual or augmented reality work) to present for purposes of analyzing whether and how legal concepts impact this digital product.
  - **Option 2: A legal topic deep dive.** The student will explore an emerging, but existing, medium or an emerging, but existing, technology for purposes of discussing how legal trends may evolve to impact that medium or technology.
- **Law** – The area of law expected to be explored (copyright, trademark, patent, privacy etc.);
- **Purpose** – Why did the student choose this project and this area of law? Is this area of law not settled or are there issues with the project (i.e. is the project legal or not legal); and
- **Four Cases** – Identify at least four properly cited cases that may impact the project based on individual research in this area, of which at least three should be new to the class (i.e. not studied or discussed in class). One case may be one that was discussed in class.

**Here is an example of how to organize the one-page Project Plan:**

|   |            |
|---|------------|
| Student's name _____  | Date _____ |
| <b>Project</b> - My Final Project will consist of the following (explain the digital project or topic in several sentences).  |            |
| <b>Law</b> - The main area of the law my project explores is (provide the area of law). This area of the law impacts my project because (explain the law in several sentences). |            |
| <b>Purpose</b> - This law is unclear and not settled because (explain).   |            |
| <b>Four Cases</b> - Cases that impact my Final Project are:   |            |
| 1) Properly cited case that we did not study in class   |            |
| 2) Properly cited case that we did not study in class   |            |
| 3) Properly cited case that we did not study in class   |            |
| 4) Properly cited case that we studied (or didn't study) in class   |            |

After receiving Project Plan feedback, students may be required to meet with professors to follow-up for additional support. This is a requirement, because it likely means the Project Plan requires additional work, to be successful.

**2) Presentation – EMAILED AND PRESENTED – DUE CLASS 14**

On the final day of class, each student will present their final project to the group:

- **Format** – The presentation may be in any visual media, i.e. Google Slides, PowerPoint / Canva etc.
- **Content** – The presentation must identify the Project, discuss the relevant law, the purpose of the Project (i.e. why the law is unclear related to the Project), and how the researched cases may impact the future of the Project.
- **Due** – The presentation takes place on the final day of class. It must be emailed to the professors at least one hour before the final class to make sure any technical considerations for viewing are resolved.
- **Allotted Time** – The student has up to eight minutes to present their project. Practice, practice, practice because points will be deducted for going over time.

Students are highly encouraged to meet with a professor for office hours in advance of their Final Projects for guidance. Please note that office hours will not be offered 48 hours before Class 14 due to scheduling constraints.

**3) One-Page (Final Project Plan) – EMAILED AND PRINTED – DUE CLASS 14**

In addition to the requirements above, each student will simultaneously submit a Final Project One-Page on the last day of class. This presentation summary is effectively an update from your Project Plan and should reflect any edits,

modifications or updates since the Project Plan that was submitted. This document will be part of the graded evaluation, along with the Presentation, for the Final Project.

- **Content** – Provide a short, one page, explanation of the digital project or topic of study, the main area of law explored, the purpose of the project (i.e. why this main area of law is not settled), and at least four properly cited cases that may impact the project / topic of study (of which at least three cases are new and not studied in class) and one (studied in class)
- **Due / Hard Copy** – The One-Page must be emailed to the professors at least one hour before the final class. It must also be printed and submitted to the professors at the start of the final class.

**Grading** – The Final Project will be graded based on the following components:

- **Project / Topic of Study** – An articulated and unique project (the student made something or identified something) or topic of study that is accurately presented with proper research.
- **Complies with Requirements** – It contains the required information, including a submitted one-page Final Project Plan, the presentation is delivered on time (under 8 minutes) etc. and contains accurate information.
- **Style** – An organized and clear presentation. The student utilizes storytelling, and visuals and is not reading from a script, etc.
- **Law** – The area of law and the cases discussed are accurate and specific, and not made up, hypothetical, exaggerated or fictional. The student included accurate citations for at least three new cases. The student articulated the complexity of the project / topic and expressed why there is no clear answer.