FACULTY CURRICULUM COMMITTEE
COURSE FORM:
ARTM 390: Legal Aspects of the Entertainment Industry

Instructions:
- Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
- Fill out the parts of the form specified in part B. You must do this before your request can move forward!
- Remember that your changes will not be implemented until the next catalog year at the earliest
- If you have questions, start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: Scott Shanklin-Peterson     Phone: 843-953-8241     Email: petersons@cofc.edu

Department or Program: Arts Management     School: School of the Arts

Subject Acronym and Course Number: ARTM 390

Catalog Year in which changes will take effect: FALL 2014

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☐ Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
    ☐ Course Number
    ☐ Course Name
    ☐ Course Description
    ☐ Credit/Contact Hours
    ☐ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☐ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

The Arts Management Program has identified the development of a music industry concentration as a priority within its strategic plan. There has been a great demand from students for additional courses that focus on the for-profit music industry. Offering learning opportunities about the specific legal issues related to the music and entertainment industry is critical to developing a basic knowledge of the music industry. This course is being offered as a special topic in Fall 2013. It is one of six courses the Arts Management Program has developed towards a Music Industry concentration. The others are:

ARTM 210: Introduction to the Music Industry
ARTM 230: History of the Recording Industry (new course proposal attached)
ARTM 330: Music in the Marketplace
ARTM 360: Case Studies in Venue/Event Management
ARTM 401: Music Industry Internship (new course proposal attached)

This form was last updated on 06/03/13 and replaces all others.
D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on your own programs and courses as well other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

There will be little to no impact of other programs or courses. Currently, Arts Management majors are required to take BLAW 205: Legal Environment of Business or BLAW 306: Law for Business Managers. We would offer our new course ARTM 390: Legal Aspects of the Entertainment Industry as an additional alternative to satisfy this requirement.

E. EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department: 
School: 
Subject Acronym: 
Course Number: 

Credit hours: ___ lecture ___ lab ___ seminar ___ independent study
Contact hours: ___ lecture ___ lab ___ seminar ___ independent study

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable? □ yes □ no If yes, how many total credit hours may the student earn? ___

F. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use boldface for the information that is changing.

Department: Arts Management 
School: School of the Arts 
Subject Acronym: ARTM
Course Number: 390

Credit hours: 3 credit hours
Contact hours: 2 hours 45 minutes lecture

Course title: Legal Aspects of the Entertainment Industry

Course description (maximum 50 words, exactly as it appears in the catalog):

This course intends to create broad, practical knowledge of legal issues related to music, film, television and the arts. It explores constitutional and legal issues governing what we see, hear and read in the entertainment world, plus creative licensing, music publishing, recording, contracts and other topics in the entertainment world.

This form was last updated on 06/03/13 and replaces all others.
Restrictions (pre-requisites, co-requisites, majors only, etc.):  **Junior Standing or permission of instructor**

If this is a newly-created course, is it intended to be the equivalent of an existing course and replace it?  \[\square\] yes  \[\square\] no

If so, which course?  **This course will replace BLAW 306 Law for Business Managers as an alternative for the BLAW 205 requirement.**

*Note: You must deactivate that course by submitting an additional Course Form.*

Cross-listing, if any (submit approval from relevant department):

*Note: Cross-listed courses are equivalent.*

Is this course repeatable?  \[\square\] yes  \[\square\] no  If yes, how many total credit hours may the student earn?  ____

Is there an activity, lab, or other fee associated with this course?  \[\square\] yes  \[\square\] no  What is the fee?  $______

*Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.*

**G. COSTS.** List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

None other than the cost of one adjunct to teach the course once a year.

**H. STUDENT LEARNING OUTCOMES AND ASSESSMENT.**

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Students demonstrate ability to critically analyze music, whether it is stand alone or in synch with a visual work, from the standpoint of copyright protection, potential infringement, and whether usage of the same in a given context constitutes &quot;fair use&quot; whether through parody or other known fair usage.</td>
<td>Outcome is measured by intensive classroom participation through critical discussion of laws, interpretations of laws, audio-visual examples, and audio/visual comparison, one test, and one individual paper. Assessments there will be 90% success with respect to the enrolled students.</td>
</tr>
<tr>
<td>2. Students demonstrate a strong understanding of the tension between First Amendment protection of speech and the regulation of sex and violence, as well as publicity and privacy rights, in the entertainment industry.</td>
<td>Outcome will be measured by intensive classroom participation through critical discussion of laws, interpretations of laws, audio-visual examples, and audio/visual comparisons, and one test. 90% of the students should be able to achieve this objective.</td>
</tr>
<tr>
<td>3. Students demonstrate an understanding of the music publishing business, and how intellectual property rights in both words/music and sound recordings are administered such that owners may be properly protected and compensated in accordance with Title 17 of the United States Code.</td>
<td>Outcome will be measured by intensive classroom participation through critical discussion of laws, interpretations of laws, audio-visual examples, and audio/visual comparisons, and one test and one individual paper. 95% of the students will achieve this objective.</td>
</tr>
<tr>
<td>4. Students demonstrate an understanding of basic knowledge of the United States legal system and some international law, to determine how to spot issues and make the very key decision as to whether legal advice is</td>
<td>Outcome will be measured by intensive classroom participation and an opinion paper regarding the best way to rule upon a recently filed lawsuit with respect to the popular song “Blurred Lines” and the suggestion that it</td>
</tr>
</tbody>
</table>

This form was last updated on 06/03/13 and replaces all others.
needed or whether it is advisable to make a decision without consulting an attorney. infringes upon the copyrights of two popular songs from the 1970s. 90% of students should achieve this objective.

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

This class delves heavily into the legal foundations that underlay much of what is being taught in the other classes while at the same time provides practical knowledge of copyright registration and protection, music licensing issues related to film and television, and issues that arise with respect to “new media,” publicity rights, privacy rights, etc. As such, much content is being “introduced” for the first time, some content learned from other classes is merely “reinforced” and most content is “demonstrated” in this course.

1. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? ☒ yes ☐ no

If yes, please attach a Change Minor and/or Change Major/Program Form as appropriate.

Yes, this class will be added to the list of approved electives AND be added to the Program of Study as an equivalent/substitution for the BLAW 205 requirement.

J. CHECKLIST.

☒ I have completed all relevant parts of the form.

☒ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☒ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.

☒ I have submitted one Signature Form that lists all of the different forms I am submitting.
LEGAL ASPECTS OF THE ENTERTAINMENT INDUSTRY
ARTM360 – CRN – 11981
Fall 2013
THURSDAYS 5:30 – 8:15
BELL BUILDING, ROOM 408
ADJUNCT PROFESSOR – WILLIAM BEE RAVENEL LEWIS
(REVISED OCTOBER 21, 2013)

SUMMARY:
Legal Aspects of the Entertainment Industry is intended to create both broad and practical knowledge of legal issues related to film, television, music, arts, and the daily changing “digital world” or “New Media.” This class will explore the constitutional and general legal issues governing what we see, hear and read in the entertainment and arts world, explore creative licensing, music publishing, recording and other music and film contracts, and discuss breaking topics in the entertainment world. Those who are thinking about engaging in a career related in any manner to the music, film or television industries should find this class to be rewarding and instructive in that regard. We will explore such questions as:

1. What is the process of getting music into the background of films and television?
2. Why does it matter what artwork is used on the set of a television show or movie set?
3. What are the legal constraints on tabloids, docudramas, reality television, and the like?
4. What rights do musicians have in their own music as compared to music publishers and record labels?
5. What did Luke Skywalker and the Two Live Crew rap group have to do with establishing constitutional principals still governing today’s entertainment industry?
6. How did one of the Beatles members’ songs infringe upon the rights of a song by the Chiffons but yet Ke$ha’s song “Tik Tok” did not infringe upon “My Slushy?”
7. What’s the big deal if Eminem raps about a bully who beat him up in a bathroom in high school?
8. What is “Fair Use” and why is the concept so important to documentary film makers, as well as the rest of the creative world?
9. What’s the big deal with “sharing” mp3 files and how did the “Napster” case transform the digital media world?

This class will be media, keynote, class participation, lecture, and invited guest interaction driven.
PROFESSOR: 
Mr. Lewis has practiced law for seventeen years in South Carolina. He holds the highest attorney peer rating (AV) by Martindale Hubbell. Mr. Lewis earned a Bachelor of Arts in History, cum laude, from the University of South Carolina in 1991, graduating a member of Phi Beta Kappa. Prior to attending law school, Mr. Lewis worked at King World Productions in Los Angeles, followed by a year of teaching Middle East Politics at Walworth Barbour American International School in Kfar Shmaryahu, Israel.

Mr. Lewis is admitted to practice before the United States Supreme Court, the 4th U.S. Circuit Court of Appeals, the U.S. District Court for the District of South Carolina and all South Carolina and Tennessee State Courts. He also is a professional musician, pilot, two time Ironman Triathlonfinisher, and former Division I NCAA college baseball player for The University of South Carolina Gamecocks.

Mr. Lewis’ Entertainment Law Practice focuses specifically upon representation of producers, artists, authors, writers, photographers, models, and business entities in the music, television, film, modeling, publishing and television industries, as well as entity formation, contract negotiations, license agreements, management contracts, copyright and trademark issues, business formation, royalty recoupment, litigation and general legal counseling.

PROFESSOR CONTACT INFORMATION
William Bee Ravenel Lewis
Lewis Law Group, LLC
304 Meeting Street, Suite 200C
Charleston, SC 29401
(843) 737 6252
will@lewislawgroupllc.com
www.lewisentertainmentlaw.com
(Office Hours by Appointment – located just across Meeting Street from College of Charleston TD Arena).

REQUIRED TEXTS:
Clearance & Copyright, Everything You Need to Know for Film and Television, Donaldson, Michael C. (2008 Silman-James Press 3rd ed.)


From time to time, other material will be provided to students by Mr. Lewis for reading, commentary during class and testing, to include primary case law from the United States Supreme Court, federal appellate courts, and some important state court decisions, as well as sample contracts depending upon the subject matter.
CLASS FORMAT:
Classes will be student participation intensive through engaging discussions between professor and students and well as among students; student presentations; and lecture format with Keynote presentations each class by professor. Guest speakers/interviewees from the music/television/motion picture/modeling world are anticipated for various classes depending upon the subject matter and guest scheduling.

GRADING AND CLASSROOM EXPECTATIONS:
While the grading method is subject to being altered to some extent from time to time and with advance notice, grades will be driven primarily by:

1. Take home quizzes based upon the reading assignments (15% cumulative). These quizzes are designed primarily to encourage the required reading (approximately 50+ pages per class) as well as to assist you in focusing on those areas deemed especially important by the professor. The information quizzed therein is also intended to be a catalyst for further classroom discussion.

2. Two exams, most likely take home (15% each), and one final exam (25%). Never will a student be tested simply on rote memorization and these tests certainly will not do that. These tests will consist primarily of fictional fact patterns where the student is expected to recognize issues, apply what the student has learned in the course to an analysis of those issues and reach an independent conclusion as to the outcome. The student will not be graded upon the student’s ultimate opinion unless there simply is no basis in fact, but rather will be graded upon issue identification, critical analysis, and reasonable articulation of all of the same. The student will be instructed to respond to the test in memorandum form addressing not only spotted issues but also specific numerical issues raised by the professor with slight factual alterations. Students are taught in the first class the IRAC method of issue analysis and are expected to follow that method closely when responding to these tests:
   I – Issue (spotting an issue in a factual pattern that calls for further legal analysis
   R – Rule (principals of law learned in class such as elements of a cause of action)
   A – Analysis of the rule as applied to the issue that has been spotted.
   C – presentation of the student’s conclusion as to how the issue should be resolved based upon the student’s analysis.

Students are encouraged during these tests not only to utilize the information that has been obtained through classroom lecture and reading, but also to research other case law or supporting information as long as such information is still good case law and properly cited (the students are taught
in the first class – how the court system works, case precedent, persuasive case law, legal procedure, and a basic make-up of the judicial system).

3. Class participation (15%). Class participation is highly critical, encouraged and expected. Most classes will begin with a discussion of breaking news articles that the professor has identified and sent to the students in the prior week then will continue with keynote discussion/lecture that includes audio/visuals. Students will be asked questions throughout the lecture and follow-up discussion is encouraged. There will be at least one class where the students are set up to compete with one another in a television game style atmosphere with multiple questions presented, right or wrong answer given, points awarded, and discussion of the answers after each question.

4. Individual project assignment (15%). The product generated by this assignment is expected to be much like the product generated by the three tests in this class but is geared toward allowing the student independence in determining the subject matter based upon an issue that has truly gotten the student’s attention during class and/or during readings (of the texts or handouts by professor). The student is expected to suggest a topic to the professor that the student would like to write about. The professor will either accept or reject that topic and, if accepted, will assist the student in formulating an issue or issues that need(s) to be addressed. Once identified, the student will be expected to write a 4-6 page paper identifying the issues of interest/importance and providing a thoughtful opinion/analysis of the issue(s) using the IRAC method or some method very close thereto. Once again, the student will not be graded upon his or her ultimate opinion but rather grasp of the subject matter addressed, thoughtful analysis of the same and logical conclusion (whether the professor agrees with the conclusion or not).

Students are expected read all assigned readings in preparation for each class. Other than work in the latter part of the semester on the individual project assignment, homework will usually include reading and responses to quiz questions related to reading. Students are expected to be at class on time, ready to discuss the readings and engage invited guests, and maintain civility. Opinions will not be penalized. However, failure to read an assignment that has not been excused by the professor prior to the applicable class will result in a half letter grade off of student’s final grade.

USE OF ELECTRONICS IN CLASS:
Cell phones must be turned off during class unless instructed otherwise. Texting, web browsing or checking social media sites while in class is not acceptable unless instructed to do so by the professor. Laptop computers and/or tablets will be allowed for note taking and class participation only. Violation of these policies will result in an immediate lowering of the participation grade by 10 points and possible removal from class. Repeated violations (more than once) will result in the lowering
of the final letter grade by a half letter grade for each infraction in addition to the above penalties.

ATTENDANCE AND TARDINESS POLICY:
Attendance in this course is mandatory; students are expected to attend all classes and to be on time. You are allowed one unexcused absence before your grade will be reduced. For an absence to be excused, the College of Charleston Office of the Associate Dean of Students (Absence Memo Office) must send notification to the professor that proper documentation (doctor's note, etc) has been received excusing the absence. Unexcused tardiness to more than one class will also result in a grade reduction. If circumstances necessitate an absence, you are responsible for obtaining accurate materials and handouts, including notes, from a classmate. Please do not ask the instructor for notes.

TECHNOLOGY:
OAKS, the College’s web-based course tool, will be an important component of this class and you will need to check it regularly (at least once a week). The syllabus, homework assignments, paper guidelines, readings and other valuable course materials can be found on the site. Students are also encouraged to explore the use of technology during this course to aid in learning. For general help with your technology needs, visit the College’s student support desk (http://it.cofc.edu/helpdesk/students/).

GRADING SCALE:
A 94-100, A- 91-93, B+ 89-90, B 85-88, B- 82-84, C+ 79-81, C 76-78, C- 73-75, D+ 70-72, D 65-69, D- 60-64 F below 60

ACADEMIC INTEGRITY:
Students must adhere to the college honor code which can be found in the Student Handbook at www.cofc.edu/generaldocuments/handbook.pdf. Remember, research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the professor.

STUDENT WITH DISABILITIES:
If there is any student in this class who has a documented disability and has been approved to receive accommodations through Disability Services, please contact me as soon as possible to discuss arrangements and go over the SNAP-issued Professor Notification Letter. The Center for Disability Services is located in Lightsey Center, Suite 104 (phone #: 953-1431; email: SNAP@cofc.edu).

GUEST SPEAKERS:
We will be hearing from, and asking questions to, leading professionals in the recording, publishing, television, film, and modeling worlds, and related areas. Because of their schedules, this will require flexibility on our part, so the schedule below may vary. Anticipated guest speakers to date (subject to change) include:
Mark Bryan – Grammy award winner, producer, solo singer/songwriter with five full length albums, guitarist, songwriter and member of Hootie and the Blowfish, professor at College of Charleston, and Music Director for independent film, Warrior Road.

Doug Coupe – President of BOLD Communications Group, actor (Young and the Restless/Beverly Hills 90210, and others), producer of Warrior Road.

Denis Gallagher – Entrepreneur and Founder of Charliewood Pictures, LLC. His business background is extensive and includes the founding of several businesses including an entertainment tour transportation company for the top musical artist and corporations, a Management Service Company for artist representation and as an investor in several film projects. Charliewood Pictures, LLC, is a South Carolina production and investment company focused on developing, supporting, and promoting South Carolina-based feature films. Working with writers, directors, and producers through content development, professional counsel, and critical fundraising, Charliewood Pictures is a powerful platform for homegrown filmmaking, while also attracting talented artists from around the world.

Tom Clark – South Carolina Film Commission. Mr. Clark has over 30 years experience in television, radio, film, and multimedia production and management. As a writer, producer, executive producer, and crew member, he is accomplished on both sides of the camera and microphone as an actor, narrator, and voice talent.

Rob Lamble – Concert promoter and founder of Ear for Music booking agency in 1997. Mr. Lamble is the head talent buyer for the Wild Wing Cafes and organizer of the weekly Rockin on the Point series at Patriot’s Point.

Valarie Kabrovsky - Ms. South Carolina United States 2012 – Actor (American Pie Reunion) and Professional model for designers like Alberta Ferretti and Oscar de la Renta.

John McElwaine - John McElwaine is a partner of Nelson Mullins Riley & Scarborough LLP in Charleston focusing his practice in intellectual property, Internet, domain name and technology litigation, and strategic counseling. Has experience in researching and analyzing trademark availability opinions, preparing and prosecuting trademark applications, including drafting amendments and responses to examining attorneys, and trademark strategic counseling.

Shawna Hilleary - Shawna R. Hilleary is a transactional attorney licensed in California and Tennessee. Her practice encompasses all aspects of the entertainment, arts and media industries, including record companies, publishing companies, artists, songwriters, authors, producers, managers, production companies, start-up companies, and other media entities. Her clients include Drive-Thru Records, Cornerstone Recording Arts Society, West Aspen Merchandising,
Tesla, Secret & Whisper and Davie-Brown Entertainment, and she has worked on award winning motion pictures such as “Rize,” “Riding Giants” and “Coraline.”

**ANTICIPATED SCHEDULE:**
The following is an outline of the anticipated schedule of classes with reading assignments. Mr. Lewis reserves the right, with notice, to alter the timing of presentation of various subject matter as well as the required reading for each class.

**Aug. 22 – INTRODUCTION TO COURSE**
- a. Introductions
- b. Philosophy - Memory v. Analysis
- c. Law 101 primer as relates to the entertainment world
- d. Sample cases – Green Day, Robin Thick
  (Reading – Materials on OAKS)

**Aug. 29 - ENTERTAINMENT AND COPYRIGHT LAW (Part I)**
- a. Copyright and Ideas: the Big Picture
- b. Exclusive Rights of Copyright
- c. Works Made for Hire
- d. Copyright Infringement
- e. Fair Use

**Sept. 5 – ENTERTAINMENT AND COPYRIGHT LAW (PART II)**
- a. Copyright Infringement
- b. Fair Use

**Sept. 12 – ENTERTAINMENT AND COPYRIGHT LAW (PART III)**
- a. Parody, Satire and Jokes
- b. Public Domain
- c. Characters and Costumes
  (Donaldson – 56-109, primary case law and other readings provided by Professor) *(ASSIGN FIRST TAKE HOME EXAM)*

**Sept. 19 - TRADEMARK LAW AND ENTERTAINMENT**
With Guest Professor – John McElwaine, Esq.

**Sept. 26 – SEX, VIOLENCE, ENTERTAINMENT AND THE CONSTITUTION**
- a. Sex
- b. Violence
- c. Profanity
- d. Regulation
  (Primary case law and other readings provided by Professor)
OCT. 10 - PUBLICITY, PRIVACY, FALSE LIGHT AND DEFAMATION

a. Publicity and Privacy issues relating to the entertainment world.
b. Defamation – slander and libel in the entertainment world.
   (Donaldson – Chapter on Publicity, Privacy, Additional Readings to be provided by Professor).

OCT. 17 - MUSIC AND PUBLISHING

a. Music publishers and what they do
b. Acquisition of Rights by a Publisher
c. Songwriter/Music Publisher Relationship
d. Publishing Contracts
e. Sources of Income for Music Publisher and Songwriter
f. Standard terms of co-publishing agreement
g. Administration Agreements
h. Joint Venture Agreements
   (Brabec – 1-99)

Oct. 24 – TOURING AND PUBLIC PERFORMANCE

a. Performing rights
b. License Agreements
c. Performing Rights Societies
d. Payment for Public Performance
e. Sound Exchange
f. Touring
   (Brabec – 309-359)

Oct. 31 - THE RECORD DEAL

a. Inside the business.
b. Elements of the Record Deal
c. 360 Deals
   (Brabec – 115-181)

Nov. 7 – MUSIC CLEARANCE IN FILM AND TELEVISION

a. Television Underscore Contract
b. Use of Pre-Existing Hit Songs in Films
c. Song Written For Motion Picture
d. Clearing pre-existing music
e. Public Performance Rights
f. Out of Context Rights
g. Clearing the Use of a Specific Recording
h. Role of the Music Supervisor
i. Contractual Analysis
j. Clearing Film Clips
   (Brabec – 186-223, 238-265) (Donaldson – 294-316, 327-34)
Nov. 14 – THE DIGITAL WORLD – INTERNET, MOBILE PHONES, APPS, NEW MEDIA
   a. Rights
   b. The Laws
   c. ASCAP, BMI and SESAC Internet Licenses
   d. Downloads and Online Subscription Services
   e. On-Demand Streaming and Limited Downloads
   f. Noninteractive Streaming
   g. Podcasts
   h. Record Company Contracts
   i. Website Ownership and Control
   j. Copyright on the Internet
      (Brabec – 397-427, Donaldson – 421-442)

Nov. 21 – VISUAL ART; and THE LAW AND THE WORLD OF FASHION AND MODELING
   a. Readings to be set by the Professor.
      (Handouts by professor)

FINAL EXAM Thursday December 5th 7:30 pm – 10:30 pm.