

**DePaul University School of Cinematic Arts**

**CP 380 – CONTRACTS & NEGOTIATIONS**  
**Cross-listed with**  
**CP 480 – ENTERTAINMENT LAW FOR PRODUCERS**

**Fall 2021**

**When:** Thursdays, 5:45 – 9:00 PM

**Where:** Loop Campus, CDM Room 708

**Instructor:** Professor Keely Lewis Wise, Esquire  
[keelywise@yahoo.com](mailto:keelywise@yahoo.com)

**Office Hrs.:** Via Zoom, Tuesdays, 10:00 AM – 11:30 AM. Link available on D2L under the “Overview” tab.

**SUMMARY OF COURSE**

This course introduces students to the principals and strategies of entertainment law, with a focus on the following key areas: chain of title, production legal, clearance, music licensing, and delivery requirements.

**Your film project is a business.** This class covers legal issues related to the business of producing content for film. It is designed for filmmakers who want to make money by making and selling movies.

“Entertainment law” is not a body of law, per se. It is a lawyer-crafted grab bag that draws together law from across a range of legal disciplines, including intellectual property, contract, employment, securities, corporate and First Amendment law. As such, this is a “BIG PICTURE” course. In our ten weeks together, we will walk through the life cycle of a film, from initial business concerns, through development and pre-production issues, to on-set and post production issues. By the end of this course, you will have a working knowledge of the legal issues that that you will face as independent filmmakers, including:

- ➔ Securing rights to underlying material for your film;
- ➔ Obtaining financing;
- ➔ Navigating insurance issues;
- ➔ Utilizing tax credits;
- ➔ Negotiating industry contracts;
- ➔ Identifying, securing and protecting intellectual property rights;
- ➔ Identifying and addressing labor and employment issues in the filmmaking process;
- ➔ Selling and/or distributing your film; and

- ➔ Safeguarding against lawsuits, cost overruns and the failure to protect your rights.

Students will be required to read a variety of case law, legal documents, and law-related articles and text excerpts. Students will be expected to think and write critically and participate in lively discussion and debate during group discussions.

### **LEARNING OBJECTIVES**

- Learn and apply the basic language of entertainment law;
- Learn to issue spot and address legal issues in the filmmaking process through lectures on a variety of topics related to entertainment law;
- Develop an understanding of the pertinent contracts, and a working vocabulary for relevant contractual terms, used in the filmmaking process through study of industry contracts;
- Develop the confidence to discuss legal issues, including, intellectual property, contractual, employment and business issues, that arise in the filmmaking process through lively classroom debate;
- Learn and apply methods to better protect your work as a filmmaker;
- Learn to view filmmaking not just as a creative process but also as a business; and
- Develop a more complete understanding of your job as a film producer.

### **OUTCOMES**

- Case Memos interpreting law and identifying legal issues;
- Working vocabulary of entertainment law terminology; and
- Ability to identify, discuss and negotiate legal issues and contracts in the filmmaking industry.

### **REQUIRED READING**

No books are required for this course. However, there will be substantial reading assignments, which may include and may not be limited to:

- ➔ Lawsuit Complaints & Answers
- ➔ Court Opinions
- ➔ Assigned excerpts from The Pocket Lawyer for Filmmakers, A Legal Toolkit for Independent Production, 2<sup>nd</sup> Ed. (2013), Thomas A. Crowell, Esq.
- ➔ Assigned articles from Variety, Hollywood Reporter, Deadline, New York Times, Forbes, FindLaw, EntLawDigest and other online legal, industry and news sources

Weekly reading assignments are posted on D2L. I take care to craft reading assignments so that they are not unduly burdensome. In return, I ask that you do the

reading conscientiously. By this, I mean you may brief the materials, use a highlighter, make margin notes, or take notes. Do what works best for you, so long as you read the material with interest. “With interest” means you should be having thoughts going through your head such as, “Mmmm, interesting!”, “Ah ha! That makes sense!” or “What is wrong with this judge or party?!”.

One way to approach the reading, suggested by Professor Scott Brewer, is to be aware of “the literary drama of the law,” that is, “be alert to the narratives of the hopes, aims, fears, aspirations and frustrations of the litigants . . .” Behind every case there is a real story impacting real people. The more you allow yourself to understand those people and be absorbed into their story, the more you will get out of the case, and out of this class as a whole.

### **COURSE MANAGEMENT**

This course is housed and managed exclusively on D2L. There, students will find the Syllabus, announcements, reading assignments and materials, writing assignments and examples, discussion forums, and additional class materials. Students should review the Syllabus and assignments on D2L weekly, read all assigned materials prior to class, submit assigned Case Memos prior to class, and come to class prepared to constructively and actively discuss their comments and ideas each week.

### **ASSIGNMENTS AND PARTICIPATION**

Students will be expected to have completed all assigned reading prior to each class. Reading materials will be analyzed in students’ Case Memos and through participation and answers to questions during class. Classroom participation is mandatory and should be consistent and meaningful. Students will be called upon to offer comments related to the reading and writing assignments. Credit for classroom participation will be based both on quantity and quality. Course grades may be raised or lowered by one grade (*e.g.*, from B+ to A-, or from A- to B+) on the basis of the student’s class participation.

In Week 1, we will discuss how to read and interpret case law. Each week, Students will be required to read court documents and submit a Case Memo that identifies the parties, the legal dispute, the outcome, and lesson derived by the student from the reading. Students will be expected to discuss their Case Memos in class each week.

All Case Memos must be typed, conform to the example provided on D2L, and be timely submitted via D2L in .pdf format.

**Case Memos are due prior to class.** To be considered timely submitted, you must upload your assignment to that week’s Submissions folder on the D2L site by the due date and time. Late submissions will result in reduced credit, as outlined below.

## ATTENDANCE

Students are expected to attend each class and to remain for the duration. Missing more than one (1) class without a legitimate excuse will result in a reduction of your final grade. Arriving 15 minutes late or leaving 15 minutes early constitutes an absence. If you have a legitimate reason for missing class, you must contact the instructor in advance of class for it to be considered an excused absence. We begin class right on time. A pattern of tardiness will result in a grade reduction.

For Zoom classes, should the need arise, your video must be turned on, and the same level of participation and professionalism that you would exhibit in class is expected on screen.

## MIDTERM QUIZ

One Midterm Quiz will be administered during the quarter and will be based on preceding assigned reading and in-class discussions. This quiz will be administered during class time.

## FINAL EXAM

One week prior to the final exam date I will provide you with several legal scenarios being faced by Frankie Filmmaker. You will write a response paper as Frankie's entertainment lawyer, meaning you will (1) identify the legal issues raised, (2) discuss the various approaches to these legal issues, and (3) provide your legal recommendation to Frankie based on what you have learned and discussed in this class. This work must be your own. Outside collaboration with other students is not permitted. The paper must be double spaced and turned in via D2L on or before the final exam start time in .pdf format. Attendance in class for the final exam is not required. **Late papers will not be accepted.**

## GRADING

There are a total of **100 points** for this class, broken down as follows:

Attendance	20%	2 points/class (20 points total)
Case Memos (9)	45%	5 points/Case Memo (45 points)
Midterm Quiz	10%	10 points
Final Exam	25%	25 points

These values are minimums for each grade:

A = 93-100

A- = 90-92

B+ = 87-89

B = 83-86

B- = 80-82

C+ = 77-79

C = 73-76

C- = 70-72

D+ = 67-69

D = 63-66

D- = 60-62

F = 0-59

### **LATE WORK**

Late work will not be given full credit without a legitimate excuse communicated to the instructor in a timely fashion. A legitimate excuse is one documented by a physician or other health care provider or a request from an academic dean or advisor. No exceptions. Late work will receive a half letter-grade deduction for every 24 hours (or portion thereof) an assignment is late.

### **SCHEDULE**

#### ***DEVELOPMENT***

#### **WEEK 1 – September 9, 2021**

##### ***Introduction to Lawsuits & The Business of Filmmaking***

Understanding Intellectual Property – Protecting Ideas – NDAs – Setting Up Your Business – Financing Your Project – Utilizing Tax Credits

- Introductions
- Overview of Course
- Syllabus & D2L Review

- Discussion of assignments – How to read case law and draft a Case Memo
- In Class Reading Assignment & Exercise:
  - o *Musto v. Meyer*
- Introduction of Question Folder

NOTE: Additional copyright registration resources are available on D2L via the “Additional Reading” Content Folder.

**Reading Assignment for Next Week:**

- [1] Tyler Perry Articles
- [2] *Pirates of the Caribbean* Materials
  - o Complaint
  - o Articles
  - o 9<sup>th</sup> Circuit Decision
- [3] *Faulkner v. Sony Pictures* Decision (CM)
- [4] *Faulkner* Fair Use Article
- [5] *Three’s Company* Article
- [6] *Dr. Suess* Article
- [7] *Axanar* Article

**Case Memo:** *Faulkner Literary Rights LLC v. Sony Pictures Classics Inc.*

**WEEK 2 – September 16, 2021**

**Creation of the Script**

Copyright Infringement – Fair Use / Parody – Fan Fiction – Co-Writing – Work for Hire – Working with WGA Writers

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- Lecture
- In Class Reading Assignment & Exercise:
  - o *Benay vs. Warner Bros. Entertainment Inc.*

NOTE: Additional cases of alleged copyright infringement related to film can be found in the “Additional Reading” Content folder, including cases arising in relation to *Gone Girl*, *Monster in Law* and *The Shape of Water*.

**Reading Assignment for Next Week:**

- [1] *Lockout* case – Beware the reboot!
- [2] Sherlock Holmes Articles
- [3] *Hustlers* Complaint
- [4] *Hustlers* Decision (CM)
- [5] *Hustlers* – IndieWire Article
- [6] *All Eyez On Me* (Tupac Shakur Life Story) Complaint & Articles

**Case Memo:** *Barbash vs. STX Financing, et. al.*

### **WEEK 3 – September 23, 2021**

#### ***Acquiring Rights***

##### Adaptations - Life Rights

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- Lecture
- In Class Reading Assignment & Exercise:
  - *Wolf of Wall Street* Complaint & Articles

NOTE: Check the “Additional Reading” Content Folder for an interesting life rights/right of publicity case arising out of the film *Sister Act*.

#### **Reading Assignment for Next Week:**

- [1] Law firm article re: Option and Shopping Agreements
- [2] Filmmaker Mag Article re: Option and Shopping Agreements
- [3] Pay or Play Article
- [4] *Main Line Pictures v. Basinger* Decision (CM)
- [5] Article re: Summary of Film Contracts
- [6] Primer on Contract Law

**Case Memo:** *Main Line Pictures v. Basinger*

### ***PRE-PRODUCTION***

### **WEEK 4 – September 30, 2021**

#### ***Understanding & Negotiating Industry Contracts***

Shopping Agreements and Option & Purchase Agreements – Production Services Agreements – Cast and Crew Services Agreements – Talent Contracts / Working with SAG Actors and Loan Out Companies – Letters of Intent

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- Lecture
- In Class Exercise:
  - Compare Shopping Agreement with Option & Purchase Agreement

NOTE: Sample contracts can be found in the “Contract Examples” Content folder. **These are provided for reference and educational purposes only!** Every deal is different. You should consult an attorney before entering into contractual relationships.

#### **Reading Assignment for Next Week:**

- [1] *Glatt v. Fox Searchlight Pictures* Decision (CM)
- [2] Independent Contractor vs. Employee Articles
- [3] Sexual Harassment Guidelines

**Case Memo:** *Glatt v. Fox Searchlight Pictures*

**WEEK 5 – October 7, 2021**

***Filmmaker as Employer***

Independent Contractors vs. Employees – Child Actors – Sexual Harassment – State & Federal Employment Issues – Working with Unions / SAG Minimums

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- MIDTERM QUIZ
- Lecture

**Reading Assignment for Next Week:**

- [1] *Baby Driver* Complaint
- [2] *Baby Driver* Hollywood Reporter Articles
- [3] Hollywood Reporter Article re: “Happy Birthday” song
- [4] ASCAP Music Licensing Information
- [5] Film Independent Article

**Case Memo:** *Baby Driver* dispute

NOTE: This dispute was settled, so there is no “winner”. Discuss who you think would have won in court and why.

***PRODUCTION***

**WEEK 6 – October 14, 2021**

***Adding Music and Stock Footage***

Music Rights – Compositions – Stock Footage – Found Footage

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- Lecture
- In class Reading Assignment & Exercise
  - o *Family Guy* Fair Use Dispute

**Reading Assignment for Next Week:**

- [1] *S. Victor Whitmill v. Warner Bros.* (CM)
- [2] Fortnite Article
- [3] *The Devil’s Advocate* Variety Article
- [4] *Louis Vuitton Mallatier S.A. v. Warner Bros.* Decision
- [5] Budweiser Product Placement Dispute – Deadline Article
- [6] Branding Deals – NY Times Article

**Case Memo:** *S. Victor Whitmill v. Warner Bros.*



## **WEEK 7 – OCTOBER 21, 2021**

### ***Avoiding Trademark & Copyright Claims***

Background Use of IP – Product Placement – Media Integration – Licensing – Extras

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- Lecture
- In Class Reading Assignment & Exercise:
  - o *What Women Want* case

NOTE: Revisit the *Faulkner* case from Week 2 and the concept of “fair use”.

### **Reading Assignment for Next Week:**

- [1] *Straight Outta Compton* Rolling Stone Article
- [2] *American Hustle* Articles
- [3] *Rogers v. Grimaldi* Decision (CM)
- [4] *White v. Samsung* Case Brief
- [5] *Borat* Litigation Materials (choose at least 1 of the following)
  - o *Cendo vs. Twentieth Century Fox*
  - o *Martin vs. Mazer*
  - o *John Doe vs. Twentieth Century Fox*
- [6] *Borat* Articles
- [7] *Borat* Consent Agreement
- [8] *Borat* New York Law Journal Article
- [9] *Natural Born Killers* Article

**Case Memo:** *Rogers v. Grimaldi*

## **WEEK 8 – October 28, 2021**

### ***Beware Others’ Right of Privacy, Right of Publicity and Moral Rights***

Defamation – Public Disclosure of Private Facts – Celebrity References / Lookalikes –  
Filming in Public – Depiction Releases – Liability for Influential Content

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- Lecture
- In Class Reading Assignment & Exercise:
  - o *The Hurt Locker* lawsuit

NOTE: The Illinois Right of Publicity Act, 765 ILCS 1075, is available on D2L via the “Additional Reading” Content Folder.

### **Reading Assignment for Next Week:**

- [1] Chicago Permit Rules and Regulations
- [2] Guerilla filmmaking articles
- [3] *Midnight Rider* articles

- [4] *Resident Evil: The Final Chapter* articles
- [5] *Ghostland* Complaint
- [6] *Ghostland* Article
- [7] Guide to Film Production Insurance

**Case Memo:** *Ghostland* dispute

NOTE: This case is not yet resolved. Who do you think should win and why?

### **WEEK 9 – November 4, 2021**

#### ***Location! Location! Location! (and Insurance)***

Permits – Location Releases – Insurance – Guerilla Filmmaking

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- Lecture

#### **Reading Assignment for Next Week:**

- [1] *Tamarind Lithography Workshop v. Sanders* Decision (CM)
- [2] *Stephen King v. Innovation Books* Decision
- [3] Summary of facts in *Buchwald v. Paramount*
- [4] *Buchwald v. Paramount* - WAPO Article
- [5] *Batfilms Productions v. Warner Bros.* Decision
- [6] *Walking Dead* Article
- [7] *Black Widow* Lawsuit

**Case Memo:** *Tamarind Lithography Workshop v. Sanders*

### ***POST-PRODUCTION***

### **WEEK 10 – November 11, 2021**

#### ***Protecting Your Work and Collecting on Your Investment***

Post Production Staff – Credits – Distribution – Profits – Practical Litigation Concerns

- Discussion of Question Folder Questions
- Discussion of Assigned Reading & Case Memos
- Lecture
- Discussion of Final Exam

**FINAL TAKE HOME EXAM DUE VIA D2L BY THURSDAY, NOVEMBER 18th AT 5:45 PM. NO EXTENSIONS.**

### **ATTITUDE**

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include, but are not limited to: talking to others while the professor is speaking, mocking another's work or opinion,

cell phones ringing, emailing, texting or using the internet for purposes other than those approved for class. If any issues arise, a student may be asked to leave the classroom. The professor will work with the Dean of Students to navigate such student issues.

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally. During class discussions, you are expected to be respectful of everyone's work and opinions. Personal attacks and disruptive actions will not be tolerated. In general, we want to create a positive and respectful environment for collaborative learning.

### **LAPTOPS AND CELL PHONES**

Laptops are permitted during class for notetaking purposes and to access materials for classroom discussion. During these times, I trust that, on your honor as a DePaul University student, you will not stray into any form of social media, email, or other non-class related materials during class. Cell phones must be silenced and stowed at all times, except during breaks.

### **ACADEMIC INTEGRITY AND PLAGIARISM**

This course will be subject to DePaul University's academic integrity policy. DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit Academic Integrity at DePaul University (<http://academicintegrity.depaul.edu/>) for further details.

If you have any questions about what plagiarism entails or how to properly acknowledge source materials, be sure to consult with the professor.

### **ACADEMIC POLICIES**

All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the University Academic Calendar, which can be found at:  
<https://academics.depaul.edu/calendar/Pages/default.aspx>.

Information on enrollment, withdrawal, grading and incompletes can be found at:  
<http://cdm.depaul.edu/enrollment>.

### **WITHDRAWAL**

Students who timely withdraw from the course do so by using the Campus Connect system: <http://campusconnect.depaul.edu>. Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

### **RETROACTIVE WITHDRAWAL**

This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career students may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting an appeal for retroactive withdrawal does not guarantee approval.

College office appeals for CDM students must be submitted online via MyCDM. The deadlines for submitting appeals are as follows:

Autumn Quarter:	Last day of the last final exam of the subsequent winter quarter.
Winter Quarter:	Last day of the last final exam of the subsequent spring quarter.
Spring Quarter:	Last day of the last final exam of the subsequent autumn quarter.
Summer Terms:	Last day of the last final exam of the subsequent autumn quarter.

### **EXCUSED ABSENCE**

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. This form can be accessed at <http://studentaffairs.depaul.edu/dos/forms.html>.

Students must submit supporting documentation alongside this form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

### **INCOMPLETE**

An incomplete grade is a special, temporary grade that may be assigned by an instructor when unforeseeable circumstances prevent a student from completing course requirements by the end of the term and when otherwise the student had a record of satisfactory progress in the course. CDM policy requires the student to initiate the request for an incomplete grade before the end of the term in which the

course is taken. Prior to submitting the incomplete request, the student must discuss the circumstances with the instructor. Students may initiate the incomplete request process in MyCDM.

- All incomplete requests must be approved by the instructor of the course and a CDM Associate Dean. Only exceptional cases will receive such approval.
- If approved, students are required to complete all remaining course requirements independently in consultation with the instructor by the deadline indicated on the incomplete request form.
- By default, an incomplete grade will automatically change to a grade of F after two quarters have elapsed (excluding summer) unless another grade is recorded by the instructor.
- An incomplete grade does NOT grant the student permission to attend the same course in a future quarter.

### **SEXUAL AND RELATIONSHIP VIOLENCE**

As a DePaul community, we share a commitment to take care of one another. Classroom relationships are based on trust and communication. Sometimes, material raised in class may bring up issues for students related to sexual and relationship violence. In other instances, students may reach out to faculty as a source of help and support. It is important for students to know that faculty are required to report information reported to them about experiences with sexual or relationship violence to DePaul's Title IX Coordinator. Students should also know that disclosing experiences with sexual or relationship violence in course assignments or discussion does not constitute a formal report to the University and will not begin the process of DePaul providing a response. Students seeking to report an incident of sexual or relationship violence to DePaul should contact Public Safety:

Lincoln Park: 773-325-7777  
Loop: 312-362-8400

or the Dean of Students and Title IX Coordinator:

Lincoln Park: 773-325-7290  
Loop: 312-362-8066  
[titleixcoordinator@depaul.edu](mailto:titleixcoordinator@depaul.edu)

Students seeking to speak confidentially about issues related to sexual and relationship violence should contact a Survivor Support Advocate in the Office of Health Promotion & Wellness for information and resources (773-325-7129 or [hpw@depaul.edu](mailto:hpw@depaul.edu)).

More information is available at <http://studentaffairs.depaul.edu/hpw/shvp.html>. Students are encouraged to take advantage of these services and to seek help around

sexual and relationship violence for themselves as well as their peers who may be in need of support.

### **STUDENTS WITH DISABILITIES**

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling you to access accommodations and support services to assist your success. There are two office locations:

Loop Campus:                      Lewis Center #1420 – (312) 362-8002  
Lincoln Park Campus:              Student Center #370 – (773) 325-1677

Students who are registered with the Center for Students with Disabilities are also invited to contact me privately to discuss how I may assist in facilitating the accommodations you will use in this course. This is best done early in the term. Our conversation will remain confidential to the extent possible.

### **ALTERATIONS**

The professor reserves the right to alter the Syllabus at any time. Students will be apprised of any and all changes with clear instructions should they occur.

### **ONLINE COURSE EVALUATIONS**

Instructor and course evaluations provide valuable feedback that can improve teaching and learning. The greater the level of participation, the more useful the results. As students, you are in the unique position to view the instructor over time. Your comments about what works and what doesn't can help faculty build on the elements of the course that are strong and improve those that are weak. Isolated comments from students and instructors' peers may also be helpful, but evaluation results based on high response rates may be statistically reliable. As you experience this course and material, think about how your learning is impacted.

Your honest opinions about your experience in and commitment to the course and your learning may help improve some components of the course for the next group of students. Positive comments also show the department chairs and college deans the commitment of instructors to the university and teaching evaluation results are one component used in annual performance reviews (including salary raises and promotion/tenure). The evaluation of the instructor and course provides you an opportunity to make your voice heard on an important issue – the quality of teaching at DePaul. Don't miss this opportunity to provide feedback!

Please note that the evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the

student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. For your convenience, students will be provided an opportunity to complete the evaluation online in [CampusConnect](#) or via a mobile device in class during the Week 9 session.

### **EMERGENCY PLAN**

An emergency can occur at any time, suddenly and without warning. Proper planning is essential to minimize the impact of any emergency on the university community, operations and facilities. The following link provides detailed information on Emergency Evacuation and Fire Alarm safety:

<https://resources.depaul.edu/emergency-plan/emergency-evacuation/Pages/Evacuation.aspx>.

The University will use the DPU Alert to announce school closing or other emergencies. In the event of an emergency evacuation, the primary outdoor assembly area for CDM will be Grant Park (Southeast corner of Jackson and Michigan Ave).

### **COVID-19 HEALTH AND SAFETY PRECAUTIONS**

Keeping our DePaul community safe is of utmost importance in the pandemic. Students, faculty and staff are expected to (1) wear a mask as required at all times while indoors on campus; (2) refrain from eating and drinking in classrooms; (3) keep current with their COVID-19 vaccinations or exemptions; (4) stay home if sick; (5) participate in any required COVID-19 testing; (6) complete the online Health and Safety Guidelines for Returning to Campus training; and (7) abide by the City of Chicago Emergency Travel Advisory. By doing these things, we are Taking Care of DePaul, Together. The recommendations may change as local, state, and federal guidelines evolve. Students who do not abide by the mask requirement may be subject to the student conduct process and will be referred to the Dean of Students. Students who have a medical reason for not complying with any requirements should register with DePaul's Center for Students with Disabilities (CSD). More information regarding DePaul's COVID-19 policies can be found here:

<https://resources.depaul.edu/coronavirus/faqs/Pages/classes-academics-students.aspx>

### **RESPECT FOR DIVERSITY AND INCLUSION AT DEPAUL UNIVERSITY AS ALIGNED WITH OUR VINCENTIAN VALUES**

At DePaul, our mission calls us to explore "what must be done" in order to respect the inherent dignity and identity of each human person. We value diversity because it is part of our history, our traditions and our future. We see diversity as an asset and a



strength that adds to the richness of classroom learning. In my course, I strive to include diverse authors, perspectives and teaching pedagogies. I also encourage open dialogue and spaces for students to express their unique identities and perspectives. I am open to having difficult conversations and I will strive to create an inclusive classroom that values all perspectives. If at any time, the classroom experience does not live up to this expectation, please feel free to contact me via email or during office hours.

### **PREFERRED NAME AND GENDER PRONOUNS**

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by the name and/or gender pronoun you prefer. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>.

### **STUDENT SUCCESS**

Your success is our number one priority at DePaul University. University resources to help you succeed include computer labs, free or discounted software, tutoring centers, health services, and services for designated groups, such as veterans and students with disabilities. Visit [go.depaul.edu/success](http://go.depaul.edu/success) to learn more.

### **OFFICE HOURS**

I will hold office hours via Zoom every Tuesday from 10:00 AM to 11:30 AM. The Zoom link is available via D2L under the “Overview” tab. Please let me know if you would like to schedule a Zoom or telephone conference meeting at another time, and I will work with you to accommodate that request. I am happy to talk with you about the course content or anything related to the movie business, screenwriting, writing in general, career considerations, or anything else that’s on your mind.

### **FEEDBACK**

If you have feedback for me – suggestions, ideas, recommendations or criticisms, please do not hesitate to tell me in person or by e-mail. I want to provide the best learning environment possible. If sending something to me anonymously would make you feel more comfortable, then I invite you to do just that. I look forward to a fun, collaborative and educational experience with you.