

# Welcome to COM 443 Studio Production

If you're able to access this website, it means that you are officially enrolled in this course. Be sure to read all of the course information contained in this site, as it is critical to your success in this course. See you on Thursday afternoon!

I look forward to our Monday RLC 108, 3:00-6:00 pm class sessions this semester!

See you in class,  
Dr. Hueth

**Dr. Alan C. Hueth**

[alanhueth@pointloma.edu](mailto:alanhueth@pointloma.edu)

619-849-2358

**Office Location** Cabrillo 203

**Office Hours** M-Th, 10-11 by appointment.

Okay to drop in--but I have a course overload, so there's no guarantee when I'll be in my office. But, you can call or email me for an appointment

**Personal Link** <http://www.pointloma.edu/experience/academics/schools-departments/department-communication-theatre/faculty/alan-c-hueth>

**Welcome to COM 443 Studio Production -- one of two PLNU advanced film production courses!**

## INTRODUCTION

This course is an extension/representation/embodiment of the PLNU mission below, and will especially focus on the “teaching” and “shaping” parts of that mission:

*The PLNU Mission: To Teach ~ To Shape ~ To Send*

*Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.*

## COURSE DESCRIPTION

This course is one of two courses (442 and 443) in the media com major designed to create a place for learning and doing your best work in dramatic/comedic narrative through the creation of short films and studio-based projects that are festival worthy and/or outstanding enough to be showcased on your audition reel. It is also a place where younger, less-experienced students can work with (and be mentored by) more experienced students in our program.

This is an advanced course that will focus on the aesthetics and hands-on production techniques for both studio and field production for television and film. The emphases in this course will be on single-camera, film-style field production and editing, and multi-camera (live/live-to-tape) studio production. The knowledge and skills developed in this course are transferable to the production of a variety of other film and TV program forms, including: feature-length films, commercials, music videos, corporate videos, sitcoms, and other field and studio-based film and TV production projects.

The field production portion of this course will include the production of a short comedic or dramatic film. This will be a group project (4-5 students—or more/group--depending on scope and complexity of the films). The studio production portion of this course will involve the production of two (2) short, one-minute scenes (using the same script) that **MUST BE SHOT** in the studio using multiple cameras and live/live-to-tape switching (no post production allowed—except for music and sound FX). You will shoot the scenes in two different ways—with each scene conveying a different tone/meaning. The instructor will provide script-scenes for groups who do not want to write their own script. This will also be a group project (3-4 students/group).

The course will include textbook readings, quizzes, some classroom lecture and screening and discussion sessions, and a couple of film production workshops-- one on how to shoot a short scene, and another showcasing the post-production process--including colorizing and editing techniques (if needed). These workshops will help prepare you to do the work of a producer, DP (camera & lighting), director, sound recorder, editor, and other film production roles. Your studio project will give you experience in shooting multi-camera live/live-to-tape studio programs.

The readings and discussions will be about all aspects of the video/film production process, including the tasks, tools, and techniques for pre-production, production, post-production, marketing, distribution, and exhibition of programming. This course will provide you with a broader and deeper understanding and appreciation for the various roles that each production team member has in this process.

## **TEXTBOOKS**

For those who have NOT TAKEN COM 442 Field Production--you are required to purchase these two (2) textbooks.

1. [The Lean Forward Moment...Norman Hollyn, \(New Riders Press\).](#)
2. [Producing and Directing the Short Film and Video, \(3rd ed is okay\) by Irving and Rea, \(Focal Press\).](#)

Those who **HAVE TAKEN** COM 442 will have other assignments to do -- in lieu of not doing the readings and quizzes.

For the "interpretation assignment," I encourage you to review the studio production chapters in the [Production Workshop](#) textbook that's available for check-out at the RLC reserve desk.

## **Student Learning Outcomes (SLO's)**

As a result of this course, students will display advanced knowledge and/or skill in the following areas:

1. The ability to present a pitch (to the entire class) for a large-group (4-6 students or more--depending on project scope, length, and complexity) film or television project -- to be produced this semester;
2. All of the basic administrative tasks in pre-production, production, and post-production--including the pitch, script writing/editing and script breakdowns, fund-raising, project scheduling, crew assignments, casting, finding and acquiring access to shooting locations, acquiring and/or arranging for the production of scoring...and overseeing all other pre-production, production, post-production, promotion, and other producer-related tasks throughout the entire project process;

3. The technical and creative tasks and techniques of all pre-production, production, and post production for single and/or multi-camera studio or field production of a film or TV show. The focus is on techniques of film/TV directing, production design (art direction), camera operation, lighting, sound, and editing; and

4. The administrative, technical, and creative tasks required in the pre-production and production of a small-group (3-4) multi-camera (3-4 cameras) studio production of two (2) short one (1) minute, live-to-tape drama/comedy scenes. This includes script acquisition/script writing and project planning, studio performer/actor staging, directing actors and studio cameras, audio, live-switching on lines/actions/reactions, etc., lighting, make-up, basic engineering.

You will be expected to perform at an advanced (400 level) -- as evidenced by your participation in a variety of activities.

### **Course Format and Activities**

The format for the in-class meeting sessions will be interactive and diverse--including a variety of activities designed to help you to learn and apply course concepts. These include the following activities:


- In-class online quizzes on chapter readings in The Lean Forward Moment... and the Producing and Directing... textbooks (for those who have not taken COM 442 Field Production). See the Course Schedule for assigned readings and quizzes.
- Screening and discussion of ten (10) episodes of *Bobby Roth's Master Class, A Director Prepares...* talking about the direction process of shows like *Lost, Gray's Anatomy, Hawaii Five-O*, and many other television shows and films. Each episode is approximately 20 minutes and consists of short educational documentaries on a variety of topics that are relevant to this course.
- Screening excerpts of feature-length films and award-winning student and professional short films and sit-coms. These include *The Godfather*, short films from Sundance Film Festival, past BEA Media Festival winners, and selected professionally-produced short films
- Two in-class workshops:
  1. A film field production workshop -- led by our four "experienced" filmmakers from the spring, 2016 COM 442 Field production course. This will be a "get a feel for what it's like to be on a film production set." This will be a two (2) hour in-class session of observing and participating in assisting with camera, lighting, and sound field production -- based on your interest...AND
  2. An editing workshop -- showing how to edit the film production workshop scene that was shot the previous week. This will be a demonstration of the process and techniques of post-production editing for film -- including shot selection, matching sound with picture, trimming, continuity editing, colorization, and other techniques.
- A "Program Pitch" where everyone (individually) presents an idea for a "Group Film Project." All students, the instructor, and Rick will evaluate and score each pitch. The

projects with the highest points will be selected/"greenlighted" for production this semester! See the Assignments page for more details on that assignment (and others).

- Production of a small-group project: a "Short Film Project" (7-10 minute film)
- Production of a small-group "Studio Project: One Script-Two Scenes"--consisting of two short one-minute scenes based on the same script...but...convey completely different meanings!
- Project planning sessions
- A final exam – with questions drawn from the chapter quizzes and other content. Those students who have taken COM 442 in spring, 2016, are not required to take this exam.

## **COURSE POLICIES: Recording Permissions, Copyright & Equipment Use, and Internet Posting**

### Recording Permission Process

- First: **to shoot indoors** you must secure permission from the building manager BEFORE you do the shoot. Ideally, best to get this done well in advance--especially if it involves your group project. For the competency shoots, secure permission at least a day in advance (if possible). This means that you must plan ahead. Don't assume you can get permission on your way to the shoot. Also, when you check out equipment, you will be issued a "Press Pass"—to be worn by the camera operator for the shoot—which lets the building coordinators know that you're a PLNU student and that are working on a PLNU class project.
- Here's the contact information below for the building coordinators on campus--see below:  
[PLNU Building Coordinators](#) 
- For getting permission to shoot in the dorms, you must contact the RD for that dorm.
- Second: **to record outdoors**. We have arranged a system with Public Safety whereby, if you are shooting in an exterior common area (ie. outdoor areas between or around buildings), you have permission to shoot in those public areas on campus. That system is the "press pass." IF YOU ARE WEARING the press pass that will be in your camera bag when you check out your gear, you have permission from our department, and public safety, to shoot video outdoors on the PLNU campus. But if you plan on shooting where you might be blocking a road or sidewalk on campus, then you must get advance permission from the PLNU Public Safety office. Also, you need special permission to shoot in and around the Fermanian Business Center. Please call and get permission from their building coordinator early. The camera operator must wear the "press pass."
- Third: **to record off campus**. You are responsible to obtain permission for all off-campus shoots. This means that if you are setting up a tripod and/or lighting and any kind of extensive sound systems with crew and talent in public or private areas, you are responsible for getting permission to shoot--depending which entity (the city, county, state, or federal govt) "owns"/is responsible for that property. If you are shooting indoors on private property, you must get permission from the property owner. This can often require that you show that you have liability insurance--which

PLNU provides for student shoots. You must contact Jim Bergherm in PLNU's accounting office about insurance forms.

## COPYRIGHT POLICY

- If you shoot video with signage (ie. Coca-cola) in the picture you must obtain the rights to show their logo in your footage if you plan to make your video public in any way. An example would be if you want to enter your video into a festival or post it on YouTube. This goes for PLNU signage as well. If you plan to have PLNU logos or signage in your video, you need to get permission from the school to use their copyrighted identifiers. The reason for this is clear. If your video defames the school in any way, you will not get permission. (The same is true of Coca-Cola.) In most cases, assuming you are not doing anything to denigrate or besmirch the reputation of the school, permission will, most likely, be granted. We want you to be aware that use of PLNU signage is not automatically assumed. My suggestion is, if you want to do something controversial, don't include signage (PLNU or other) in your footage.

## COPYRIGHT RELEASE

- The PLNU Dept of Communication and Theatre owns the copyright to all student video and film projects created as individual or group projects. This includes projects created by the use of student's personal equipment OR the university's equipment in regular production courses and independent practicum course credit projects. The department has the right to make copies of student video and film projects, and display them on PLNU's Point TV Vimeo channel, YouTube channel, and at conferences, conventions, or for TV or film festivals for educational and program promotion purposes.

## EQUIPMENT USE FOR PROFESSIONAL PROJECTS

- Students cannot use equipment for professional production purposes without notification to the instructor. This includes getting paid by third parties for production services using university equipment or selling partial or completed projects to third parties. If a student desires to use university equipment for professional projects and wants to rent the equipment, they may do so -- going through the request process with the instructor. Also, if a student takes on a professional project, and the project was referred to the student by university personnel or the instructor, then the project client must agree to a financial donation to the university -- above and beyond payment to the student. This amount must be negotiated by the client and the instructor well in advance of the production of the project..

## INTERNET POSTS OF STUDENT PROJECTS

- Students cannot put their programs on the Internet or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department and specifying what project they would like to distribute, in what venue (eg. YouTube, Vimeo, etc.) and when. The department will work with students to find the widest possible audience for their projects.
- NOTE: Any violation of these policies will incur loss of equipment privileges.

## ATTENDANCE



- This is an extremely important production course and one that you need to take seriously in your program here at PLNU. It is where you prove your professionalism as a prospective filmmaker/TV producer. Therefore, it is critical that you attend all course sessions, along with all of your out-of-class team project sessions. Film/TV production is a collaborative enterprise that requires organization, focus, and team effort to succeed. This works best when the entire team is present at all class sessions, team project gatherings, etc. Always remember: others are depending on you to be present and to perform well.
- Your attendance and participation grade will incur point reductions for absences from class or your project meetings. Count on **25 points off for every absence**. Normal allowances are made for your own severe illness and/or family deaths, etc.--but I'll need to see a note from the doctor. If you must be absent from a course session, a note and/or call or visit to the instructor is advised. If you must be late to a project planning or production session, communicating with your fellow student-teammates (well in advance) is advised. And when absent, it is your responsibility to get notes or any other important course material from a peer.
- **IMPORTANT NOTE:** if I get a report from a show producer that someone did not show up for a small-group project or class project shoot, that student will be **immediately de-enrolled from the course**.
- **From the Provost:** Regular and punctual attendance at all classes in which a student is registered is considered essential for optimum academic achievement. Therefore, regular attendance and participation in each course are minimal requirements to be met. There are no allowed or excused absences except when absences are necessitated by certain university-sponsored activities and are approved in writing by the Provost.

Whenever the number of accumulated absences in a class, for any cause, exceeds ten percent (10%) of class sessions (this is **equivalent to one and one-half weeks or longer** in this course), the faculty member has the option of filing a written report to the Vice Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. **In the case of this course, that's two missed class sessions.** If more than 20 percent (**that's three missed class sessions in this course**) is reported as missed, the faculty member may initiate the student's de-enrollment from the course without advance notice to the student. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of "F" or "NC." There are no refunds for courses where a de-enrollment was processed.

## **EQUIPMENT AND FACILITIES**

- Camcorders, microphones, lighting kits, and other equipment are available for check-out at the PLNU studio. Check-out and return times and policies are posted on the PLNU TV & Film bulletin board by the studio door. Unfortunately, we do not have enough equipment for everyone to use simultaneously. Students who do not abide by the policies will be penalized. Penalties include substantial late fee charges, and for those that abuse policies repeatedly: loss of equipment use privileges for the semester. Also, the person that checks out the equipment is responsible for the care of equipment. If equipment is lost or damaged, students are responsible for costs to replace or repair the equipment. See additional details posted on the equipment check-out policy sheet in the TV studio.

- Our equipment and facilities are not only academic labs, but are also professional production facilities for on and off-campus constituents on occasion. The success and improvement of the academic program in media studies at PLNU is dependent upon the condition, quality, and success of this facility.
- Eating and drinking is especially forbidden in the control room, the edit bays, and the studio. You will be required to clean-up, strike, and return all equipment and other items to their proper places after labs and project sessions. Also, please take everything out of the facility that you bring into the facility. If I, other faculty, or department TA's consistently find papers, books, scripts or other items traceable to a student, that student's participation grade will be affected. The studio and edit bays are work areas that need to be kept as neat and clean as possible.

### **USE THE CUBBY-SHELVES FOR YOUR BACKPACKS, ETC!**

- Shelves are provided on the left hand side of the door that gives you access to the control room and studio. PLEASE put all backpacks, books, purses, etc. in a cubby space while you're in the studio complex. This will help keep the clutter away from the edit bays AND off the limited floor space that we have in these areas!
- **A Final Note:** please treat equipment as if it were your own, you depended upon it for your own livelihood, and you did not have any money to fix or replace it.

### **Chapters Quizzes**

- You will have seven (7) chapters quizzes in this course. Questions will derive from the assigned chapter readings noted for each day of the quiz--see the Course Schedule for details. You will have anywhere between a few to up to ten (10) or more questions for each chapter--averaging about six (6) to eight (8) questions per chapter. The questions will be a combination of multiple choice and T/F questions. Each question will be worth one (1) point. Be sure to read the entire chapters and, especially, study the "main points" (eg. section headings, definitions, and other main points) that appear in each chapter in preparation for these quizzes.

### **Final Exam**

- The final exam will consist of 150 select questions from the quizzes. You'll have access to all quiz questions and answers up till the time of the final exam.

### **EVALUATION & GRADING**

Assignments/projects will be evaluated on the following basis:

Your grade will be based on your performance in your assigned production role(s). The criteria for evaluation will be established by readings, in-class examples and student and instructor screenings, discussions, and analysis and critique of outstanding student and professional TV/film work. Also, your grade will be based on how your work meets the grading criteria provided for each project, and how your work compares to peer's (present and past) in this course over the past 30+ years.

Your work will be evaluated based on the following criteria:

#### **D or F grade:**

- Project does not meet the assignment's guidelines

- Production values are unacceptable for college-level work. There are obvious technical errors, such as poor audio and shaky camera shots, poor editing, lighting, staging, directing, and/or white balancing of cameras
- Problems with participation in the project (i.e. late/left early, poor attitude, etc.)

### **C grade:**

- No participation problems
- A few technical problems, based on principles and techniques taught in class
- Production values and conventions are average and acceptable for college-level production
- Program is moderately engaging and entertaining

### **B grade:**

- Criteria for C-level work are met
- Some display of creative/unique camera, sound, directing, graphic, and/or editing techniques
- Maximum of two (2) to no (0) technical problems evident in your work
- Program is engaging, above-average quality, and communicates with some flair and creativity

### **A grade:**

- Criteria for B-level work are met
- Several displays of creative/unique camera, sound, directing, editing, and/or graphic techniques
- No (0) obvious technical errors
- All production techniques effectively tied to the theme and stylistic approach
- Program is truly outstanding, engaging, entertaining, and communicates with substantial flair and creativity for undergraduate, college-level production

### **Assignments and Points** (for those who have not taken 442):

Chapter Quizzes -- seven (7)	235
Project Pitch Presentation	100
Group Studio Project: <i>One Script—Two Scenes</i>	150
Short Film Group Project & Production Notebook	250
Final Exam	150
Attendance & Participation	<u>115</u>
Total points:	1000

Your final course grade will be based on the following point scale:

920-1000 = A

900-919 = A-

880-899 = B+



Etc.

Assignments and Points (for those who **have taken 442**)

Project Pitch & Proposal	100
Production Workshop	100
Group Studio Project: <i>One Script—Two Scenes</i>	150
Short Film Group Project & Production Notebook	250
Attendance & Participation	<u>100</u>
Total points:	700

Your final course grade will be based on the following point scale:

645-700 = A

630-644 = A-

616-629 = B+

574-615 = B

559-573 = B-

545-558 = C+

504-544 = C

489-503 = C-

Etc.

Extra Credit Opportunity For All!

You can earn up to fifty points total! You can earn five (5) points for each “Master Class Episode-Notes” submitted at the end of class -- based on the *Bobby Roth Master Class: A Director Prepares* videos that will be screened in class. Your notes must include ten (10) or more content points. You must submit these legibly handwritten on paper with your name, episode number noted, and the date of the submission. You will turn these in at the end of each class session that the episode is shown.

**Course Schedule**

**WEEK 1: January 8, 2019** READING: NONE ASSIGNED

1. Screen *The Godfather*

**WEEK 2: January 14, 2019**--READING: *Producing...Ch. 1-3, and Lean Forward...1-3*

1. CHAPTERS QUIZ 1

2. Intro to Canvas syllabus

3. Screen *Bobby Roth's Master Class, A Director Prepares--Episode 1: Preparation and Imagination* and *Episode 2: How to Read a Script*

4. Screen & critique/analyze short films

5. Discuss Project Pitch Assignment

**WEEK 3: January 21, 2019 --NO CLASS (M.L.K. JR. DAY)**

**WEEK 4: January 28, 2019--READING: *Producing...Ch's 4-6; Lean Forward Ch's 11 & 12***

1. CHAPTERS QUIZ 2
2. Project Pitch Presentations
3. Screen & critique/analyze short films (if time allows)

**WEEK 5: February 4, 2019 --READING: *Producing...Ch's 7, 14; Lean Forward... Ch. 5***

1. CHAPTERS QUIZ 3
2. Announce short film/TV project selections, form project crews, groups announce principle positions (Producer, Director, DP, editor, and other positions), and first project meeting
3. Screen *Bobby Roth's Master Class, A Director Prepares Episode 3: Designing Shots* and *Episode 4: Casting*
4. Screen, critique, analyze short films...IN GROUPS: directors, DP'ers, production designers, and editor screen, analyze, and describe techniques in their area of the film *Stutterer*(13:00)--Oscar Winning Short, drama/love story  
*Imagine*(9:30)--drama/tragedy  
*What's Virgin Mean?*(2:30)--comedy

**WEEK 6: February 11, 2019 --READING: *Producing...Ch's 8, 11, 13; Lean Forward...Ch's 4 & 6***

1. CHAPTERS QUIZ 4
2. Screen *Bobby Roth's Master Class, A Director Prepares--Episode 5: Time* and *Episode 6: Collaboration*
3. Group Scene Analysis & Presentation (as per last week): analysis & explanation of "The Solazzo Killing Sequence" in *The Godfather*.  
Directing, DP (cam & lighting), Production Design, Editing (image & sound)  
To see what a director might say to the crew and actors prior to rehearsing and/or shooting a scene, see: "*Anatomy of a Scene*" -- film-scene clips with director narration.
4. Intro and discuss *One Script—Two Scenes* Production Project assignment

**WEEK 7: February 18, 2019 --READING: *Producing...Ch's 10, 15; Lean Forward... Ch. 10***

1. CHAPTERS QUIZ 5
2. Screen *Bobby Roth's Master Class, A Director Prepares--Episode 7: Actors (Part 1)* and *Episode 8: Actors (Part 2)*
3. Group Scene Analysis & Presentation (as per last week): analysis & explanation of scene in "*The Baptism*" scene in *The Godfather*. Groups: Directing, DP (cam & lighting), Production Design, Editing (image & sound)  
*The Baptism*

**WEEK 8: February 25, 2019 --READING: *Producing...Ch's 16, 17; Lean Forward...Ch's 7, 8,***

**SCENE PRODUCTION WORKSHOP DAY**

1. CHAPTERS QUIZ 6
2. Screen *Bobby Roth's Master Class, A Director Prepares--Episode 9: Editing*

3. See [Foley Stage](#) video!
4. Production Workshop: Directing, Camera, Lighting, Sound--leaders-crew members and location TBA

**WEEK 9: March 4, 2019--NO CLASSES (SPRING BREAK)**

**WEEK 10: March 11, 2019 --READING: *Producing...Ch. 19***

1. CHAPTERS QUIZ 7
2. *Bobby Roth's Master Class, A Director Prepares--Episode 10: Career*
3. Screen documentary "Producing *Friends* Sitcom: Behind the Scenes" (42:00)
4. Screen and analyze camera, directing, DP, production design, editing of a multi-camera studio soap-opera and sit-com scenes  
*The Young & the Restless*, *The Big Bang Theory*.

**WEEK 11: March 18, 2019 --READING: see Television Production Handbook (director chapters)**

***ONE SCRIPT-TWO SCENES SCRIPT DUE--POST WORD DOCS ON CANVAS BY 1 P.M.!! Also, bring multiple copies of script to class for your read-throughs!***

1. Studio Project: *One Script-Two Scenes* Planning and Shooting a Multi-Camera Studio Scene – group meetings: script read-through, interpretation, working with actors, and staging

**WEEK 12: March 25, 2019 --READING: NONE ASSIGNED**

**MEET IN STUDIO--FLOOR SET PLANS AND LIGHTING PLANS DUE--BRING TO STUDIO**

1. *One Script—Two Scenes* rehearsals (in studio) w/camera and actor staging and rehearsal (each group has 45 minutes to prep & rehearse their scene)

**WEEK 13: April 1, 2019 – MEET IN STUDIO**

**One Script-Two Scenes Production Day**

Teams 1 & 2 shoot their scenes

**WEEK 14: April 8, 2019 -- NO CLASS--BEA-NAB CONVENTION (Las Vegas, NV)**

**WEEK 15 April 15, 2019 -- MEET IN STUDIO**

**One Script-Two Scenes Production Day**

Teams 3 & 4 shoot their scenes

**WEEK 16 -- April 22, 2019--NO CLASS (EASTER BREAK)**

**WEDNESDAY CLASS SESSION, APRIL 24, 2019, 3-5 (or so)**

***SHORT FILMS/TV SHOWS & ONE SCRIPT, TWO SCENES PROJECTS DUE***

1. Screen short film/TV shows group projects and *One Script—Two Scenes* group projects

**Thursday, April 26, 2019, 7:30-9 p.m. (TENTATIVE)--“PLNU’s 2017 Glammys TV & Film Festival & Awards Ceremony,”** Solomon Theater, sponsored by *Point TV*

**Final Exam: MONDAY, APRIL 29, 2019, 4:30-7 p.m.**

## **PLNU Academic Behavior & Film/TV/Radio Content Policies**

See the university's new policy included in the PLNU undergraduate handbook:

Both faculty and students at Point Loma Nazarene University have the right to expect a safe and ordered environment for learning. Any student behavior that is disruptive or threatening is a serious affront to Point Loma Nazarene University as a learning community. Students who fail to adhere to appropriate academic behavioral standards may be subject to discipline. Although faculty members communicate general student expectations in their syllabi and disruptive student conduct is already addressed in the Undergraduate Student Handbook, the purpose of this policy is to clarify what constitutes disruptive behavior in the academic setting and what actions faculty and relevant administrative offices may take in response to such disruptive student behavior.

“Disruption,” as applied to the academic setting, means classroom, instructor or classmate-related student behavior that a reasonable faculty member would view as interfering with or deviating from normal classroom, class-related, or other faculty-student activity (advising, co-curricular involvement, etc.). Faculty members are encouraged to communicate positive behavior expectations at the first class session and to include them in course syllabi. Examples of disruptive classroom behavior include, but are not limited to:

- persistent speaking without being recognized or interrupting the instructor or other speakers;
- overt inattentiveness (sleeping or reading the newspaper in class);
- inordinate or inappropriate demands for instructor or classroom time or attention;
- unauthorized use of cell phone or computer;
- behavior that distracts the class from the subject matter or discussion;
- unwanted contact with a classmate in person, via social media or other means;
- inappropriate public displays of affection;
- refusal to comply with reasonable instructor direction; and/or
- invasion of personal space, physical threats, harassing behavior or personal insults.

The policy applies if the behavior is reported by a faculty member or academic administrator and occurs exclusively or primarily in a student-faculty member interaction. Incidents which involve both academic and non-academic behavior may result in responses coordinated by the Vice Provost for Academic Administration and the Dean of Students.

Civil and polite expression of disagreement with the course instructor, during times when the instructor permits discussion, is not in itself disruptive behavior and is not prohibited.

Some students possess medical or psychological conditions that may affect functioning within the standards of the university. Although such students may be considered disabled and are protected under the Rehabilitation Act/ADA, they are required to meet the fundamental university academic and behavioral policy as described in the Student Handbook, Undergraduate Catalog and/or faculty syllabi.

## **Human Sexuality**

Given the content of present-day film and television media, human sexuality is portrayed in ways that go outside of the boundaries of acceptable behavior of the university and the sponsoring organization of PLNU...the Church of the Nazarene.

See the "Human Sexuality" section of the PLNU Student Handbook below...AND...the human sexuality statement of the Manual of the Church of the Nazarene (pp. 56-57). These statements express the values, beliefs, and behaviors related to human sexuality. They also serve as limits for PLNU student films, television, and radio shows. Students are not allowed to produce media that portray messages that serve to socialize, normalize, and/or glorify human sexuality that goes beyond the parameters included in these documents. Therefore, students are not allowed to produce such programs in PLNU media communication courses.

### **PLNU Handbook, 2019: HUMAN SEXUALITY**

PLNU affirms the view of the Church of the Nazarene that human sexuality is one expression of holiness and beauty that God the Creator intended. Because all human beings are created in the image of God, they are of inestimable value and worth. As a result we believe that human sexuality is meant to include more than the sensual experience, and is a gift of God designed to reflect the whole of our physical and relational createdness. It is God's intention that in the sacramental union of marriage a man and woman may experience the joy and pleasure of sexual intimacy and from this act of intimate love new life may enter the world and into a covenantal community of care.

- Students are expected to abstain from sexual intimacy outside of heterosexual marriage.
- PLNU affirms that all human life, including life developing in the womb, is created by God in His image and is, therefore, to be nurtured, supported, and protected. A student, whether single or married, who becomes pregnant will receive grace-filled care and support within the PLNU community.
- PLNU seeks to be a community where lesbian, gay, bisexual, transgender and intersex persons are treated with dignity, grace, and holy love in the Spirit of Christ. We recognize the complexity of current issues related to same-sex attraction, same-sex marriage, and gender identity. The university desires to faithfully care for all students while engaging these conversations with respect, care, humility, courage, and discernment.
- A student (or potential student) who needs assistance with matters related to gender identity (such as gender dysphoria, sexually ambiguous birth, legally altered birth documentation) is invited to discuss these concerns with the Associate Dean of Student Success and Wellness, who will provide support, care, and assistance in accessing university resources.
- Residential Life housing assignments, intercollegiate athletic team assignments, use of single gender restrooms, and locker rooms are consistent with one's assigned sex at birth.
- Developing a holistic Christian sexual ethic during the years of young adulthood is both challenging and rewarding. PLNU is a vital Christian community of Wesleyan heritage committed to helping our students develop and live out a holistic Christian sexual ethic while part of this community.

### **"Human Sexuality," Manual: Church of the Nazarene (2013-2017)**

#### **D. Human Sexuality**

32. The Church of the Nazarene views human sexuality as one expression of the holiness and beauty that God the Creator intended for His creation. It is one of the ways by which the covenant between a husband and a wife is sealed and expressed. Christians are to understand that in marriage human sexuality can and ought to be sanctified by God. Human sexuality achieves fulfillment only as a sign of comprehensive love and loyalty. Christian

husbands and wives should view sexuality as a part of their much larger commitment to one another and to Christ from whom the meaning of life is drawn.

The Christian home should serve as a setting for teaching children the sacred character of human sexuality and for showing them how its meaning is fulfilled in the context of love, fidelity, and patience.

Our ministers and Christian educators should state clearly the Christian understanding of human sexuality, urging Christians to celebrate its rightful excellence, and rigorously to guard against its betrayal and distortion.

Sexuality misses its purpose when treated as an end in itself or when cheapened by using another person to satisfy pornographic and perverted sexual interests. We view all forms of sexual intimacy that occur outside the covenant of heterosexual marriage as sinful distortions of the holiness and beauty God intended for it.

Homosexuality is one means by which human sexuality is perverted. We recognize the depth of the perversion that leads to homosexual acts but affirm the biblical position that such acts are sinful and subject to the wrath of God. We believe the grace of God sufficient to overcome the practice of homosexuality (1 Corinthians 6:9-11). We deplore any action or statement that would seem to imply compatibility between Christian morality and the practice of homosexuality. We urge clear preaching and teaching concerning Bible standards of sexual morality.

(Genesis 1:27; 19:1-25; Leviticus 20:13; Romans 1:26-27; 1 Corinthians 6:9-11; 1 Timothy 1:8-10)

### **PLNU ATTENDANCE AND PARTICIPATION POLICY**⊕

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

### **PLNU ACADEMIC HONESTY POLICY**⊕

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

### **PLNU Copyright Policy**

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.



## **PLNU Academic Accommodations Policy**

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at [DRC@pointloma.edu](mailto:DRC@pointloma.edu). See [Disability Resource Center](#) for additional information.

## **PLNU Campus Computer Network/Usage Policy**

Careful and ethical use of computing resources is the responsibility of every user. Students will be held to a standard of accountability for how they use computers at PLNU.

**Link to Computer Use Policy:**

<http://www.pointloma.edu/discover/new-student-orientation/campus-life/computer-faqs>