

# COURSE SYLLABUS



COURSE TITLE: ART-161: Lens-Based: Images & Concepts

CLASS SECTION: 002 (Thurs)

TERM: Winter 2022

COURSE CREDITS: 4

DELIVERY METHOD(S): lecture (9:30 – 1:20) and lab (2:30 -3:20)

Camosun College campuses are located on the traditional territories of the Ləkʷəŋən and W̱SÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here. Learn more about Camosun's [Territorial Acknowledgement](#).

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For COVID-19 information please visit <https://legacy.camosun.ca/covid19/index.html>.

*Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable explanation in advance, you will be removed from the course and the space offered to the next waitlisted student.*

## INSTRUCTOR DETAILS

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NAME: Nancy Yakimoski

EMAIL: [yakimosk@camosun.bc.ca](mailto:yakimosk@camosun.bc.ca)

OFFICE: Y101A

HOURS: during class time and/or lab—or by appointment through video conferencing

*As your course instructor, I endeavour to provide an inclusive learning environment. However, if you experience barriers to learning in this course, do not hesitate to discuss them with me. Camosun College is committed to identifying and removing institutional and social barriers that prevent access and impede success.*

## CALENDAR DESCRIPTION

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The lens, with its exacting capacity to reproduce the world two dimensionally, has influenced the way we see and navigate the world. This theory-based and hands-on course examines contemporary photography and video production in relation to filmmaking. Students explore basic technical and theoretical aspects of making camera-based images (still or moving). Through lectures, group discussions, demonstrations and practical exercises, students focus on the common ground shared by lens-based, picture-making systems to better understand and further expand the possibilities of photography and filmmaking in the twenty-first century.

### PREREQUISITE(S):

One of:

- C in English 12
- C in Camosun Alternative

### CO-REQUISITE(S):

Not Applicable

### EXCLUSION(S):

Not Applicable

## COURSE LEARNING OUTCOMES / OBJECTIVES

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Upon completion of this course a student will be able to:

1. Examine fundamental theory and concepts related to contemporary photography and film and their relationship within studio application, filmmaking traditions, and contemporary culture.
2. Explore and discuss the interaction of movement with time, space, and stillness as a way to better understand the theoretical and experiential associations between film and photography.
3. Examine and apply the basic technical skills required to operate lens-based digital still and video cameras (including 'nontraditional' lens based cameras).
4. Examine and apply the basic technical skills of postproduction (editing) programs.
5. Create small projects demonstrating an understanding of the fundamental formal, technical and theoretical aspects of photography and film making in the 21st century.
6. Interpret and employ contemporary concepts and techniques of making pictures through exposure to the general history of lens-based media (photography and film).
7. Think critically within the realm of lens-based communication and be both thoughtful and confident when critiquing one's own work, as well as the work of others.

## REQUIRED MATERIALS & RECOMMENDED PREPARATION / INFORMATION

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### 1) TIME COMMITMENT (in class and outside of class)

Students are required to come to class on time, prepared, and with necessary homework and/or equipment. It is expected students stay for both class and lab time. Expect to come to campus on non-class days to conduct research, use the computer lab, sign equipment in/out, etc.

### 2) Renting a LOCKER (ideally, in the Young Building; locker rentals available through the Bookstore)

With 25 students, the classroom needs to have enough space for everyone to walk around safely. Large backpacks, skateboards, etc. are discouraged in the classroom due to potential safety issues (egress). You will need a safe place to lock up signed out equipment.

### 3) ACCESS TO A FUNCTIONING DIGITAL SLR (DSLR) CAMERA (MANUAL MODE)

If you have your own DSLR, I recommend you use it. Video shooting capabilities would be an asset. If you do not have your own DSLR, you may sign one out from our department.

### 4) SMART PHONE CAMERA (OR ANY KIND OF point-and-shoot DIGITAL CAMERA)

The camera in your smart phone will be useful for quick art projects on class days as well as test shots. The bulk of the course work will be with a DSLR.

### 5) ACCESS TO A COMPUTER, THE INTERNET, and D2L

All course material is on D2L; there will be quizzes through D2L as well. There are computers with internet access on campus if you do not have your own.

- 6) SUBSCRIPTIONS to the following (we'll cover this in class)
- Office 365** (free) it's free to Camosun students; you need your C number to subscribe. Here's the link: <https://legacy.camosun.ca/services/its/other-services.html>
  - Creative Cloud Suite** (free); we will opt in during class/lab time
  - BookWright account** (blurb.ca); (free); we will opt in during class/lab time

7) **KEEP YOUR CAMOSUN EMAIL CURRENT**; this is the only way I can contact you on short notice. I also post notices on D2L (as a news item).

8) **MATERIALS**—please see separate materials list (PDF) on D2L

It is the student's responsibility to have the necessary materials for each class and/or project(s). Not having the funds to purchase necessary materials is not a valid reason.

**Note:** bring your camera, SDHC cards, flash drives, and hard drives to EACH class and lab. Have your notes/hand-outs ready to use as well.

9) **VISITING ART GALLERIES, ATTENDING ARTIST TALKS, FIELD TRIPS, ETC.**

You may be required to participate in field trips, attend artist talks, etc. This may occur outside of class time. Details will be discussed ahead of time. costs incurred are the student's responsibility.

## COURSE SCHEDULE, TOPICS, AND ASSOCIATED PREPARATION / ACTIVITY / EVALUATION

The following schedule and course components are subject to change with reasonable advance notice, as deemed appropriate by the instructor.

MODULE 1: DIGITAL PHOTOGRAPHY	
Week 1 Jan 13	<ul style="list-style-type: none"> <li><input type="checkbox"/> Intro to course; exposure triangle; how to take a properly exposed image in manual mode</li> <li><input type="checkbox"/> Paper exposure wheel; hands-on: <a href="http://www.canonoutsideofauto.ca/">http://www.canonoutsideofauto.ca/</a></li> <li><input type="checkbox"/> using aperture and shutter speed in a creative way</li> <li><input type="checkbox"/> Analyzing photographs to determine the ISO, shutter speed, and aperture</li> <li><input type="checkbox"/> Getting the shot you want: pre-visualization</li> <li><input type="checkbox"/> <b>Assign #1</b> (using smart phone): exploring aperture, shutter; composition basics</li> <li><input type="checkbox"/> “the talk” regarding cliché images</li> <li><input type="checkbox"/> LAB: sign out procedures for dept equipment</li> <li><input type="checkbox"/> LAB: subscribe to Office 365 &amp; Creative Cloud (you do not need to do this if you signed up last Fall)</li> </ul>
Week 2 Jan 20	<ul style="list-style-type: none"> <li><input type="checkbox"/> Theoretical foundations of photography; framework for analyzing/critiquing photographs</li> <li><input type="checkbox"/> <b>Assign Project 1</b> (still life: <i>vanitas</i>, <i>memento mori</i>, or a “tell a story about food”)               <ul style="list-style-type: none"> <li>o the creative process &amp; Project 1 steps/grading</li> <li>o Contemporary photographic still life (see Petry's <i>Nature Morte</i>, 2013)</li> </ul> </li> <li><input type="checkbox"/> <b>Demo:</b> DSLR camera in manual mode, part 1; white balance; shooting large JPG format               <ul style="list-style-type: none"> <li>o <b>Assign #2:</b> using DSLR in manual mode</li> </ul> </li> <li><input type="checkbox"/> LAB: help with using DSLR in manual mode</li> <li><input type="checkbox"/> LAB: image analysis/critique; research for project 1</li> <li><input type="checkbox"/> LAB: intro to BookWright; populate book with research/exercises; upload PDF to D2L assign&gt;portfolio folder</li> </ul>

Week 3 Jan 27	<ul style="list-style-type: none"> <li><input type="checkbox"/> Project 1: theoretical considerations re: realism; staged photography; next step(s)</li> <li><input type="checkbox"/> <b>Assign #3:</b> DSLR in manual mode, lighting (still life)</li> <li><input type="checkbox"/> <b>Demo:</b> stage a still life; DSLR camera, part 2 and lighting <ul style="list-style-type: none"> <li>o shooting in RAW format; bracketing exposure &amp; depth of field</li> <li>o lighting: neutral lighting; creating chiaroscuro; using reflectors &amp; diffusers; painting with light</li> <li>o tips for creating a home studio with clamp lights</li> </ul> </li> <li><input type="checkbox"/> LAB: hands-on lighting &amp; photographing still life (2 or 3 stations)—assign #3; upload PDF to D2L</li> <li><input type="checkbox"/> LAB: next step(s) in Project 1: plan, stage, light, and photograph your still life image (homework)</li> <li><input type="checkbox"/> LAB: BookWright; populating portfolio book with exercises; upload PDF to D2L</li> </ul>
Week 4 Feb 03	<ul style="list-style-type: none"> <li><input type="checkbox"/> Project #1: Critique (as a group): what's working/not working: composition, lighting, colour balance, focus...</li> <li><input type="checkbox"/> Theory: image appropriation in contemporary photography since c. 1980; issues; (Assign #6)</li> <li><input type="checkbox"/> Theory: Deadpan photography; typologies (Bernd and Hilla Becher); Assign #6</li> <li><input type="checkbox"/> <b>Demo:</b> intro to Photoshop <ul style="list-style-type: none"> <li>o making a c/sheet (Assign #2 &amp; #3)</li> <li>o basic post-production: colour correction; resizing</li> </ul> </li> <li><input type="checkbox"/> LAB: photoshop exercises: colour correct, cropping, resizing (appropriated images from online marketplaces)</li> <li><input type="checkbox"/> LAB: BookWright; populating portfolio book with exercises; upload PDF to D2L</li> </ul>
Week 5 Feb 10	<ul style="list-style-type: none"> <li><input type="checkbox"/> Project #1: Critique</li> <li><input type="checkbox"/> theory: Photos in conversation with each other: diptychs, triptychs, sequences, grids; monochrome</li> <li><input type="checkbox"/> <b>Demo:</b> Photoshop, part 2; burning &amp; dodging; clone tool; working in layers; making a grid; monochrome</li> <li><input type="checkbox"/> <b>Demo:</b> How to format images to send for printing (5x7/8x12 of still life)</li> <li><input type="checkbox"/> LAB: Assign #4: using layers, create a b&amp;w self-portrait as a creative (see Lissitzky's <i>The Constructor</i>, 1924)</li> <li><input type="checkbox"/> LAB: Assign #5: place unrelated images together to create new interpretations (diptych or triptych)</li> <li><input type="checkbox"/> LAB: Assign #6: 3 x 3 grid of appropriated images from online marketplaces</li> <li><input type="checkbox"/> Assign 4, 5, 6 placed into BookWright portfolio book &amp; uploaded</li> </ul>
Week 6 Feb 17	<ul style="list-style-type: none"> <li><input type="checkbox"/> Project #1: crit test prints; identify what's working/not working; next steps</li> <li><input type="checkbox"/> Writing an artist statement (for Project 1): interviewing each other; upload for Nancy's feedback</li> <li><input type="checkbox"/> MODULE 1 EXAM from 2:30 – 3:20—TBC</li> </ul>
Feb 21-25	<b>The College is closed for Family Day on Mon Feb 21st &amp; then it is reading break</b>
Week 7 Mar. 03	<ul style="list-style-type: none"> <li><input type="checkbox"/> Project #1 image &amp; artist statement presented for grading/installed in undefined space</li> <li><input type="checkbox"/> Theory: Photography and time: long exposures in contemporary art</li> <li><input type="checkbox"/> <b>Demo:</b> how to take long exposures (full seconds to 10 minutes); painting with light</li> <li><input type="checkbox"/> <b>Assign #7:</b> experimenting with long exposures, post-production</li> <li><input type="checkbox"/> LAB: research &amp; plan Assign #7 shoot</li> <li><input type="checkbox"/> LAB: add project 1 and artist statement to BookWright portfolio book</li> </ul>

## Module 2: durational photographs

Week 8 Mar 10	<ul style="list-style-type: none"> <li><input type="checkbox"/> Theory: what is a durational photograph? Intro Project 2: durational photographs</li> <li><input type="checkbox"/> Demo: How to shoot DSLR in video mode (using natural light)</li> <li><input type="checkbox"/> LAB: hands-on with using DSLR in video mode; shoot Project 2</li> </ul>
Week 9 Mar 17	<ul style="list-style-type: none"> <li><input type="checkbox"/> Demo: intro to Premiere Pro (part 1): importing footage; adding titles and credits; screenshot</li> <li><input type="checkbox"/> Hands-on with Premiere Pro before exam</li> <li><input type="checkbox"/> MODULE 2 EXAM (TBC): import footage; adding titles and credits; hand in best example of durational photo</li> <li><input type="checkbox"/> Homework: add Project 2 research and still to BookWright portfolio book</li> <li><input type="checkbox"/> Assign #8: shooting prompts (video)</li> </ul>

Module 3: digital filmmaking (with audio)	
Week 10 Mar. 24	<input type="checkbox"/> Theory: Types/styles of film: realism; formalism <input type="checkbox"/> Intro <b>Project 3</b> : short, formalism film (proposed concept for next week) <input type="checkbox"/> Theory: Creating meaning in filmmaking: lighting; types of shots <input type="checkbox"/> Theory: Creating meaning in filmmaking: editing (ie Kuleshov effect) <input type="checkbox"/> Theory: Creating meaning in filmmaking: types of cuts, transitions, duration of clips <input type="checkbox"/> <b>DEMO</b> : Premiere Pro (part 2): types of cuts, transitions, duration <input type="checkbox"/> LAB: using Assign #7 and #8: experiment with cuts, transitions, duration <input type="checkbox"/> homework: <b>Project 3</b> : shooting prompts (video) & create a 15-30 sec narrative (we'll finesse sound later)
Week 11 Mar. 31	<input type="checkbox"/> Theory: Creating meaning in filmmaking: sound <input type="checkbox"/> <b>Demo</b> : ways of collecting sound; Assign #9: collecting sound clips on campus (in small groups) <input type="checkbox"/> <b>Demo</b> : Premiere Pro (part 3): working with sound: layering, speed, etc. <input type="checkbox"/> Creating film summary sheet with screenshot <input type="checkbox"/> LAB: add sound to Project 3
Week 12 Apr. 07	<input type="checkbox"/> Critique Project 3 (video & sound) & film summary sheet <input type="checkbox"/> Working on Project 3 (conceptual with Nancy; technical with Mike) <input type="checkbox"/> Friday class: final project due (uploaded) to course media (for everyone to view) by Sun. April 10; 11:59pm <input type="checkbox"/> Friday class: all dept. equipment must be returned today (Apr 08)
Week 13 Apr 14	<input type="checkbox"/> Finishing Project 3; upload by 2 pm to course media; screening from 2:30-3:20 <input type="checkbox"/> all dept. equipment must be returned today (Apr 14)

Students registered with the Centre for Accessible Learning (CAL) who complete quizzes, tests, and exams with academic accommodations have booking procedures and deadlines with CAL where advanced noticed is required. Deadlines scan be reviewed on the [CAL exams page](http://camosun.ca/services/accessible-learning/exams.html). <http://camosun.ca/services/accessible-learning/exams.html>

PLEASE BOOK ALL YOUR EXAMS RIGHT NOW: <https://webservices.camosun.ca/events/exam-invigilation>

Some necessary Information for this form:

- Campus: Lansdowne
- Type of exam: in-class D2L

## EVALUATION OF LEARNING

DESCRIPTION	WEIGHTING
<b>MODULE 1: DSLR PHOTOGRAPHY &amp; PHOTOSHOP</b> <input type="checkbox"/> Project #1: still life project (30%) <input type="checkbox"/> module 1 exam (10%)	40%
<b>MODULE 2: DURATIONAL PHOTOGRAPHS (time-based photography)</b> <input type="checkbox"/> Project 2 (& module exam 2): durational photograph	15%
<b>MODULE 3: VIDEO &amp; SOUND PROJECT USING PREMIERE PRO</b> <input type="checkbox"/> Project 3: short formalist film with sound	25%
<b>PARTICIPATION* AND COMPLETION GRADES</b> for shooting assignments	10%
<b>PORTFOLIO BOOK</b> (BookWright) of assignments, research, projects, etc.	10%
<b>TOTAL</b>	100%

If you have a concern about a grade you have received for an evaluation, please come and see me as soon as possible. Refer to the [Grade Review and Appeals](http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf) policy for more information.

<http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf>

\*PARTICIPATION GRADE includes the following:

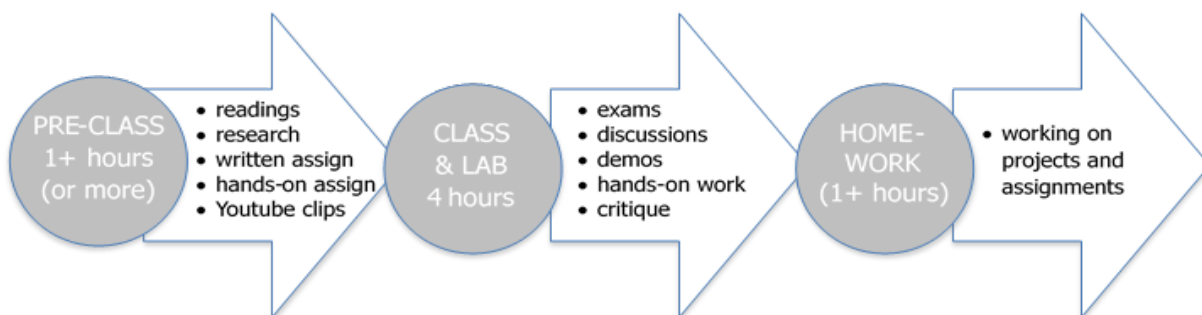
- being prepared for each class by completing mandatory pre-class work
- regular participation in group discussions and critiques (without being called upon)
- thoughtful and valuable contributions to discussions & critiques
- signing up and attending mandatory check-ins, critiques, midterm and final interviews
- completing assignments & handing them in on time and with required prints, research, etc.
- having the photography binder up to date, complete, and organized
- regular class attendance (arriving on time for class—and staying for class and labs)
- working on Art 265 assignments and projects during class and lab times
- focussed & undistracted presence during Nancy’s or Mike’s presentations/demos
- studio conduct & etiquette: the student demonstrates safe, respectful use of communal facilities, studio, interactions and material provisions. This includes returning signed out equipment.

## COURSE GUIDELINES & EXPECTATIONS

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The technical aspects of this course form the foundation for future courses in the Visual Arts program. You are creating your own technical manual to be used in Art 265 (Creative Photography) and Art 268 (Contemporary Video & Film Art)—as well as being applicable in other courses. Save this information; your instructors will be referring to it in other courses.

This course uses aspects a “flipped classroom approach” which means that students encounter course material before coming to class. Think of each week of class as consisting of three separate—but interlocked—blocks: pre-class (preparation for class); class and lab (the hands-on); homework. The three parts work together; missing one block compromises your learning and success in a project, and the course.



## GUIDELINES & EXPECTATIONS for missed exams and late assignments

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### 1) UNABLE TO WRITE AN EXAM or MISSING AN EXAM

- If you are unable to write an exam, you must notify me by email as soon as possible (within 3 days) and explain your circumstances.
- Expect to provide verifiable documentation; for example, medical/professional documentation of anxiety or other conditions; medical appointments with professionals that are not easily rescheduled, etc.
- Exams are rescheduled once the circumstances have been determined to be unavoidable or extenuating.

## 2) LATE SUBMISSIONS for graded art assignments and projects

- Graded assignments and projects have specific due dates. Unless otherwise specified, everything is due 9:30am (at the beginning of class). If you want your work graded, you need to alert me as soon as you can about late submissions.
- showing up on class day—*after class or critique is over*—and submitting the work for grading:
  - No instructor or peer critique will be given
  - final grade will have **-10%** deducted as penalty (unless verifiable/documentable proof of extenuating circumstances preventing from coming to class)
- submitting work for grading *the day after class*
  - No instructor or peer critique will be given
  - final grade will have **-15%** total deducted as penalty (unless verifiable/documentable proof of extenuating circumstances preventing from coming to class)
- Projects and assignments **will not be accepted 2 days after due date**

## THINGS TO KNOW BEFORE STARTING THE COURSE

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- There may be images, themes, terminology, and class discussions that some students may find uncomfortable, troubling, and/or controversial. If you feel this is going to adversely affect you and/or your ability to attend the lectures and/or complete assignments, please contact me as soon as possible so we can work together early in the semester to navigate this.
- This is a university-transfer course (UT class). It is taught at this level, and exams, assignments, and research papers are assessed and graded according to a 100 level UT.
- Because there is much in-class learning and each class builds upon the skills learned in the previous one, missing more than 2 classes and/or labs will seriously compromise your ability to pass this course.
- there are no additional exams, assignments, or opportunities to increase your grade.
- It is expected students take notes during class and lab
- Unless you have my permission and have signed a waiver, you may not record (audio and/or video) my lectures or the demos.

## SCHOOL OR DEPARTMENTAL INFORMATION

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- ✓ If you are taking this course as part of the **Visual arts diploma program**, students require a C grade or higher in this course.
- ✓ **Roles of the instructor and technologist.** While we work as a team, each has specific responsibilities and duties.
  - The **instructor** is responsible for the course itself: the content, assignments, critiquing, assisting students with conceptual and print quality of assignments and projects, and grading.
  - The **technologist** is responsible for assisting students with technical aspects of the course: equipment, equipment sign-out, fixing equipment, class demos, etc. Do not ask technologist to critique your ideas or images.

- ✓ **Equipment & materials for sign out; sign out policy.** Before various equipment can be signed out, students must have been introduced to it during class/lab and understand the proper use and care of the equipment. To ensure everyone has access to the department’s equipment, there is a specific borrowing policy in place. It is the student’s responsibility to become familiar with it and abide by the rules.
- ✓ **when is helping another student acceptable—and when is it a form of academic dishonesty?**  
Because students assist one another, what is the difference between helping and “helping” as a form of cheating?

**SITUATION:** the person next to you is unable to add a transition to their video—they ask you for help.

**HELPING:** you remind/show them my hand-out OR you could also verbally walk them through the process OR you demonstrate on your own video

**ACADEMIC DISHONESTY:** you sit in their chair and do the edit for them

*If students witness their peers doing each other’s work (ie., shooting their assignments, editing their videos, etc.), you are required to alert the instructor.*

## STUDENT RESPONSIBILITY

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Enrolment at Camosun assumes that the student will become a responsible member of the College community. As such, each student will display a positive work ethic, assist in the preservation of College property, and assume responsibility for their education by researching academic requirements and policies; demonstrating courtesy and respect toward others; and respecting expectations concerning attendance, assignments, deadlines, and appointments.

## SUPPORTS AND SERVICES FOR STUDENTS

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Camosun College offers a number of services to help you succeed in and out of the classroom. For a detailed overview of the supports and services visit <http://camosun.ca/students/>.

Academic Advising	<a href="http://camosun.ca/advising">http://camosun.ca/advising</a>
Accessible Learning	<a href="http://camosun.ca/accessible-learning">http://camosun.ca/accessible-learning</a>
Counselling	<a href="http://camosun.ca/counselling">http://camosun.ca/counselling</a>
Career Services	<a href="http://camosun.ca/coop">http://camosun.ca/coop</a>
Financial Aid and Awards	<a href="http://camosun.ca/financialaid">http://camosun.ca/financialaid</a>
Help Centres (Math/English/Science)	<a href="http://camosun.ca/help-centres">http://camosun.ca/help-centres</a>
Indigenous Student Support	<a href="http://camosun.ca/indigenous">http://camosun.ca/indigenous</a>
International Student Support	<a href="http://camosun.ca/international/">http://camosun.ca/international/</a>



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Learning Skills	<a href="http://camosun.ca/learningskills">http://camosun.ca/learningskills</a>
Library	<a href="http://camosun.ca/services/library/">http://camosun.ca/services/library/</a>
Office of Student Support	<a href="http://camosun.ca/oss">http://camosun.ca/oss</a>
Ombudsperson	<a href="http://camosun.ca/ombuds">http://camosun.ca/ombuds</a>
Registration	<a href="http://camosun.ca/registration">http://camosun.ca/registration</a>
Technology Support	<a href="http://camosun.ca/its">http://camosun.ca/its</a>
Writing Centre	<a href="http://camosun.ca/writing-centre">http://camosun.ca/writing-centre</a>

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If you have a mental health concern, please contact Counselling to arrange an appointment as soon as possible. Counselling sessions are available at both campuses during business hours. If you need urgent support after-hours, please contact the Vancouver Island Crisis Line at 1-888-494-3888 or call 911.

## COLLEGE-WIDE POLICIES, PROCEDURES, REQUIREMENTS, AND STANDARDS

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### Academic Accommodations for Students with Disabilities

The College is committed to providing appropriate and reasonable academic accommodations to students with disabilities (i.e. physical, depression, learning, etc). If you have a disability, the [Centre for Accessible Learning](#) (CAL) can help you document your needs, and where disability-related barriers to access in your courses exist, create an accommodation plan. By making a plan through CAL, you can ensure you have the appropriate academic accommodations you need without disclosing your diagnosis or condition to course instructors. Please visit the CAL website for contacts and to learn how to get started:

<http://camosun.ca/services/accessible-learning/>

### Academic Integrity

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.13.pdf> for policy regarding academic expectations and details for addressing and resolving matters of academic misconduct.

### Academic Progress

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.1.pdf> for further details on how Camosun College monitors students' academic progress and what steps can be taken if a student is at risk of not meeting the College's academic progress standards.

### Course Withdrawals Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.2.pdf> for further details about course withdrawals. For deadline for fees, course drop dates, and tuition refund, please visit <http://camosun.ca/learn/fees/#deadlines>.

### Grading Policy

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf> for further details about grading.

### Grade Review and Appeals

Please visit <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.14.pdf> for policy relating to requests for review and appeal of grades.

### Mandatory Attendance for First Class Meeting of Each Course

Camosun College requires mandatory attendance for the first class meeting of each course. If you do not attend, and do not provide your instructor with a reasonable reason in advance, you will be removed from the course and the space offered to the next waitlisted student. For more information, please see the “Attendance” section under “Registration Policies and Procedures” (<http://camosun.ca/learn/calendar/current/procedures.html>) and the Grading Policy at <http://camosun.ca/about/policies/education-academic/e-1-programming-and-instruction/e-1.5.pdf>.

### Medical / Compassionate Withdrawals

Students who are incapacitated and unable to complete or succeed in their studies by virtue of serious and demonstrated exceptional circumstances may be eligible for a medical/compassionate withdrawal. Please visit <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.8.pdf> to learn more about the process involved in a medical/compassionate withdrawal.

### Sexual Violence and Misconduct

Camosun is committed to creating a campus culture of safety, respect, and consent. Camosun’s Office of Student Support is responsible for offering support to students impacted by sexual violence. Regardless of when or where the sexual violence or misconduct occurred, students can access support at Camosun. The Office of Student Support will make sure students have a safe and private place to talk and will help them understand what supports are available and their options for next steps. The Office of Student Support respects a student’s right to choose what is right for them. For more information see Camosun’s Sexualized Violence and Misconduct Policy: <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.9.pdf> and [camosun.ca/sexual-violence](http://camosun.ca/sexual-violence). To contact the Office of Student Support: [oss@camosun.ca](mailto:oss@camosun.ca) or by phone: 250-370-3046 or 250-3703841

### Student Misconduct (Non-Academic)

Camosun College is committed to building the academic competency of all students, seeks to empower students to become agents of their own learning, and promotes academic belonging for everyone. Camosun also expects that all students to conduct themselves in a manner that contributes to a positive, supportive, and safe learning environment. Please review Camosun College’s Student Misconduct Policy at <http://camosun.ca/about/policies/education-academic/e-2-student-services-and-support/e-2.5.pdf> to understand the College’s expectations of academic integrity and student behavioural conduct.

**Changes to this syllabus:** Every effort has been made to ensure that information in this syllabus is accurate at the time of publication. The College reserves the right to change courses if it becomes necessary so that course content remains relevant. In such cases, the instructor will give the students clear and timely notice of the changes.