

COURSE SYLLABUS



COURSE TITLE: HIST-116: History Through Film

CLASS SECTION: 001

TERM: Winter 2023

COURSE CREDITS: 3

DELIVERY METHOD(S): In-Person Evening Course

Camosun College campuses are located on the traditional territories of the Lək̓ʷəŋən and W̱SÁNEĆ peoples. We acknowledge their welcome and graciousness to the students who seek knowledge here.

Learn more about Camosun's [Territorial Acknowledgement](#).

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

NAME: Dr. Christian Lieb

EMAIL: LiebC@camosun.bc.ca

OFFICE: Young 323 (Lansdowne)

HOURS: In Person: Mon. / Wed. 9:30-10:30 and Tues. 1:30-2:30 and 4:30-6:00 – or by e-mail

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

Do Hollywood films influence your ideas of history? Students will learn how feature films and/or documentaries depict historical events and the ways in which history is presented and re-imagined in films. Students will also examine topics such as gender, ethnicity, military conflicts, and propaganda in historical fiction, biographies, and studies of historical figures. The course will further explore representations of specific historical periods such as the First and Second World Wars, the Great Depression, and the Cold War.

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

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

1. Compare representations of history in film with those in primary and scholarly sources.
2. Weigh the historical evidence presented in media such as films, documentaries, and written sources.
3. Describe how representations of the past change over time in film and scholarly writing.
4. Demonstrate research, writing, and oral communication skills.

REQUIRED MATERIALS & RECOMMENDED PREPARATION / INFORMATION

- 1) History Department Style Guide on D2L
- 2) Maarten Pereboom, *History and Film: Moving Pictures and the Study of the Past* (excerpt on D2L)
- 3) James J. Lorence, *Screening America: United States History Through Film Since 1900* (excerpt on D2L)
- 4) Additional readings on D2L (see course outline)

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.

Week 1

Jan. 10 **Topic: Introduction - Hollywood and History**
Movie: *The Wizard of Oz*

Week 2

Jan. 17 **Topic: The Progressive Era in America**
Film: *A Corner in Wheat* (1909) <https://www.youtube.com/watch?v=By6qokGa7FE>
Documentary: *Dawn of the Eye*, no. 2

Background readings for Discussion #1: ON D2L:

1. Maarten Pereboom, "Moving Pictures as a Historical Resource," *History and Film*, Chapter 1, pp. 1-21,
2. James J. Lorence, *Screening America*, Chapter 1, pp. 9-17,
3. Henry Demarest Lloyd, *Wealth against Commonwealth* (New York: Harper, 1894) reprinted in Michael P. Johnson, editor, "Document 17-5 Henry Demarest Lloyd Attacks Monopolies," *Reading the American Past: Selected Historical Documents*, volume II: From 1865, 3rd edition (Boston, MA: Bedford/St. Martin's, 2005) 36-39.
4. U.S. Industrial Commission, *Preliminary Report on Trusts and Industrial Combinations*, 56th Congress, 1st Session (December 30, 1899), Document No. 476, Part 1, 794-797, reprinted in Michael P. Johnson, editor, "Document 17-1 John D. Rockefeller Defends His Oil Trust," *Reading the American Past: Selected Historical Documents*, volume II: From 1865, (3rd Edition, Boston, MA: Bedford/St. Martin's, 2005) 36-39.

Week 3

Jan. 24 **Topic: African-Americans and racialization in film**
Birth of a Nation (1915) <https://www.youtube.com/watch?v=I3kmVgQHIEY>
Guess Who's Coming to Dinner (1967)
The Butler (2013)

Background readings:

ON D2L:

1. Ida B. Wells, *A Red Record* (1895), reprinted in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. 2, (4th Edition, Upper Saddle River, NJ: Pearson Education, 2003) 298-300.
2. "The Niagara Movement Declaration of Principles (1905)," reprinted in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. 2, (4th Edition, Upper Saddle River, NJ: Pearson Education, 2003) 300-302.
3. Peter Bradshaw, "Sidney Poitier: a natural film star who quietly pioneered a revolution," *The Guardian*, Jan. 7, 2022.

Week 4

Jan. 31 **"HERE'S LOOKING AT YOU KID": MOVIE REVIEW due at 5:00 pm**

Topic: Hollywood and Indigenous Peoples in Film

Dances with Wolves (1990)

Disney's *Pocohontas* (1995)

Reel Injun (2010)

Week 5

Feb. 7 **Topic: Great Depression in the 1930s**

Gold Diggers (1933)

Background readings for Discussion #2:

ON D2L:

1. "Motion Picture Production Code"
2. Stephen Sharot, "Wealth and/or Love: Class & Gender in the Cross-Class Romance Films of the Great Depression," *Journal of American Studies*, Vol. 47, No. 1, (Feb. 2013), p. 89-108.
3. "The Supreme Court Reinforces the Cult of Domesticity, 1873," from *Bradwell v. State of Illinois*, 83 U.S. 130 (1873), reprinted in James Lorence, editor, *Enduring Voices*, v. 2 (USA: Houghton Mifflin, 2000) p. 88.
4. "24-2 Meridel Le Sueur, Women on the Breadlines, 1932," from Meridel Le Sueur, "Women on the Breadlines," *New Masses* 1932, reprinted in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. 2 (Upper Saddle River, NJ: Prentice Hall, 2003) 339-340.

Week 6

Feb. 14 **Topic: Great Depression in the 1930s**

The Grapes of Wrath (1940)

Week 7

Feb. 21 **Reading Break – no classes**

Week 8

Feb. 28 **MIDTERM EXAM due at 5:00 pm**

Topic: Hollywood and War

Foreign Correspondent (1940)

Casablanca (1942)

Der Fuehrer's Face (1943) <https://www.youtube.com/watch?v=tzxCquYJ1H4>

Background readings:

ON D2L

1. Marcus Rebeck to Walter Wanger, September 19, 1940, in Wanger Papers, Box 77, reprinted in "A Friend Supports Wanger's use of Propaganda in Films, 1940," in James Lorence, editor, *Enduring Voices*, vol. 2, (4th Edition, Boston: MA: Houghton Mifflin, 2000) 267.
2. Wendall Wilkie to D. Worth Clark, September 8, 1941, in United States Congress, Senate, Propaganda in Motion Pictures, Hearings Before a Subcommittee of the Committee on Interstate

Commerce, United States Senate, 77th Congress, 1st session, pp. 1821, reprinted in “Wendall Willkie Defends Freedom of the Screen, 1941,” in James Lorence, editor, *Enduring Voices*, vol. 2, (4th Edition, Boston, MA: Houghton Mifflin, 2000) 269-270.

Week 9

March. 7 **Topic: Normalcy & fear in the Cold War**

Duck and Cover (1951) <https://www.youtube.com/watch?v=IKqXu-5jw60>

Dr. Strangelove (1964)

Thirteen Days (2000)

Background readings for Discussion #3:

ON D2L

1. J. Edgar Hoover, Testimony, *Investigation of Un-American Propaganda Activities in the United States, Hearings Before the Committee on Un-American Activities, House of Representatives*, 80th Congress, 1st Session, Washington, D.C.: Government Printing Office, 1947, part 2, pp. 3350, reprinted in “J. Edgar Hoover Notes the Communist Interest in Hollywood, 1947,” in James Lorence, editor, *Enduring Voices*, v. 2, (4th Edition, Boston: Houghton Mifflin, 2000) 305.
2. U.S. Congress, House Committee on Un-American Activities, *Hearings* (1947), reprinted in “26-6 Ronald Reagan and Albert Maltz, Testimony before HUAC, 1947,” in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. 2, (4th Edition, Upper Saddle River, NJ: Pearson Education, 2003) 381-384.
3. Edward Dmytryk, *It's a Hell of a Life But Not a Bad Living* (New York: Times Books, 1978) 98-99, 103, reprinted in “Edward Dmytryk Recalls the Hollywood Ten in Washington, 1947,” in James Lorence, editor, *Enduring Voices*, v. 2, (4th Edition, Boston: Houghton Mifflin, 2000) 305-306.
4. Lillian Hellman, *Scoundrel Time* (New York: Bantam, 1976) 89-91, 96, 101-102, 105-106, reprinted in “Lillian Helman Defies HUAC, 1952” in James Lorence, editor, *Enduring Voices*, v. 2, 4th edition (Boston: Houghton Mifflin, 2000) 306-307.
5. Arthur Schlesinger Jr., Memorandum for the President [Kennedy], October 29, 1962, from National Security Archives, Cuban Missile Crisis, Documents, George Washington University, accessed May 28, 2015. http://nsarchive.gwu.edu/nsa/cuba_mis_cri/19621029mortem.pdf

Week 10

March. 14 **Topic: War in Vietnam**

The Green Berets (1968)

Platoon (1986)

Background readings:

ON D2L

1. President Lyndon Johnson, “American Policy in Vietnam,” April 7, 1965
<http://petriehistory.yolasite.com/resources/LBJ%20American%20Policy%20in%20Vietnam%2065.pdf>
2. John Kerry, “Vietnam Veterans Against the War: Testimony to the US Senate Committee on Foreign Relations,” April 23, 1971
http://www2.iath.virginia.edu/sixties/HTML_docs/Resources/Primary/Manifestos/VVAW_Kerry_Senate.html

Week 11

March 21 **“GO AHEAD AND MAKE MY DAY”: Research Paper due at 5:00 pm**

Topic: Vietnam Veterans in the U.S.

Coming Home (1978)

Born on the Fourth of July (1989)

Week 12

March 28 **Topic: Class and Gender in Film**

Norma Rae (1979)
Brokeback Mountain (2005)

Background readings for Discussion #4:

ON D2L:

1. Gloria Steinem, testimony before the US Senate, from US Senate, “*The Equal Rights’ Amendment: Hearings before the Subcommittee on Constitutional Amendments of the Senate Committee on the Judiciary*,” 91st Congress, 2nd session, 5-7 May 1970, pp. 331-35, reprinted in “Gloria Steinem, Women’s Liberation (1979),” in David Shi and Holly Mayer, editors, *For the Record: A Documentary History of America*, v. 2 (New York & London: W.W. Norton, 1999) 394-396.
2. Jerry Falwell, *Listen America* (1980), from W.W. Norton history archives, http://www.wwnorton.com/college/history/archive/resources/documents/ch36_02.htm. Accessed May 29, 2015.
3. Hans Johnson & William Eskridge, “The Legacy of Falwell’s Bully Pulpit-A Commentary by William Eskridge ‘78”, *Washington Post*, May 19, 2007 reprinted in Yale University Law News <http://www.law.yale.edu/news/5131.htm>. Accessed May 29, 2015.
4. Peter Montgomery, “Westboro Baptist Church Founder Fred Phelps is Dead,” from Right Wing Watch, <http://www.rightwingwatch.org/content/westboro-baptist-church-founder-fred-phelps-dead>. Accessed May 29, 2015.

Week 13

April 4 **Topic: Coming to terms with the past**

The Act of Killing (2012) Denmark/Norway/U.K.
12 Years a Slave (2013) United States

Background readings for Discussion #5:

1. [Memorandum of Conversation](#), May 26, 1970, Suharto, Nixon & Kissinger
2. Stefan Simanowitz, "[Suharto's bloodiest secrets](#)," *New Internationalist*, online, Dec. 15, 2010, pages 1-5.
3. Mark Kermode, "[The Act of Killing - review](#)," *The Guardian*, June 30, 2013.
4. Peter Bradshaw, "[The 10 best films of 2013, No. 1-The Act of Killing](#)," *The Guardian online*, Dec. 20, 2013.
5. Solomon Northup, [Twelve Years a Slave: Narrative of Solomon Northup](#), a Citizen of New-York, Kidnapped in Washington City in 1841, and Rescued in 1853: electronic edition, <http://docsouth.unc.edu/fpn/northup/northup.html#northup176>
6. Robert Brent Toplin, "[12 Years a Slave Examines the Old South's Heart of Darkness](#)," *Perspectives on History*, online: <http://www.historians.org/publications-and-directories/perspectives-on-history/january-2014/12-years-a-slave-examines-the-old-souths-heart-of-darkness>

Week 14

April 11 **Topic: Does historical accuracy matter?**

Argo (2012)

Background readings:

1. President Jimmy Carter, *Presidential Press Conference: Situation in Iran*, November 28, 1979.
2. Simon Houpt, “Ken Taylor sets the record straight about *Argo*’s take on the ‘Canadian Caper’” in *The Globe and Mail*, February 25, 2013 <http://www.theglobeandmail.com/arts/awards-and-festivals/film-awards/ken-taylor-sets-the-record-straight-about-argos-take-on-the-canadian-caper/article9044112/>
3. Brian D. Johnson, “Movies that make (up) history,” from Macleans on-line, January 19, 2013 <http://www.macleans.ca/culture/movies/movies-that-make-history/>

4. Brian D. Johnson, “Ben Affleck rewrites history,” from Maclean’s on-line, Sept. 12, 2012
<http://www.macleans.ca/culture/movies/ben-affleck-rewrites-history/>

5. Eric Sager, “Comment: History is more than just getting the facts right,” *Times Colonist*, March 15, 2013. <http://www.timescolonist.com/opinion/op-ed/comment-history-is-more-than-just-getting-the-facts-right-1.91437>

April 17-25 FINAL EXAM PERIOD – Final Exam due at Midnight (11:59 pm) on April 18, 2023.

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>

EVALUATION OF LEARNING

DESCRIPTION	WEIGHTING
Movie Review: “Here’s looking at you kid”	15%
Midterm Exam	20%
Research Paper: “Go Ahead and Make My Day”	25%
Seminar participation	15%
Final Exam	25%
TOTAL	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>

COURSE GUIDELINES & EXPECTATIONS

1) Discussion Groups:

The grade for seminar participation (or discussion) is based on the quality of student participation. To ensure discussions are effective, students are expected to read and think about the assigned seminar material and come to class prepared to discuss the author’s main points. Please bring a 1-2 page discussion paper to class with the main points of the assigned readings. This mandatory paper will be handed in at the end of the discussions and will be marked for completion.

More detailed instructions for the two papers can be found on the D2L site under Content / Resources – there you will also find a list of movies. If you would like to use a movie that is not on the list, please come and talk to me before starting the project.

2) Movie Review: Here's looking at you, kid

Due date: January 31, 2023 (5:00 pm)

Goal: This is a short paper to introduce students to methods of critical historical film analysis. Students will assess the historical accuracy of a movie. This is not a research essay, so students will only use two sources – the film and one academic secondary source that can provide historical details on the events portrayed in the movie.

Method: 1) Choose a topic and a movie from the list on D2L (**make sure you can find the movie before finalizing your choice**). The first part of the list includes movies relating to American history. The second part of the list includes some movies relating to historical events in other countries/regions. ***Choose a different movie than the one(s) you selected for your longer essay.***

Finding Films: check YouTube, Camosun library, Victoria Public Library, University of Victoria Library, Netflix or visit Pic-a-Flic video store.

2) Find one academic secondary source that covers the topic of the movie in detail so that you have enough background information to assess the historical accuracy of the film. You may have to look through multiple sources to find the information you need, but you need to reference only one.

Format: The review will be 350-400 words in length; you will cite your work using Chicago Style for the Humanities; and attach a bibliography (a little practice for the research paper).

Use the following points as guidance for the paper:

- In the first paragraph you will provide a short summary of the movie's plot.

In subsequent paragraphs, answer the following questions, bringing in examples from the film and the secondary source to support your points. Include quotes where necessary as evidence and be sure to cite your sources.

- How accurate is the film in its portrayal of the historical events?
- Identify the filmmaker's argument (or the main points he/she is trying to convey to the viewer) and possibly try to explain the reasons for altering historical events.
- How do the choices of perspective (i.e. choice of main protagonists – i.e. whose perspective is told in the movie; identifications of good and evil, just and unjust, right and wrong) insert biases into the storyline of the film?
- Who, do you think, is the intended audience of the movie and what are the means with which the filmmaker is trying to connect to this audience (and why)?

Your last paragraph will be your conclusion(s).

Checklist:

1. Did you follow all the instructions?
2. Did you proofread your work to ensure it is grammatically correct, with complete sentences and accurate spelling?
3. Did you integrate your quotes into proper sentences?
4. Did you double-space your work and used a 12 point font?
5. Did you cite your sources (the movie and the textbook) using footnotes in the Chicago Style for Humanities? (i.e. History Department Style Guide on D2L)
6. Did you attach a bibliography (also in Chicago style for Humanities) on a separate page at the end of your paper?

3) Midterm Exam

In lieu of the regular in-class midterm exam we will have two 500-word essay responses that will include questions on material from lectures, movies, and additional assigned readings covered to that

point in the course and potentially also the discussion readings. The aim will be to combine your textbook and discussion article readings and the material from the lectures to demonstrate contextual understanding of developments relevant to the course. **The questions for the two papers will be posted on D2L one week before the due date** and students will submit their responses online through the **D2L submission box at 5:00 pm on Tuesday February 28, 2023** – please combine the two responses into a single Microsoft Word or PDF document.

4) The Research Paper: “Go Ahead and Make My Day”

Due date: March 21, 2023 (5:00 pm)

“Go Ahead and Make My Day” by writing a history paper in which you apply some of the forms of analysis we’ve used in class.

Where to start:

1. **Read these instructions** and read Peerboom, ch. 10, “Your Turn: Writing about History in Film,” *History and Film: Moving Pictures and the Study of the Past*.
2. **Your paper will be historical.** Therefore, the sources you select will be historical sources (rather than film studies sources). **Choose a topic** of interest and one film (or at most two films for a comparative analysis) from the list at the end of the instructions on D2L. **Before you finalize your topic, make sure the film(s) is (are) available.**
3. **Formulate a research question – what is it you want to know about your topic?** Once you have the question, it will be much easier to conduct your research. Your research question may change somewhat as you find information on your topic, but you should always be clear what it is.
4. Next, **find your historical sources.** You will need to use a minimum of three scholarly secondary sources, one primary sources, plus one (or two) films. **Again, before you finalize your topic, make sure the film(s) are available.**

Scholarly secondary sources include library books or articles from scholarly journals. Scholarly sources always have citations (i.e. footnotes) – so look for those first. If there are no citations, then do not use them. You can find scholarly sources from journals on Camosun’s library site where you can search the article databases (particularly Academic Search Complete and JSTOR). Also, the UVic library allows access to Camosun students, so you can also access its much larger resources.

Primary sources are documents or oral histories from the time an event occurred. They include: newspaper articles, diaries, speeches, government legislation, letters, and other similar sources. You will find them in a variety of places but your source should be reliable. Camosun’s library has a number of American history books with documents included. On-line you could “Google” something like: Primary documents & Cold War. Look for collections held by archives or by universities. I also have a collection in my office and I am willing to lend them out for short periods of time. Again, the UVic library has online access to the full runs of newspapers such as the *New York Times* and the *Washington Post*, so those might be helpful, too.

You may use the film(s) as a primary and/or secondary source, but in addition to the minimum number of other sources – see above.

Together the primary and secondary sources will form the basis of your empirical evidence from which you will analyze your topic and answer your research question. To stay on track, keep the research question in mind as you read this material and think about how the authors help you answer the question.

Sources: Minimum three scholarly secondary sources, one primary source, plus one film (or two films at most for a comparative project).

Essay Structure:

1. The first paragraph contains your thesis (or conclusions). Create a thesis by answering the research question you posed in your essay proposal.

2. The body of your essay will consist of multiple paragraphs in which you will **expand upon your thesis** and conclusions. Each paragraph should start with a topic sentence in which you identify the main point you wish to convey to the reader in that paragraph. Then **provide evidence** from your sources to support your points and citing your sources using the Chicago style for Humanities.

The body of the essay gives you ample space to elaborate on your thesis points, use the evidence to support your points (indicated through paraphrasing or direct quoting), and to critique the evidence (such as bias, historical inaccuracies). Did your sources provide differing interpretations of an event in the past? If so, in what ways did they differ?

When examining the film as a source, you need to take a few things into consideration. 1) To what extent did the movie maker accurately portray actual events/people? 2) When was the film produced? To what extent did its time of release influence its content?

3. Your final paragraph will be your conclusion which is usually a restatement of your thesis.

4. Citations: You may use either footnotes (appearing at the bottom of each page) or endnotes (appearing at the end of your essay)

5. Bibliography: Your last page will be your bibliography.

6. Length: 6-8 pages, double-spaced, 12 point font, 1" margins

Note: Penalties for the late submission of any written work: unless a student can provide a doctor's note saying that he/she was ill and unable to turn in her/his work on the due date, the instructor will apply a 5% per day late penalty for late submissions of the essay proposal, the movie review and the essay.

A Note on Plagiarism: Plagiarism will result in a failing grade on the assignment and may result in a failing grade for the course and/or further disciplinary action by the College. Please see the Student Conduct Policy. What is plagiarism?

1. The use of another person's words (sentences/phrases/paragraphs) without including quotation marks and footnotes. This applies to any written work published in book, text, or magazine form, or anything located on the Internet. In other words, it is plagiarism if someone copies and pastes work from the Internet and presents that work as his/her own.
2. Paraphrasing any author's words or ideas without using a footnote to cite the source.
3. Copying another student's work, either on assignments or exams.

5) Final Exam

Similar to the Midterm exam, in the final exam, you will be asked to identify the contexts of the major themes covered in the lectures, textbook and discussion readings, and to discuss these with reference to significant names, dates and locations in this take-home exam. As with the Midterm, context and questions will be posted on D2L one week prior to the due date.

The Final Exam is due in the D2L submission box at Midnight on Tuesday April 18, 2023 – combine the two responses into a single Microsoft Word or PDF document.

SCHOOL OR DEPARTMENTAL INFORMATION

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

STUDENT RESPONSIBILITY

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

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

<http://camosun.ca/advising>

Accessible Learning

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

Counselling

<http://camosun.ca/counselling>

Career Services

<http://camosun.ca/coop>

Financial Aid and Awards	http://camosun.ca/financialaid
Help Centres (Math/English/Science)	http://camosun.ca/help-centres
Indigenous Student Support	http://camosun.ca/indigenous
International Student Support	http://camosun.ca/international/
Learning Skills	http://camosun.ca/learningskills
Library	http://camosun.ca/services/library/
Office of Student Support	http://camosun.ca/oss
Ombudsperson	http://camosun.ca/ombuds
Registration	http://camosun.ca/registration
Technology Support	http://camosun.ca/its
Writing Centre	http://camosun.ca/writing-centre

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

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. To contact the Office of Student Support: 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.