



**CAMOSUN COLLEGE**  
**School of Arts & Science**  
**Department of Humanities**

**HIST-116-001**  
**History Through Film**  
**Fall 2019**

**COURSE OUTLINE**

The course description is online @ <http://camosun.ca/learn/calendar/current/web/hist.html>

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

**1. Instructor Information**

(a) Instructor	Dr. Christian Lieb
(b) Office hours	Monday and Wednesday 12:30-1:30 and 2:30-3:30 & Tuesday 4:30-6:00
(c) Location	Young 323 (Lansdowne)
(d) Phone	250-370-3363
(e) E-mail	LiebC@camosun.bc.ca
(f) Website	<a href="http://camosun.ca/learn/programs/history/">http://camosun.ca/learn/programs/history/</a>

**2. Intended Learning Outcomes**

Upon completion of this course the 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.

**3. Required Materials**

(a)	Texts	No textbook assigned for this course
(b)	Other	<ol style="list-style-type: none"> <li>1) History Department Style Guide on D2L</li> <li>2) Maarten Pereboom, <i>History and Film: Moving Pictures and the Study of the Past</i> (on Reserve at the Camosun library) – also on D2L</li> <li>3) James J. Lorence, <i>Screening America: United States History Through Film Since 1900</i> (on Reserve at the Camosun library) – also on D2L</li> <li>4) Additional readings on D2L (see course outline)</li> </ol>

**4. Course Content and Schedule**

Class schedule: Lectures and Seminars: Tuesdays 18:00-21:00 (6:00-9:00 pm)

Classroom: Young 317

## **Weekly Class Schedule**

*Note: This schedule is subject to minor changes – the instructor will discuss any changes at the beginning of every class.*

### **Week 1**

Sept. 3 **Topic : Introduction - Hollywood and History**  
Movie: *The Wizard of Oz*

### **Week 2**

Sept. 10 **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, 3<sup>rd</sup> edition (Boston, MA: Bedford/St. Martin's, 2005) 36-39.
4. U.S. Industrial Commission, *Preliminary Report on Trusts and Industrial Combinations*, 56<sup>th</sup> Congress, 1<sup>st</sup> 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, 3<sup>rd</sup> edition (Boston, MA: Bedford/St. Martin's, 2005) 36-39.

### **Week 3**

Sept. 17 **"SHOW ME THE MONEY": ESSAY PROPOSAL DUE**

**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, 4<sup>th</sup> 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, 4<sup>th</sup> edition (Upper Saddle River, NJ: Pearson Education, 2003) 300-302.

### **Week 4**

Sept. 24 **Topic: Hollywood and American Indians in film**

*Dances with Wolves* (1990)

Disney's *Pocohontas* (1995)

### **Week 5**

Oct. 1 **"HERE'S LOOKING AT YOU KID": MOVIE REVIEW DUE**

**Topic: Gender, sex and class in the 1930s**

*Gold Diggers* 1933

### **Background readings: 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*, Feb. 2013, v. 47, Issue 1, 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

Oct. 8 **Topic: The Great Depression**

*The Grapes of Wrath* (1940)

### **Background readings for Discussion #2: ON D2L:**

1. Carey McWilliams, Testimony, U.S. Congress House Select Committee to Investigate the Interstate Migration of Destitute Citizens, *Hearings*, 76<sup>th</sup> Congress, 3<sup>rd</sup> Session (1941), reprinted in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. II, 4<sup>th</sup> edition (Upper Saddle River, NJ: Pearson Education, 2003) 350-351.
2. Frank Stokes, "Let the Mexicans Organize," *The Nation* (December 19, 1936) 731-32, reprinted in "Document 24-4 California Citrus Grower Defends Mexican Farm Workers' Campaign to Organize," in Michael P. Johnson, editor, *Reading the American Past: Selected Historical Documents*, v. 2, 3<sup>rd</sup> edition (Boston, MA: Bedford/St. Martin's, 2005) 173-175.
3. U.S. Senate, Committee on Education and Labor, *Strikebreaking Services*, 76<sup>th</sup> Congress, 1<sup>st</sup> Session, Report No. 6 (1939), reprinted in "24-6 U.S. Senate, Investigation of Strikebreaking, 1939," in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. II, 4<sup>th</sup> edition (Upper Saddle River, NJ: Pearson Education, 2003) 345-347.

## Week 7

Oct. 15 **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, 4<sup>th</sup> 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, 77<sup>th</sup> Congress, 1<sup>st</sup> session, pp. 1821, reprinted in "Wendall Wilkie Defends Freedom of the Screen, 1941," in James Lorence, editor, *Enduring Voices*, vol. 2, 4<sup>th</sup> edition (Boston, MA: Houghton Mifflin, 2000) 269-270.

## Week 8

Oct. 22 **MID-TERM EXAM**

## Week 9

Oct. 29 **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*, 80<sup>th</sup> Congress, 1<sup>st</sup> 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, 4<sup>th</sup> 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, 4<sup>th</sup> ed. (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, 4<sup>th</sup> 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, 4<sup>th</sup> 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](http://nsarchive.gwu.edu/nsa/cuba_mis_cri/19621029mortem.pdf)

### Week 10

Nov. 5 **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](http://www2.iath.virginia.edu/sixties/HTML_docs/Resources/Primary/Manifestos/VVAW_Kerry_Senate.html)

### Week 11

Nov. 12 **“GO AHEAD AND MAKE MY DAY”:** **ESSAY DUE**  
**Topic: Vietnam Veterans in the U.S.**

*Coming Home* (1978)  
*Born on the Fourth of July* (1989)

### Week 12

Nov. 19 **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*,” 91<sup>st</sup> Congress, 2<sup>nd</sup> 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](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**

Nov. 26 **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: ON D2L:**

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**

Dec. 3 **Topic: Does historical accuracy matter?**

*Argo* (2012)

*Bridge of Spies* (2015)

#### **Background readings: ON D2L:**

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>

Dec. 9-17 **FINAL EXAM PERIOD** – DATES WILL BE ANNOUNCED ON CAMLINK LATER  
IN THE TERM. *Please do not make plans (or have a family member make plans on your behalf) for the December holiday break until you know the dates for your exams.*

## 5. Basis of Student Assessment (Weighting)

September 17:	The Essay Proposal: “Show me the money!”	(10%)
October 1:	Movie Review: “Here’s looking at you kid”	(10%)
October 22:	Mid-term Exam	(20%)
November 12:	The Essay: “Go Ahead and Make My Day”	(20%)
Dec. 9-17:	Final Exam	(20%)
	Seminar participation	(20%)

**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. **\*\*\*\*Students who miss more than three seminars will forfeit their entire seminar mark\*\*\*\***

More detailed instructions for the three 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.

## 1) **THE ESSAY PROPOSAL: “Show me the money!”**

**Due date: September 17, 2019**

Your essay proposal will include the following:

- 1) the historical topic you wish to research
- 2) a research question that you are seeking to answer
- 3) a preliminary bibliography listing the sources (including the film/films) you plan to use. For the essay, please choose a different topic/film than the one you chose for your movie review.

**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) 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 is very close, 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 an extensive 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.

## **2) MOVIE REVIEW: Here’s looking at you, kid**

**Due date: October 1, 2019**

**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 the next few pages (**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 in Cook Street village.

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) THE ESSAY: “Go Ahead and Make My Day”**

**Due date: November 12, 2019**

“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. Use my comments from your essay proposal to help you stay on track.

**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 footnotes (appearing at the bottom of each page) – papers without footnotes or exact page numbers will be returned to students.

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

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

**7. Attach:** the marked essay proposal to your essay and submit them both.

**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.

## 6. Grading System

Standard Grading System (GPA)

Competency Based Grading System

## 7. Recommended Materials to Assist Students to Succeed Throughout the Course

Counselling Centre: <http://camosun.ca/services/counselling/>

Disability Resource Centre: <http://camosun.ca/services/drc/>

Learning Skills: <http://camosun.ca/services/learning-skills/index.html>

## 8. College Supports, Services and Policies



### Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

### College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

### College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

#### A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

The following two grading systems are used at Camosun College:

##### 1. 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		1
0-49	F	Minimum level has not been achieved.	0

##### 2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
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COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

## B. Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://camosun.ca/about/policies/index.html> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.