

AN INTRODUCTION TO THE HUMANITIES CORE COURSE

The Humanities Core Center was founded over thirty-five years ago at the University of California, Irvine, as a way of building first-year writing directly into the introductory study of literature, history, and philosophy. This integrated approach means that you will develop your writing skills while interpreting challenging texts from many historical periods and disciplines. Over the course of the year, you will write and revise several essays and one research paper. You will also read and discuss classical and modern works of art from a variety of cultures. Along the way, you will also learn to use the library for research. We also hope you will make friends and have conversations that will delight you.

The Core Guide

The course is organized thematically. The focus of this cycle is **THE HUMAN AND ITS OTHERS: DIVINITY, NATURE**. These themes span several areas of knowledge that you might already study in the fields of physical, biological, or social sciences. The point of this course is to focus on the methodology of the humanities for looking at these issues. The humanities approach is a particular point of view of human meaning. That is, when we consider physics in the way of Werner Heisenberg, we will not be asking how our view of the structure of physical reality provides information about the world, but how it affects our conception of ourselves and the way we understand the meaning and purpose of our lives.

Because human meaning is not singular, the humanities also focus on the details of cultural variation. We will look at how a particular culture's ideas about divinity, society, and nature lead to a unique understanding of what it means to be human. The main premise here is that different cultural conceptions of our common challenges lead to different definitions of human. Though we are all subject to natural forces, social conflicts, and metaphysical doubts, the essential character of humanity lies in its ability to pose different answers to these common challenges, depending on context, culture, and situation. This process has both a creative element and a gradualist element, and we will look at systems of both change and continuity in culture. In looking at the world from the perspective of human meaning, this course will also provide you with a sense of the diversity of answers to common questions about divinity, society, and nature, and of how every unique set of answers defines a separate culture.

The fall semester will consider the limits of mortality and the need to develop values that transcend material interests. Here we will consider non-anthropomorphic conceptions of divinity from Greek philosophy and medieval theology. We will also look at anthropomorphic ideas about the eternal texts of Judaism, Christianity, and Islam. Finally, we will look at different

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This course is organized thematically rather than chronologically, and every three years the themes change. The theme of this cycle is THE HUMAN AND ITS OTHERS: DIVINITY, SOCIETY, NATURE. These themes span several areas of knowledge that you might also study in the schools of physical, biological, or social sciences. The point of this course is to focus on the particular methodology of the humanities for looking at these issues. The humanities approach the world from the point of view of human meaning. That is, when we consider physics in the work of Werner Heisenberg, we will not be asking how our view of the structure of physical reality gives us information about the world, but how it affects our conception of ourselves and ultimately the way we understand the meaning and purpose of our lives.

But because human meaning is not singular, the humanities also focus on the details of cultural variation. We will look at how a particular culture's ideas about divinity, society, and nature lead to a unique understanding of what it means to be human. The main premise here is that different cultural conceptions of our common challenges lead to different definitions of the human. Though we are all subject to natural forces, social conflicts, and metaphysical doubts, the unique character of humanity lies in its ability to pose different answers to these common problems, depending on context, culture, and situation. This process has both a creative element and a traditional element, and we will look at aspects of both change and continuity in culture. So, in looking at the world from the perspective of human meaning, this course will also provide you with a sense of the diversity of answers to common questions about divinity, society, and the natural world and of how every unique set of answers defines a separate culture.

The fall quarter will consider the limits of mortality and the need to develop values that transcend material interests. Here we will consider non-anthropomorphic conceptions of divinity in Greek philosophy and medieval theology. We will also look at anthropomorphic ideas of god in the sacred texts of Judaism, Christianity, and Islam. Finally, we will look at different

ways of structuring the relationship to the divine in Renaissance painting and 20th century architecture and music.

The winter quarter will investigate the formation of cultural identity within a context of human cooperation and conflict. Our focus shifts from divinity to worldly issues when we look at how a German national literature develops with Goethe and becomes a problem for Kafka. We will also study how the founding documents of U.S. democracy laid the groundwork for both a unified conception of social identity on the one hand and generations of gender, race, and civil rights conflict on the other hand.

The spring quarter will focus on how the relationship between humans and nature has changed—or not changed—with the rise of the natural sciences. Beginning with the physics of Galileo and Heisenberg, moving to 19th century biological conceptions of race in the European encounter with Africa, and ending with ancient Greek ideas about the power of nature, this quarter will consider the consequences and limits of the modern human domination of nature.

Humanities Core Course fulfills part of your “General Education” requirements at UCI. General education means the chance to engage with what is general, what is shared or common, what creates a community. You can define this common ground developmentally (as freshmen beginning a new epoch of life and learning), institutionally (as members of our university), civically (as citizens of communities and nations), from the perspective of the species (as *homo sapiens* in a global economy and ecology), and even from the point of view of materiality itself (in its relation—or non-relation—to a metaphysical reality). We hope your studies with us will lead you to take additional courses in the humanities, and we encourage you to talk to any instructor or faculty member about their fields and interests. Regardless of what course of study you pursue, we hope that you will continue to consider the human significance of all your courses at UCI and in the many professional, personal, and social projects that are sure to engage your energies, imagination, and intellect in the years to come.

The following section lays out important rules and regulations for this course, including course organization and requirements, grading policies, academic honesty, and other matters that affect you directly. Please read these materials carefully so that you understand your rights and responsibilities, as well as the basic structure of the course. Please refer back to these pages if and when questions arise for you concerning course policies later in the year.

The bulk of this book contains excerpted readings and music for the course that you will be using throughout the year. We have packaged it for you so that you may make it your own by underlining, highlighting, and marking up the text and the margins with your own reactions and ideas. In doing so, you will be continuing the process of cultural creation and transmission that has brought these texts into your hands. So don't allow these texts to remain clean! All of the words laid out here began as puzzled commentaries on other texts. That proliferating process can only continue to the extent that you and your peers persist in leaving your own human marks on these otherwise lifeless pages.

—DAVID PAN, DIRECTOR, HUMANITIES CORE COURSE

ORGANIZATION OF THE HUMANITIES CORE COURSE

LECTURES

All Core Course students attend two lectures a week. If your discussion section meets M/W/F, or M/W you will attend one of the M/W lectures; if your discussion section meets T/TH, you will attend the T/TH lectures. **You must attend the lecture to which you are assigned.** Lecture outlines are available on the Core Course website. Please print them out and bring them with you to lecture. You should also bring along the text assigned for that lecture. The lectures are 50 minutes long. You must arrive ON TIME so that the lecturer and other students are not disturbed by late arrivals, and you should not begin packing up your materials and preparing to leave before the lecturer is finished speaking.

You will want to listen to the lecturer's arguments and explanations very closely since you will be examined on this material. Consequently, do not forget to bring your manners—do not engage in conversation with others while the lecturer is speaking! It is unfair to the rest of us who are trying to hear; so if you are disturbing the group, you may be asked to leave the lecture. Some students may want to tape the lectures, but we discourage it. Taping encourages merely passive listening and is usually a much less efficient and effective use of your time than devoting your full attention to what is being said and taking careful notes that emphasize the main points.

TAKING NOTES

Taking notes is an important skill that not only helps you remember what was said in lecture but also forces you to listen more productively. You will not be able to take down every word a lecturer says, nor will you always be able to write down everything that a lecturer may project on the screen in front of the lecture-hall. Trying to do that is a waste of your time and may even distract you from much of what is being said. Instead of doing that, as you listen to the lecture, try to decide what you think the main points of the lecture are and write them down or mark them on the outline. Then jot down key terms that come up repeatedly, and note any illustrations or examples that will help you remember how the lecturer developed the main points. If a lecturer refers to a passage in your book, mark that passage in the margins of the book (you have brought the book with you, haven't you?) or at least note the page number so you can study it later. Then, sometime soon after the lecture, go over your notes and see if they make sense to you. You may want to add to what you have written based on what you remember from lecture, or to reorganize what you wrote about the first part of a lecture before you understood the general argument being presented. Compare notes with your classmates to see if you all wrote the same thing. If not, consider why

not: did you miss something? Did they find something more important than you did? Your instructor may ask to see your lecture notes to check on your note-taking skills and help you improve them.

You will encounter many different styles of lecturing in the Core Course. Some of these differences may be attributed to differences among the various disciplines represented on our faculty, and others result just from differences in personal style. You will find an even wider range of styles in classes across the whole campus, so you need to learn how to adjust to and profit from the variety. Most lecturers will project their outlines from the web, but others will use overhead transparencies to illustrate their arguments. In all cases, the outlines will be available on the website.

TEXTBOOKS

The required texts for each quarter will appear on the syllabus for that quarter and will be available in the bookstore, unless otherwise noted. In addition, beginning with Fall Quarter, you will need a dictionary, the *Core Writer's Handbook*, an electronic resource that is linked to the online course syllabus, the *Core Course Reader* included in this volume after the guide you are reading now, *The Craft of Research*, and the manual on grammar and style called the *EasyWriter* handbook. Assignments will be made using these books, and you will find these texts helpful in the future as well, regardless of your major. THE DICTIONARY, THE *CORE WRITER'S HANDBOOK*, THE *CORE GUIDE AND READER*, *THE CRAFT OF RESEARCH*, and the *EASYWRITER* handbook will be used each quarter.

Except for the first lecture Fall Quarter, you are expected to have completed the reading before the lectures concerning that text are given, so be sure to get the books before the lecture in which they will be used. You are strongly advised to buy all books during the first week. The bookstore returns books to the distributors if they have not been purchased during the first weeks of the quarter.

THE WEBSITE

One objective of the Humanities Core Course is to make sure all students attain a minimal degree of computer literacy by the end of the year. That means that you will be expected to establish an e-mail account with UCI at the beginning of the year and to learn how to use it. You will also be required to use our website to gain access to all of the relevant information about the course, including the syllabi, assignments, reading and discussion questions, and outlines and background material for the lectures. None of that material will be distributed to you on paper. If you do not already know how to do that, you can attend one of the workshops given around campus in the first week that will teach you the basic techniques you need to get started. If you do not have a computer, you can take advantage of many locations on campus that will provide free access to computers. The website is also accessible from off campus via modem. The URL is <http://www.uci.edu/programs/humcore/>. For a more general discussion of using the Core website, see the section on that topic later in this *Guide*.

DISCUSSION SECTIONS AND CLASS PARTICIPATION

Much of the learning in the Humanities Core Course takes place in your discussion sections. M/W/F discussion sections are 50 minutes long; T/TH and M/W discussion sections are 80 minutes long. You will hand in essays and take exams in your discussion sections. This material will be evaluated by the instructor for your section.

The syllabus for each quarter and the schedule for examinations and writing assignments are set by the Director of the course for the whole year, but each instructor or section leader decides how material will be presented in the discussion section, sets the specific policies and rules for his or her section, adopts the general assignments for the particular interests and emphases of the section, and does all of the grading for students in that section.

Many of the section leaders have been selected from the most highly qualified graduate students in the School of Humanities. Others are post-doctoral scholars or professors from the UCI faculty. All have extensive pedagogical experience and have undergone rigorous training in teaching this particular course. You will encounter a variety of perspectives and approaches among your section leaders as you move through the year. Our experience has shown that students benefit from this variety, even though adjusting to new instructors is occasionally difficult at first. We work hard to ensure consistency in evaluating student work across sections; so while teaching styles will certainly differ among instructors, we all use the same criteria for grading, and the standards should be the same.

The most obvious responsibility you have in the discussion section is to attend class regularly and get there on time. ATTENDANCE AT LECTURE AND DISCUSSION IS MANDATORY. UNEXCUSED ABSENCES WILL RESULT IN A LOWER GRADE AND MAY RESULT IN YOUR FAILING THE COURSE. IF YOU ARE LATE, YOU MAY BE COUNTED ABSENT FOR THAT DAY.

Your section leader will explain the details of his or her specific policy regarding attendance at the beginning of the quarter. Do not miss class unless you have a legitimate excuse. It is your responsibility to explain your absence to the instructor and to find out from your classmates what went on while you were gone. Do not let missing one class lead you into missing the next one because you are behind in your work, and then into missing the next one because you are afraid of your instructor's response to your absence.

Of course, we will expect considerably more from you in discussion sections than just showing up. These sections will be your main opportunity to discuss material from the lectures that might be confusing or unclear to you, and your instructor will help you contextualize and develop the points that you already understand. But most importantly, discussion sections are the "experimental labs" in which your thinking will become more flexible and subtle by engaging other points of view represented by your classmates.

Discussion sections also give you the opportunity to engage in both verbal and written dialogue not only with your instructor but, equally important, with your peers. You will frequently be asked to discuss a problem or perspective in pairs or small groups and then to report your findings either by addressing the class or by writing a response. In addition, it is in your discussion section that you will receive instruction and feedback on your writing assignments.

The vitality and vigor of the discussion section is YOUR responsibility as well as your instructor's. Engaging in dialogue with your peers and instructors sharpens your powers of understanding and persuasion, and it increases your capacity to think critically. It can also be a lot of fun, an opportunity to make friends, and a chance to meet new people with common interests and different, exciting points of view. After all, there are about 1,000 of you—which means there is a whole network of interests to be explored and shared. Participation in class is so important to the general objectives of the Core Course that it constitutes 10% of the lecture grade and 10% of the writing grade. This class participation grade will be based on your preparation for discussions: Have you done the reading? Do you have the book with you? Have you taken good notes on the lecture for that day?

It will also be based on the quality of your written work in the class and your contribution to discussions and small-group work, as well as on graded activities such as quizzes, exercises, etc. You are expected to attend regularly and participate in class discussions simply to get a passing grade for class participation. Your instructor should make his or her specific expectations clear at the beginning of the quarter. If you do not understand your instructor's policy about class participation or are curious about your grade at some point in the quarter, ask.

OPTIONAL RESOURCES FOR CORE COURSE STUDENTS

THE LEARNING AND ACADEMIC RESOURCE CENTER

The Learning and Academic Resource Center (LARC), located on the 2nd floor of Rowland Hall, RH284, offers three general kinds of services to Core students.

Tutoring: Small-group (6–8 students) that allows tutees to review and discuss course material as they develop the skills needed for college learning. Humanities Core tutors have been recommended by faculty, were outstanding Core students themselves, have superior communication skills, and possess an enthusiasm for helping students. They have completed a quarter-long training program that emphasizes interactive learning. They are supervised.

Students enroll through TELE. There is a small fee per quarter for this service. Information about enrollment can be found by visiting our website at www.larc.edu. Tutors concentrate on the lecture portion of the course and do not act as writing counselors.

Writing services: All writing services are provided by professional staff. **These services are available to students without charge** and come in two forms:

Workshops—students meet in small-groups to clarify assignments, acquire strategies of analytical writing, develop ideas, gain insights into texts, ask questions, and share concerns. Meeting times and locations are listed in the LARC Schedule and at our website at www.larc.edu. All workshops are available on a drop-in basis, no enrollment or referral required.

Individual Conferences—students may meet LARC writing counselors by appointment to discuss any aspect of their writing. Appointments are up to 50 minutes long. Since workshops are designed to help students make the best use of individual conferences, students must attend at least one workshop for each paper assignment before scheduling an individual conference. LARC will waive the workshop requirement for students who are referred by their instructors. Referral forms will be available at the Core office.

Electronic Services: LARC has a writing website with information useful to Core students and their instructors. It is linked to the LARC homepage (<http://www.larc.uci.edu>).

LARC writing counselors are sensitive to issues of authorship and academic honesty. They provide only appropriate assistance, consistent with Core guidelines on plagiarism and collusion.

OVERVIEW OF ASSIGNMENTS AND RESPONSIBILITIES

READING

The backbone of the Humanities Core Course is the reading assignments that are listed each quarter on the syllabus. Unless otherwise indicated, you are expected to complete the reading assignment by the first lecture dealing with the text. After the lecture, you should re-read part or all of the text to make sure you can apply what the lecturer said to parts of the work that were not discussed directly in lecture. You must manage your time carefully, since you may be assigned more reading than is customary in high school, and it can be very difficult to catch up once you fall behind. The goal of the course is to develop a variety of reading strategies. You will learn to read critically and to engage in an active dialogue with the text, by identifying its points of view and thereby contextualizing your understanding of what the text is about. You will be expected to read carefully, and you will often need to reread a text a number of times.

Two important tips to get the most out of your reading:

- * Be sure to buy all the books at the beginning of the quarter, since the bookstore returns unsold items to publishers after a few weeks.
- * Get into the habit of underlining and marking up your copy. That is the best way to be sure you can find and return to passages that you found interesting, important, or confusing. Just as taking notes in lecture forces you to be actively involved in the lecture, making marginal notes in a text, underlining, etc., encourage a more active involvement with the reading.

READING AND DISCUSSION QUESTIONS

For each text the lecturer has designed a number of “reading” and “discussion” questions that will be available on the Core website. “Reading” questions generally have concrete answers that can be found in specific locations in the text. They help you with basic comprehension and point you to passages on which the lecturer will focus. They often are used on examinations to test your basic understanding of the texts. “Discussion” questions are much broader. They often do not have one right answer but raise issues that are important in the context of this course. Some section leaders will require you to write out answers to all the questions. Others may ask you occasionally to write answers to discussion questions in order to prepare for class. Others will simply take for granted that you are considering them while you read. In any case, you are strongly advised to keep them at your side and to refer to them as you work through a text. If you cannot answer any individual question, it may be a sign that you have not grasped the text adequately.

During the year you will be expected to engage in a variety of writing activities that will encourage you to grapple with the material and to articulate your reactions. The Writing Director is responsible for the overall planning of the writing program, but instructors use their discretion in the formulation of particular writing assignments. The *Core Writer's Handbook* available on the course website details the pedagogical approach we take to writing in this course. Here are the major kinds of writing you will be doing: A number of essays will be assigned throughout the year that will help you develop the skills needed for expository writing. Individual assignments will delineate the topic and suggest an approach for you to take, and they will often suggest prewriting exercises and other tasks (e.g., outlines, rough drafts, and peer-review). Read the assignment carefully and directly address the issues it raises. You will not get any credit for a paper that does not respond specifically to the assignment, regardless of how good that paper may be. The assignments will also set the deadline for the essay.

DEADLINES ARE IMPORTANT. Turning in a paper late will result in a lower grade, and your instructor may not accept it at all. If something happens to delay your progress on an assignment, tell your instructor immediately. Excuses made after a deadline has passed are usually useless. Most students find that the essays they write for assignments in the Core Course are more complex and sophisticated than writing they have done previously. That means you will have to do more preparation than you may be used to doing. Preparation can include brainstorming, outlining, making notes, trying out different thesis statements, and other kinds of "pre-writing" activities. It will definitely include writing several rough drafts. Your instructor may assign some of these activities specifically and may require you to turn in a rough draft of all or part of the essay well before the deadline. You will be graded on this sort of work separately, and a failure to participate in the drafting process will heavily impact your grade.

Final essays will generally take the form of coherent arguments with introductions, thesis statements, support and evidence, and conclusions. They will be graded on the basis of the rubric printed at the end of this guide. Note: (1) it is your responsibility to keep a copy of each essay when you turn it in. In the unlikely event your essay disappears after you turn it in, you will need to replace it. (2) "Computer problems" are no excuse for not handing in a paper on time. Keep a backup file of every draft you do and print out drafts and sections of the essay as you finish them. (3) Keep all your work. Your instructor may ask you to turn in outlines and rough drafts with the final essay, and you may be required to turn in all of this work together at the end of the quarter. Therefore, it is essential that you maintain a writing portfolio. Buy a large loose-leaf binder, and save all of your essays, along with pre-writing exercises and drafts in the binder. Do this each quarter, so that you have a complete record of all of your freshman writing by the end of the year. In Winter and Spring, your instructors may ask to see some of your work from the previous quarter(s), so make sure that these documents are preserved and available. You should also keep syllabi, library tasks, and exam booklets in your binder.

EXERCISES AND EXAMINATIONS

Exercises: To help you understand material from lecture and the reading, or to prepare for discussions in class, you may be assigned exercises of various sorts to do before class or in class. For example, you may be expected to respond in writing (perhaps electronically) to a specific reading or discussion question in preparation for in-class discussion. You may also be required to keep a journal of your reactions to the readings on a daily or weekly basis. All instructors, at some time during the quarter, will have students do prepared or spontaneous in-class writing. In-class writing may be used to initiate discussion, to summarize a lecture, to articulate positions that have unfolded in class, or to prepare for examinations. You will also do work together in small groups that may be graded as well. Your grade on these exercises can count for up to 10% of your lecture grade; see the section on grading below for more on this topic.

Examinations: Each quarter students will take a 50-minute midterm and a two-hour final exam. The exams are designed by the individual instructor in consultation with the Director of the course. The goal of the examinations is to test your comprehension of the texts and lectures and to give you the opportunity to synthesize the knowledge you have acquired. All examinations are administered in your classroom and not in the lecture hall. The mid-term examination is given during one of your regular class meetings. The final examination is scheduled separately according to the time of your discussion section (i.e., not the time of the lecture to which you are assigned). See the Schedule of Classes for a list of all times for the final examinations. **You must take the final as scheduled.** Finals are not given early, nor are make-up examinations given for any reason except perhaps a documented medical emergency. Please be aware that students who forget the time or date of their final or just fall asleep and miss the final are not given make-up exams. You must know when and where the final will be administered and you must take it at that time.

CONFERENCES

You should schedule at least one conference with your class instructor each quarter. Some instructors require these conferences and schedule them for you; others will expect you to take the initiative to request a conference yourself, usually by asking for a time just after class. You should also feel free to stop by for less formal discussions during your instructor's office hours as often as you both find useful. Talking with your instructor before a paper is due as well as after your graded essay has been returned will allow your instructor to give you individualized attention and allow you to receive help with specific problems and to develop your strengths as a writer. Discussing issues raised in lecture or class with your instructor when the questions occur to you is often much more useful than trying to see the instructor just before an examination when everyone else will have questions, too.

THE DRAFTING PROCESS

The writing portion of the course focuses on the drafting process as both the primary place where your improvement as a writer will occur and as the main opportunity for you to obtain an in-depth understanding of the thematic material. Consequently, you should strive to make your best effort when writing your drafts in order to then profit as much as possible from the feedback you receive.

As your success in the course depends on it, you should make the most of this drafting and feedback process. You should seek feedback from multiple people. The course provides opportunities to get help from peer editors, from professional writing counselors on campus, as well as from your discussion section instructors. This feedback can take many forms. Pay attention to written comments on drafts, suggestions made during office hours, and general tips on how to approach the prompts in your section. Take written notes during conversations about your writing or the requirements of the assignment! You should keep in mind, however, that instructors will comment selectively on your work. They may give you a few target areas for revisions, but they will not line edit or “fix” your essays for you. It is your responsibility to write as many drafts as possible and refine your drafts over time.

Throughout the revision process and on the final draft, you will receive three kinds of comments:

1. Notes in the margins and between the lines commenting on the strength or weakness of the argument, and/or referring you to sections in the *Core Writer's Handbook*, the *EasyWriter* handbook, or *The Craft of Research* that can explain problems in usage and mechanics or more general organizational and rhetorical issues relevant to this stage of your writing.
2. General comments evaluating your writing as a whole, suggesting how it might have been strengthened, and perhaps asking for improvement in specific areas in your next draft or next essay.
3. A letter grade which reflects the success of your writing when measured according to the rubric and according to the terms of the assignment and the audience and purposes for which you wrote.

You will receive the most productive feedback during the drafting process itself, and you should use this feedback to improve the quality of your final draft. Do not refuse to study the comments just because you are disappointed in the grade that goes with them, and don't only focus on feedback that justifies the grade you receive. Some of the most valuable feedback you receive addresses future assignments and your long-term development as a writer. So it is imperative that you read and understand all of these comments. The evaluation of your writing can strengthen your editorial as well as your writing skills, and it is a rare opportunity for you to find out how a trained and experienced reader is responding to your writing.

You should also not let yourself become demoralized, because that in itself will interfere with your progress. On most of your assignments, your instructor will point out your strengths as well as your weaknesses, so don't focus exclusively on the negative comments. Be sure you understand what you are doing right, as well as what needs more work. In addition, your instructor may refer you to specific pages in the textbooks or to points raised in the lectures to help correct an error or to clarify a passage or argument. Take full advantage of this individual attention, and see your instructor if there are any comments you do not understand. Don't forget that the writing counselors at the Learning and Academic Resource Center are an additional resource for you. (See the section on LARC earlier in this *Guide*.)

Revising and proofreading what you have already written is a critical part of the writing process, which is why you will need to write several drafts before you submit a final version. But because the quarter is short and the course work challenging, revising a graded essay for re-submission may make unreasonable demands on your and your instructor's time, so it is usually not permitted.

HUMANITIES CORE COURSE GRADES

Students enrolled in the Humanities Core Course receive 8 units of credit: 4 units for the writing program and 4 units for the examination/lecture portion of the course. Students who have not satisfied The University of California Entry Level Writing Requirement (formerly called the Subject A Requirement) prior to enrollment must enroll in Human 1A S/A in Fall quarter. Human 1A S/A carries 4 units of baccalaureate credit and 2 additional units of work-load credit. All students receive two separate course grades at the end of the quarter, one for the writing portion and one for the exam/lecture portion. These grades are determined by the section leader.

THE LECTURE GRADE

The lecture or examination grade is based on the midterm and final as well as on attendance and class participation. The midterm is worth 40% of the total grade; the final is worth 50% of the total grade. Class participation is worth 10% of the total grade and includes various activities such as graded quizzes, work in small groups and on special assigned exercises, participating in discussion, coming prepared to discuss the readings and lectures, etc. Students who participate consistently and intelligently and who do well on the graded work may receive a noticeable increase in their final grade. Students who do not contribute their fair share to the ongoing work of the class should not expect to earn a total grade of "A" even with perfect exam scores. Attendance for both lectures and section is mandatory. A section leader has every right to lower your grade substantially or fail you for unexcused absences. Be sure you understand exactly what the expectations are for attendance and class participation; if you are not told, ask.

THE WRITING GRADE

The assigned essays comprise 90% of the total writing grade. In order to emphasize the importance of the drafting process, the grade for each essay will be comprised of both a grade for the final draft and a grade for the drafting process. The grade for the final draft will be based on the writing rubric found at the end of this *Guide*. The grade for the drafting process may include pre-writing activities such as outlining or written notes, the peer review you provide to classmates, and any other features of the writing process such as rough drafts. The remaining 10% of your writing grade for participation reflects the quality of your exercises and any other class work or conferences related to the writing assignments. Remember, again, that attendance is mandatory and that unexcused absences can result in substantially lowered grades or even failure for the writing grade. Your instructor may assign late papers a lower grade or not accept them at all.

You must receive a grade of "C" or better to satisfy your lower division writing requirement.

INDIVIDUAL ESSAY GRADES

The grade assigned to the final draft of an individual essay reflects the overall quality of the essay. In grading, instructors ask themselves the following questions as they evaluate student essays: How clear and significant is the central argument or thesis? How well is the argument made, supported, and developed? Does the writer respond to the demands of the assignment? Does the writer show familiarity with the text under discussion? Does the essay move beyond demonstrating a grasp of the obvious and commonplace? How much control is demonstrated over the writer's point of view? How well does the essay address and engage its stipulated audience? Is the essay free of logical flaws and/or mechanical errors that prevent the reader from understanding? All of these factors figure in the final grade an essay receives, and they are listed in the rubric at the end of this guide. You should remember, however, that effective writing combines all of these separate features into a whole that is greater than a sum of all the parts, and that some features described in the rubric may be more or less important for a particular assignment. For instance, if the main point of the assignment is to write an argument that defends a particular position and conceptually your defense is no better than a "C," it would be difficult for you to get a grade higher than that even if other aspects of the essay are much stronger.

It is also important for you to understand that all instructors evaluate their students' essays according to the same rubric and standards. The entire staff of lecturers and instructors meets weekly to discuss the progress of the Course and collectively to evaluate representative student papers in order to achieve the greatest possible uniformity in our responses to your essays. Although expert readers such as your instructors may vary in their explanation of a given grade in their summary comments, they vary surprisingly little in determining the appropriate letter grade of an individual essay. As you become more familiar with the grading rubric, and as you become a more experienced writer and editor, the reasons behind different grades should become apparent to you as well. The assignment sheets and your instructor will also make clear which of the writing components may be emphasized in any particular essay or writing exercise and which may therefore carry slightly more weight in the grading of that particular assignment.

OUR POLICY ABOUT THE USE OF STANDARD WRITTEN ENGLISH

One question that is frequently asked about grading in the Core Course is "How important are grammar, spelling, and punctuation?" The answer is complicated, because it is undoubtedly true that these features of a written text, often called "surface features," are separable (though not entirely separate) from the content and structure of the essay. It might be reasonable to assume, therefore, that they are relatively unimportant and should not be a significant important factor in determining your grade. However, research has proven repeatedly that it is precisely these surface features of the text that determine much of how people respond to your writing, often even to the exclusion of whatever "content" may be present in your essay. Consequently, your section leader will insist that your writing conform to the basic con-

ventions of Standard Written English, since that is a precondition for your participating successfully in the academic discourse of any field in the University. Some students will have more problems with this requirement than others, but fortunately most of these problems can be remedied with close attention and practice. We will make sure you get plenty of both.

QUESTIONS ABOUT GRADING

The instructor of a discussion section is responsible for evaluating students' work and assigning grades. She or he knows the students best and generally gives students specific guidelines to tailor and individualize the essay assignments and examinations for a section within the parameters set by the Director and the Writing Director. Occasionally, a student is concerned that he or she has been unfairly graded and wishes to question the grade by appealing to the Director or Writing Director. The following guidelines provide the terms and procedures according to which a student can appeal a grade.

The student must first talk to the instructor in question. The student should make an appointment and listen carefully to the criteria that the instructor has used to assign the grade. If, after meeting with the instructor, the student thinks either the criteria were not applied fairly or were themselves atypical, the student must submit a written statement to the Director and/or Writing Director explaining (a) the instructor's criteria, (b) how the submitted work meets the criteria, and (c) why, according to the instructor, the grade was assigned. Based on that report, the Director and/or Writing Director will decide whether or not to review the student's work. If the work is selected for review, the student must submit all drafts and instructor's comments. The Director and/or Writing Director will review the student's work. They may also consult other instructors to guarantee consistent criteria and standards. The student will be informed about the Director's and/or Writing Director's decision. That decision will be final.

When considering whether to appeal a grade or not, keep in mind that the Director and/or Writing Director only review grades in order to ensure that an instructor's grading falls within the parameters of the course and that similar criteria are applied across sections. The Director and/or Writing Director will review work, in other words, only to see if there is evidence of prejudiced or capricious grading. In reviewing a student's work, we will look at the "rubric" in the Core Guide and the criteria for grading associated with every assignment. Students must understand that different instructors may place different emphases on particular criteria for any given assignment. This practice is permissible and indeed is a healthy part of teaching writing because students should learn to address a wide range of readers and purposes in their essays. In reviewing a student's work, we will only be looking to see if the instructor's standards and expectations are generally consistent with those applied in the other sections.

Here are some comments that students often use when appealing grades. None of these constitute sufficient reason for an instructor to review a grade:

- * "I need an A in this course."
- * "I worked harder than someone else in the course who got a better grade."
- * "My instructor last quarter was easier."

Here are some arguments that may lead to a review if you carefully support them with evidence in your statement:

- * “I failed to get a clear indication of criteria used in assigning the grade.”
- * “One aspect of my work was so overemphasized that others were not given appropriate weight.”
- * “My instructor bears a grudge or otherwise discriminates against me.”

Remember that in order to continue taking Core Course classes, you must receive a “D-” or better for both the exam and essay grades each quarter. In addition, you must earn a “C” or better on the writing grade in a quarter for it to count toward your lower-division writing requirement. If you have questions about these matters, please see your academic counselor.

HUMANITIES CORE COURSE HONOR CODE

The Humanities Core Course has an honor code that places responsibility for academic honesty fully upon the students. Instructors for the course will not be “policing” student work. Instead, every time you hand in an assignment (including examinations) you are implicitly making the following pledge: “I pledge that I have received no unacknowledged assistance on this assignment.” Some instructors may require that you actually write this statement on your assignment and sign it just to remind you of its importance, but as a student in this course you are bound by this pledge whether or not it appears in writing on your work. HCC students are also asked to sign a release, so that their essays can be submitted to an online plagiarism-detection service.

Everyone knows it is wrong to buy a paper, copy the work of another student, or otherwise deliberately cheat. But you also need to realize that you must acknowledge any kind of assistance you receive on your paper, whether it is advice from a tutor, ideas you read about in a book or article, or even substantial suggestions from a friend. For example:

- * You should state that you went to the Learning and Academic Resource Center (LARC).
- * You should state that you worked with other students (name them) on the reading and discussion questions you are handing in.
- * You should state that you and your roommate exchanged drafts and shared ideas in the drafting process or assisted each other in any way.
- * You should state that you and a friend wrote a journal entry together because you couldn’t come up with any good ideas on your own.
- * You should state that you turned to a textbook to get some ideas on your paper topic if some of those ideas end up in your paper.

Note: You do not need to state that you brainstormed and jotted down ideas together with a friend from your dorm, for example, if then both of you went off and independently drafted your papers. If, however, the same or even similar ideas, phrases, etc. turn up in both essays, you should note this before you turn in your assignment. Read each other’s essay before you hand them in just to make sure. It is your responsibility to foresee this problem and acknowledge it if necessary.

There is nothing wrong with getting help and advice from experts and friends, and we want to encourage you to work together with fellow students and others on campus. Discussion and dialogue are essential to clear and exciting thoughts. However, when formulations and ideas that you have received from others enter into your written work, they must be acknowledged.

Do not “guess” about whether to acknowledge the source of an idea. When in doubt, acknowledge assistance and ideas you have received or discovered elsewhere. You can also ask your section leader if something needs to be acknowledged. In most cases, that acknowledgment will just be registered and accepted by the instructor. In other cases, your instructor may want you to do more of the work on your own. But if the assistance is acknowledged, your work will not fall into the category of “plagiarism” or “collusion” (see page xxvi).

If it is discovered that you have broken the Honor Code by submitting work that contains formulations by others whom you did not acknowledge—i.e., specific ideas, phrases, sentences, etc.—consequences will be severe even for a first offense (see “Consequences” on page 30).

PLAGIARISM, COLLUSION, AND DOCUMENTATION

In a world where ideas and words are transposed into power, intellectual status, and financial reward, ownership of those ideas and words matter. Plagiarism occurs when writers use information that is from other sources and is not common knowledge, without documenting the sources. Information in an encyclopedia, which contains more extensive information written by an expert in that field, does require documentation. We must document the sources from which we have borrowed facts, ideas, interpretations, concepts, terms, conclusions, statistics, or direct quotations by citing the author(s), title, publisher, year of publication, and the pages on which the information was found.

In general, information generated during lecture and class discussion need not be cited since it becomes the “common knowledge” of our intellectual community in the course and its source will be immediately recognized. However, you must provide documentation if you summarize or paraphrase the words or ideas of other writers. Giving a general reference at the end of your essay rather than giving a specific citation in a footnote to indicate precisely where your text uses another’s writing also constitutes plagiarism.

Never copy a block of text from an Internet source and deposit it into your own document without including a citation and enclosing it in quotation marks. It is better to avoid cutting and pasting altogether; instead, paraphrase information or arguments you find on the Internet, and make sure you cite the source.

Collusion is another form of intellectual dishonesty. When two or more writers conspire to misrepresent the actual authorship of a piece of writing, they are said to collude. In other words, if your roommate or a member of your family actually writes some of your essay, but you submit it under your own name, you will be subject to the same consequences as if you had plagiarized. If the person with whom you collude is a student, that student will suffer the same consequences you do. In Core, our instructors may occasionally ask you to collaborate with other students on a piece of writing. In this case, you commit no crime because you and your

Humanities Core Course Grading Rubric for Writing

Letter Grades	Conceptual	Rhetorical	Thesis
A	has cogent analysis, shows command of interpretive and conceptual tasks required by assignment and course materials; ideas original, often insightful, going beyond ideas discussed in lecture and class	Commands attention with a convincing argument with a compelling purpose; highly responsive to the demands of a specific writing situation; sophisticated use of conventions of academic discipline and genre; anticipates the reader's needs for information, explanation, and context	essay controlled by clear, precise, well-defined thesis; is sophisticated in both statement and insight
B	shows a good understanding of the texts, ideas and methods of the assignment; goes beyond the obvious; may have one minor factual or conceptual inconsistency	addresses audience with a thoughtful argument with a clear purpose; responds directly to the demands of a specific writing situation; competent use of the conventions of academic discipline and genre; addresses the reader's needs for information, explanation, and context	clear, specific, arguable thesis central to the essay; may have left minor terms undefined
C	shows an understanding of the basic ideas and information involved in the assignment; may have some factual, interpretive, or conceptual errors	presents an adequate response to the essay prompt; pays attention to the basic elements of the writing situation; shows sufficient competence in the conventions of academic discipline and genre; signals the importance of the reader's needs for information, explanation, and context	general thesis or controlling idea; may not define several central terms
D	shows inadequate command of course materials or has significant factual and conceptual errors; confuses some significant ideas	shows serious weaknesses in addressing an audience; unresponsive to the specific writing situation; poor articulation of purpose in academic writing; often states the obvious or the inappropriate	thesis vague or not central to argument; central terms not defined
F	writer lacks critical understanding of lectures, readings, discussions, or assignments	shows severe difficulties communicating through academic writing	no discernible thesis

Humanities Core Course Grading Rubric for Writing

Letter Grades	Development and Support	Structuring	Language
A	well-chosen examples; uses persuasive reasoning to develop and support thesis consistently; uses specific quotations, statistics, aesthetic details, or citations of scholarly sources effectively; logical connections between ideas are evident	well-constructed paragraphs; appropriate, clear and smooth transitions; arrangement of organizational elements seems particularly apt	uses sophisticated sentences effectively; usually chooses words aptly; observes professional conventions of written English and manuscript format; makes few minor or technical errors
B	Pursues explanation and proof of thesis consistently; develops a main argument with explicit major points with appropriate textual evidence and supporting detail	distinct units of thought in paragraphs controlled by specific, detailed, and arguable topic sentences; clear transitions between developed, cohering, and logically arranged paragraphs	a few mechanical difficulties or stylistic problems (which/that use, split infinitives, dangling modifiers, etc.); may make occasional problematic word choices or syntax errors; a few spelling or punctuation errors or a cliché; usually presents quotations effectively, using appropriate format
C	only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported; makes limited use of textual evidence; fails to integrate quotations appropriately; warrants missing	Some awkward transitions; some brief, weakly unified or undeveloped paragraphs; arrangement may not appear entirely natural; contains extraneous information	more frequent wordiness; unclear; awkward sentences; imprecise use of words or over-reliance on passive voice; some distracting grammatical errors (verb tense, pronoun agreement, apostrophe errors, singular/plural errors, article use, preposition use, comma splice); makes effort to present quotations accurately
D	frequently only narrates; digresses from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence; relies on too few or the wrong type of sources	simplistic, tends to narrate or merely summarize; wanders from one topic to another; illogical arrangement of ideas	some major grammatical or proofreading errors (subject-verb agreement, sentence fragments, word form errors); language frequently weakened by colloquialisms, clichés, repeated inexact word choices; incorrect quotation or citation format
F	little or no development; may list disjointed facts or misinformation; uses no quotations or fails to cite sources or plagiarizes	no transitions; incoherent paragraphs; suggests poor planning or no serious revision	Numerous grammatical errors and stylistic problems seriously detract from the argument; does not meet Standard Written English requirement

associate writer(s) are now engaged in a publicly announced collaborative effort, and there is no attempt to conceal or misrepresent the authorship.

Refer to the *EasyWriter* and to the section on “Academic Honesty” in the UCI Catalogue for further help on recognizing what might constitute plagiarism or misuse of sources—and for help in avoiding plagiarism. If you are confused or uncertain about what needs to be acknowledged, ask your instructor before you hand in the assignment.

THE CONSEQUENCES OF PLAGIARIZING OR COLLUDING

In both the academic community and in society at large, plagiarism and collusion are considered grievous offenses. Consequently, they are grounds for a failing grade on a paper or in the course. In HCC, a paper that is plagiarized receives “0” credit and, in most cases, the student receives an “F” for the writing grade in the course for that quarter. You will not receive a “second chance” or be given any slack for a first offense. Some cases can result in expulsion from the course and further disciplinary action, even expulsion from the university itself. Previously granted degrees have even been retracted because an instance of plagiarism or collusion has come to light. You will find information about these matters in the UCI Catalogue as well as in the *EasyWriter*.