

CAT 1
Sixth College, UC San Diego

Visual reExperience: a non linear guide to a history of looking at things

Fall, 2018
Tuesday and Thursday, 3:30-4:450
Pepper Canyon 106

Prof. Michael Ano
Office hours: Th 1:00-2:00 PM, 6th College
Email: mano@ucsd.edu

This syllabus is subject to revision.

					Office Hours	
TTH	3:30-4:50	PC YN H	106	Ano, Michael	T 11:30-12:30 @ CAT office	mano@ucsd.edu
TH	8-8:50	HS S	2305 A	Huddleston, Grace	M 10:00-12:00 @ CAT office	ghuddles@ucsd.edu
TH	9-9:50	HS S	2305 A	Huddleston, Grace	M 10:00-12:00 @ CAT office	
TH	10-10:50	HS S	2305 A	Czacki, Catherine	Th 11:30-1:30	cczacki@ucsd.edu
TH	11-11:50	HS S	2305 A	Czacki, Catherine	Th 11:30-1:30	
TH	12-12:50	HS S	2305 A	Feenstra, Klara	F 10:00-11:00 @ CAT TA Lounge	kfeenstr@ucsd.edu
TH	1-1:50	HS S	2305 A	Feenstra, Klara	F 11:00-12:00 @ CAT TA Lounge	
TH	2-2:50	HS S	2305 A	Fatima, Emal		efatima@ucsd.edu
TH	5-5:50	HS S	2305 A	Goodwin, Cole		cfgoodwi@ucsd.edu
TH	6-6:50	HS S	2305 A	Goodwin, Cole		
TH	7-7:50	HS S	2305 A	Fatima, Emal		

"It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled."

-John Berger, *Ways of Seeing*

Images are inescapable; some say that they are fundamental to the way in which our world is formed. We easily absorb images, but unlike words, we have not been schooled in a methodology that would allow us to approach them critically. This introductory writing and communication course sets out to teach students to approach visual texts with a critical eye. Its subject in a chronological sense is the western tradition in art from antiquity to the present, which will introduce students to the periods and styles—ancient, medieval, renaissance, baroque, and modern. In a conceptual sense, however, the course will provide a critical vocabulary for the analysis of visual experience and to familiarize students with major categories and forms of artistic achievement across the board.

COURSE GOALS AND POLICIES

Goals

Critical Reading and Writing:

- Find and summarize academic arguments
- Use writing and reading for inquiry, learning, thinking, and communicating
- Identify and explicate a text's purpose and argument

Genre and Rhetorical Knowledge:

- Understand how genres shape reading and writing
- Critically read across several genres and modes (from written to digital to visual)
- Identify and use genre conventions ranging from structure and paragraphing to tone and mechanics appropriate to the rhetorical situation
- Control such surface features such as syntax, grammar, punctuation, and spelling
- Practice appropriate means of documenting their work

Process

- Develop strategies for generating, revising, editing, and proofreading

Attendance

- For complete CAT policies on attendance, Turnitin, and more please check CAT website.
- Missing more than four class sessions, either lectures or sections, will result in deducting $\frac{1}{3}$ of a letter grade off your final course grade (i.e. an A- would become a B+). Missing 8 or more classes, is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

Discrimination and Harassment

UCSD does not discriminate on the basis of race, color, age, religion, national origin, sex, marital status, sexual orientation, disability, or status as a U.S. veteran. This class adheres to those

guidelines. Alternative viewpoints are welcome in this classroom. *However, statements that are deemed racist, sexist, classist, ableist, homophobic, or otherwise discriminatory toward others in the class will not be tolerated and students will be asked to leave.* Students come from a wide variety of backgrounds and possess a diverse array of values and beliefs and the classroom must be a safe space to discuss opinions and ideas. As such, I will not tolerate harassment of any kind in my classroom.

Americans with Disabilities Act (ADA)

UCSD complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. Any student who may require an accommodation under such provisions should contact me and your TA as soon as possible and no later than the end of the first week of classes or as soon as you become aware. No retroactive accommodations will be provided in this class.

COURSE READINGS:

Graff, Gerald and Cathy Birkstein. *They Say/I Say (CAT Edition)*

This edition contains content exclusive to the CAT program; no other editions are allowed.

Berger, John. *Ways of Seeing*

Can be purchased at amazon.com

The remainder of course readings and materials will be posted on our class web site (<http://triton.ed.ucsd.edu>) Complete readings before the week for which they are assigned.

ASSIGNMENT/ GRADE BREAKDOWN

Please note you will not perform any outside research for this class. All assignments are grounded in course material.

10% SECTION PARTICIPATION - Section attendance and participation are mandatory. Any absences must be cleared with the TA in advance, or justified with written documentation (e.g. letter from student health, etc.). See the official CAT program policy below for details.

*In addition to regular participation, you will attend THREE Art + Tech events. And, respond to the [prompt](#). Your response should be posted on TritonEd no later than a week after the event.

10% WEEKLY SLIDES - Each week you will create a slide and brief text (9 total) reflecting on what YOU felt was most relevant in that week's lectures, readings, and section discussions. Each slide should contain at least 1 image and quote from the course readings, lecture, or seminar. This can be more creative and can be thought of as digital sketches. Prompts will be given each Tuesday in lecture to help guide you. The slides and brief text should be submitted to TritonED by Friday at 11:59 PM each week. This will be graded pass/no pass.

10% ONE THING - paper

Select an image from the approved list and write a summary and short analysis of it. What is it of? Why is it important? What symbols or imagery are contained within it? Do you have any personal connections to it? This analysis can should be 200-300 words. Due 11:59 PM October 5 to Turnitin.

20% TWO THINGS - paper

Compare two images from the approved list and write about them in relationship to one another. This paper must include reference to at least one of the class readings, and your first image/point of comparison is your first paper. Possible questions to think about are: What are their most important similarities? What are their most important differences? How do their contexts, regions of production or consumption, aesthetics, methodologies of fabrication, and/or materials connect to each other? Do they mean something different together than they did separately?

Image selection and observations - Select your second image and create an outline or list, using bullet points, of the similarities and differences between the images and what you think they may mean. Submit to TritonED by 11:59 October 12th.

Outline - Scaffold and organize your observations to make a claim about your two images. Must include reference to one reading from the course (i.e. use a quote). Submit to TritonEd by 11:59 PM October 19.

Draft - Write a 400-500 word rough draft of your paper. Submit to Turnitin by 11:59 PM October 26 for TA review and peer review.

Final - Submit a 500-700 word final draft of your paper, incorporating comments from TA and peer review. Submit to Turnitin by 11:59 PM November 9th for final grading. Completion and submission to TritonEd and Turnitin of all parts of the project are required to receive a grade on the assignment.

30% MY ART HISTORY - paper

This assignment asks you think about the story of art history—what is included and why and what narratives do these stories serve. Using the class as a jumping off point, this project (a paper followed by a presentation) asks you to argue for your own vision of art history. The paper must include reference to at least two class readings, include 9 images but focus on 4-6. Some questions to ruminate on or around for inspiration: What is art? What counts and what does not? What are the most important artworks throughout history to you? What are the most influential movements? What images and objects do you think created the greatest impact on advertising today? If you could only save a few images from human history what would they be? How would you explain human visual culture to aliens?

Outline

Organize your observations to make a claim about your images. Must include reference to one reading from the course. Submit to TritonEd by 11:59 PM November 2.

Draft

Write a 500-600 word rough draft of your paper. Submit to Turnitin by 11:59 PM November 16th for TA review.

Final

Submit a 700-800 word final draft of your paper incorporating comments from TA and peer review. Submit to Turnitin by 11:59 PM November 30th for final grading. Completion and submission to TritonEd and Turnitin of all parts of the project are required to receive a grade on the assignment.

10% MY ART HISTORY - presentation

The MY ART HISTORY presentation will be 10 automatically timed slides, 20 seconds per slide (aka Ignite Presentations, which you will do in CAT125) about what artworks you think are the most imperative to know. You will present it in your section during week 10 as your final.

Additional slides + Revision - Over the quarter you will be responsible for creating an additional slide and revising your slides to create a cohesive presentation. These should be made in dialogue with your TA. This will be graded pass/no pass.

Presentation - 10 automatically timed slides, 20 seconds per slide. Final slides must be submitted to TritonEd by 11:59 PM December 3. Presentations will take place in section during week 10.

10% FINAL REFLECTION - paper

Write a 500-700 word reflection of the MY ART HISTORY project. You will turn this in before your final through TritonEd. Ask yourself: What did you learn? Did the project change the way you think about art or history? Have your opinions about art changed, why or why not? What would you advise would you give yourself at the beginning of this quarter?

SCHEDULE

Week 0

September 27

How to look at images

Other resources: “A Professor’s Pointers for Success in College”

Carter’s- Ape S**t <https://www.youtube.com/watch?v=kbMqWXnpXcA>

Sister Wendy’s Story of Painting <https://www.youtube.com/watch?v=QBv0HezIOBw>

FADER on Carter’s Ape S**T <https://www.thefader.com/2018/06/18/beyonce-jay-z-apeshit-art-history-expert-louvre-mona-lisa>

ArtNet on Carter’s Ape S**T <https://news.artnet.com/art-world/beyonce-jay-z-louvre-apeshit-1304711>

Week 1

October 2 & 4

Mark making- Cave painting and graffiti art

Due:

One Thing, paper

My Art History weekly reflection slide

Read:

- *They Say I Say*, “Entering the Conversation” & “Reflections”
- John Berger, *Ways of Seeing* (pg 1-44, ch 1 & 2)
- Steven Heller Interviews Aaron Rose, http://www.hellerbooks.com/pdfs/print_dialogue_aaron_rose.pdf

Other resources:

- Werner Herzog, Cave of Forgotten Wonders, 2010 <https://www.youtube.com/watch?v=ieftFgu1wes>
- NPR, Cave art may have been handiwork of Neanderthals <https://www.npr.org/sections/health-shots/2018/02/22/587662842/cave-art-may-have-been-handiwork-of-neanderthals>
- The Guardian, Zapatistas to Berger <https://www.theguardian.com/books/2001/mar/03/extract>

Week 2

October 9 & 11

Making faces- Portraits through the ages

Due:

Two Things, image selection and observations
My Art History weekly reflection slide

Read:

- *They Say I Say*, “They Say”
- John Berger, *Ways of Seeing* (pg 45-64, ch 3 & 4)
- BBC, Political Portraits in Media Age, <http://www.bbc.com/culture/story/20131011-portraits-politics-and-power>
- Cindy Sherman instagram, <https://www.instagram.com/cindysherman/?hl=en>

Other resources:

- KCET, ArtBound, Portraits Among Friends and Melrose Graffiti <https://www.kcet.org/shows/artbound/episodes/season-two-episode-two>
- NY Times, The New Face of Portrait Painting, <https://www.nytimes.com/2018/02/12/t-magazine/portrait-art-painting.html>
- Why Time’s Trump Cover Is a Subversive Work of Political Art, <https://www.haaretz.com/us-news/MAGAZINE-why-times-trump-cover-is-a-subversive-work-of-political-art-1.5626630>
- NY Times, Portraits of Former Refugees, <https://www.nytimes.com/2018/09/24/arts/design/shimon-attie-night-watch-barge.html>

Week 3

October 16 & 18

Representation- Realism to Abstraction

Due:

Two Things, outline
My Art History weekly reflection slide

Read:

- *They Say I Say*, “Her point is”

- John Berger, *Ways of Seeing* (pg 65-112, ch 5 & 6)

Other resources:

- John Berger, *Ways of Seeing*, BBC Special (ep 1) https://www.youtube.com/watch?v=0pDE4VX_9Kk

Week 4

October 23 & 25

Representation: To abstract and beyond

Due:

Two Things, rough draft

My Art History weekly reflection slide

Read:

- *They Say I Say*, "As he himself put it"
- John Berger, *Ways of Seeing* (pg 113-155, ch 7 & 8)
- Walter Benjamin, *The work of Art in the Age of Mechanical Reproduction* (pg 1-10) <http://web.mit.edu/allanmc/www/benjamin.pdf>

Other Resources

- John Berger, *Ways of Seeing*, BBC Special (ep 2)

Week 5

October 30 & November 1

Index- The image as document

October 30th

Guest speaker: Catherine Czacki

Walter Benjamin's "constellation thinking," as a methodology that opens historical writing and critical thinking (and art making!) towards challenging linear narratives with other ways of knowing. This way of challenging historical linearity is also evidenced by writers such as Gerald Vizenor, author of *Hotline Healers*, Theresa Hak Kyung Cha, artist and author of *Dictée*, and Wilson Harris, author of *Palace of the Peacock*.

Due:

My Art History paper, outline

My Art History weekly reflection slide

Read:

- *They Say I Say*, "Using templates to revise"
- Walter Benjamin, *The work of Art in the Age of Mechanical Reproduction* (pg 11-20)

Other resources:

- John Berger, *Ways of Seeing*, BBC Special (ep 3)
- Andy Warhol Eating a Hamburger, <https://www.youtube.com/watch?v=Ejr9KBQzQPM>

- Roland Barthes, Camera Lucida https://monoskop.org/images/c/c5/Barthes_Roland_Camera_Lucida_Reflections_on_Photography.pdf

Week 6

November 6 & 8

Things that are not images but are informed or inform images- Sculpture, architecture, movies, and things

Due:

Two Things, final draft

My Art History weekly reflection slide - should be of artwork from Stewart collection

Read:

- Go see objects in the Stuart Collection online and in person. <https://stuartcollection.ucsd.edu/>
- Walter Benjamin, The work of Art in the Age of Mechanical Reproduction (pg 21-26)
- Thierry de Duve, When Form Has Become Attitude — And Beyond <http://readings.design/PDF/ThierrydeDuveFormAttitude.pdf>
- Interview with Rem Koolhaas, <http://www.spiegel.de/international/europe/interview-with-rem-koolhaas-about-the-fondazione-prada-a-1031551.html>

Other resources:

- John Berger, Ways of Seeing, BBC Special (ep 4)
- Herzog and Dameuron - <https://www.herzogdameuron.com/index/projects/complete-works.html>
- Kara Walker - <http://www.dilettantearmy.com/facts/sugar-subjection-selfies>

Week 7

November 13 & 15

Here and there: Images of Borders

Due:

My Art History, rough draft

My Art History weekly reflection slide

Read:

- Roland Barthes, Rhetoric of the Image (pg 152-157) <https://faculty.georgetown.edu/irvinem/theory/Barthes-Rhetoric-of-the-image-ex.pdf>
- KCET, on MCASD UCSD 70s photo exhibition, <https://www.kcet.org/shows/artbound/the-uses-of-photography-mcasd-uc-san-diego>
- Herbert's Hippopotamus: Marcuse and Revolution in Paradise, <https://www.youtube.com/watch?v=gbzhmMDFcFQ>

Week 8

November 20

California conceptual- Context and content over form (sometimes)

Due:

My Art History weekly reflection slide

Read:

- Roland Barthes, Rhetoric of the Image (pg 157-163)
- William Wegman, Two dogs and a ball, 1970 <https://www.youtube.com/watch?v=mxsypEOXpik>
- Chris Burden, Commercials 1970s, <https://www.kcet.org/shows/artbound/mocatv-chris-burdens-late-night-commercials>

Week 9

November 27 & 29

Art made here- Artworks by UC San Diego faculty and students

Due:

My Art History, final draft

My Art History weekly reflection slide

Read:

- Robert Irwin, Why Art, 2016 <https://www.youtube.com/watch?v=5Ac-m3W9fGY>

Week 10

December 4 & 6

Yesterdays images tomorrow- Reapplying old ideas to todays problems

Due:

My Art History presentation in section

Submit all 10 slides and text online to TritonEd

Read:

- Rem Koolhaas, Preservation is Overtaking us, <https://www.arch.columbia.edu/books/reader/6-preservation-is-overtaking-us#reader-anchor-1>

Finals

Due:

Final reflection, paper

CAT PROGRAM POLICIES (following pages):

1. ASSIGNMENT SUBMISSION
2. ATTENDANCE

3. CAT TECHNOLOGY POLICIES
4. CLASS PARTICIPATION
5. CAT GRADING CRITERIA – PARTICIPATION
6. ACADEMIC INTEGRITY
7. UCSD'S PRINCIPLES OF COMMUNITY

Receipt of this CAT syllabus constitutes an acknowledgment that you are have understood and are responsible for understanding and acting in accordance with the following CAT and UCSD guidelines, including the UCSD principles of community and guidelines on academic integrity.

1. ASSIGNMENT SUBMISSION

A. Due Dates

- The writing process itself is important in developing writing and argumentation skills. An assignment may receive an F if a student does not participate in **every** phase of the development of the project and **meet all deadlines** for preliminary materials (proposals, drafts, etc).
- Failure to submit **any** of the graded course assignments is grounds for failure in the course.
- If a final draft, plus required addenda, is not submitted **in class on the date due**, it will be considered late and will lose one letter grade for each day or part of a day past due (A to B, etc.).
- You must submit your assignments directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

B. Turnitin

- Assignments are due in hard copy as well as via turnitin (via TritonEd). Final drafts must be submitted to Turnitin **BY MIDNIGHT** on the day they are submitted in class.
- A grade will not be assigned to an assignment until it is submitted to Turnitin via TritonEd. Failure to submit an assignment to Turnintn via TritonEd is grounds for failure of the assignment.

2. ATTENDANCE

- On-time attendance in lecture and section is required. Regular attendance will be taken in both lecture and section.

- Please notify your TA if you must be absent for illness or family emergency.
- You may miss up to three classes in a term without penalty (this includes lecture and section).
- Missing more than three class sessions, either lectures or sections, will result in deducting $\frac{1}{3}$ of a letter grade off your final course grade (i.e. an A- would become a B+). Missing 8 or more classes, is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

3. TECHNOLOGY

- For in-class technology, we ask that you use your best judgment and common sense. Each CAT instructor may have a different specific policy in relation to technology, but broadly, if and when you use technology in the classroom, it should directly relate to the course (i.e., feel free to take notes on your computer/tablet, tweet about the class if appropriate, etc.).
- In some CAT courses, phones and computers are not allowed in the lecture halls or discussion sections. Having your phone or computer out, then, may mean you are marked as absent for that day.

4. CLASS PARTICIPATION

- Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. See the participation evaluation rubric below for more information.

A. CAT Grading Criteria – Participation

- Here is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more fairly, but this is a general description for each letter grade.

A – Excellent

Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

B – Good

Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

C – Satisfactory

Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

D – Unsatisfactory

Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

F – Failing

Failing participation is marked by excessive absences, a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

5. ACADEMIC INTEGRITY

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://students.ucsd.edu/academics/academic-integrity/policy.html>. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue

are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

6. UCSD's PRINCIPLES OF COMMUNITY

The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.

- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.