

**Self-Review Report on the General Education Curriculum**  
*Foundations of Arts and Humanities*

Submitted to the Undergraduate Council, Academic Senate  
by the General Education Governance Committee  
June 2018

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## SECTION ONE: A HISTORICAL FRAMEWORK

### THE HISTORY OF GE EDUCATION AT UCLA

On October 10, 2017, the following UCLA faculty members were charged as an ad hoc committee —specifically to review the Foundation of Arts and Humanities (AH) program within UCLA’s General Education (GE) curriculum (Appendix A). During the review period of AY 2017-2018, the committee was asked to explore a range of issues and questions relating to the conceptual framework of AH, including both its pedagogical aims and any resulting undergraduate student (UG) experiences. The committee members were:

- John Carriero (Department of Philosophy)
- Michael Hackett (Department of Theater)
- David Kim (Department of Germanic Languages)
- Marissa Lòpez (Department of English)
- David MacFadyen, Chair, (Department of Comparative Literature)
- Sara Melzer (Department of French & Francophone Studies)
- Alex Purves (Classics Department)
- Jessica Rett (Department of Linguistics)
- Dell Upton (Department of Art History)
- Elizabeth Upton (Department of Musicology)
- Brooke Wilkinson, Resource Support (Undergraduate Education Initiatives)

The Director of UCLA’s Cluster Program from 1998-2016, Greg Kendrick, was kind enough to offer an institutional background to the committee members at their first meeting. His commentary is here dovetailed with analogous background information from the 2010 *Self-Review Report on the General Education Curriculum: Foundation of Arts and Humanities* (Appendix B).

In 1994, a faculty-student workgroup was organized to examine the General Education curriculum at UCLA. After two years of research, this group issued a report in June 1997 entitled *General Education at UCLA: A Proposal for Change*. The document called for GE requirements that were “simpler, fewer, more coherent, and clearer in purpose;” a common campus-wide GE curriculum and course list; first year clusters; and a permanent GE oversight authority.

In 1996, Judith L. Smith was appointed Vice Provost (VP) for Undergraduate Education and given authority over general education at UCLA. Vice Provost Smith received permanent money to support curricular initiatives aimed at improving GE from Chancellor Charles E. Young in 1997. She worked with university administrators, deans, faculty, and Academic Senate committees throughout 1997-98 to draft and then implement plans for GE reform.

In 1998-99, Vice Provost Smith launched a pilot GE Cluster Program with the aim of developing

ten clusters over five years to enroll up to 45% of the incoming freshman class. During the same academic year, UCLA's Undergraduate Council established a GE Governance Committee jointly appointed by the Chair of UG Council and the VP for UG Education.

UCLA's new GE Governance Committee worked with both the VP for UG Education and her staff during the summer and fall of 1998 to propose a common campus-wide GE curriculum and course list. Together they would: (1) provide lower division students with an ample spectrum of learning in the natural and social sciences, arts, and humanities; (2) introduce them to interdisciplinary approaches to learning; (3) foster responsible citizenship; and (4) strengthen intellectual skills.

These deliberations culminated in a formal proposal by the GE Governance Committee in January 2001 to replace the UCLA College's divisional based GE requirements with a 10-course GE curriculum (most with a 5-unit value to reflect the increase in academic rigor) centered on three foundation areas of knowledge: (1) Foundations of Arts and Humanities; (2) Foundations of Society and Culture; and (3) Foundations of Scientific Inquiry. This GE framework was approved by the College faculty at the end of 2001. Throughout the winter and spring of 2002, three foundation area faculty workgroups evaluated all GE courses—both old and new—for certification and then inclusion in the new curriculum. This new curriculum was implemented in Fall 2002.

On March 7, 2003, the Undergraduate Council unanimously adopted a proposal by GE Governance for a campus-wide framework, based on the "foundational area of knowledge" model. It included a common GE course list. In 2004, both the School of Arts & Architecture and the School of Theater, Film and Television adopted this same framework and course list. The Henry Samueli School of Engineering & Applied Sciences followed suit in the spring of 2005, as did the School of Nursing at the beginning of 2006. By Fall 2006, all incoming UCLA freshmen were satisfying their GE requirements with a requisite number of courses across three foundation areas of knowledge.

## THE GE REPORT 2010-2011: INITIAL CHALLENGES AND PROPOSALS

And so to more recent events. The last Arts and Humanities self-review was completed in 2010, with an external review in 2011. At that time, the following UCLA faculty colleagues were involved:

- Andrea Loselle, Chair (Department of French and Francophone Studies)
- Jeff Decker, Resource Support (Department of English)
- Lyle Bachman (Department of Applied Linguistics)
- George Baker (Department of Art History)
- Carol Bakhos (Department of Near Eastern Languages and Cultures)

- Victor Bascara (Department of Asian American Studies)
- Elizabeth DeLoughrey (Department of English)
- Susan Foster (Department of World Arts and Cultures)
- Kathleen Komar (Department of Comparative Literature)
- Elizabeth Marchant (Latin American Studies Interdepartmental Program)
- David Schaberg (Department of Asian Languages and Cultures)
- Timothy Taylor (Department of Musicology)
- Richard Yarborough (Afro-American Studies Interdepartmental Program)

Early in the proceedings, the 2010 committee determined a number of core questions to be investigated and then addressed.

1. Do the current AH GE courses provide students, particularly those in the Social, Life, and Physical Sciences, with a satisfactory introduction to:
  - a) “The basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances”;
  - b) The integration of methodologies or “ways of knowing” of humanists and linguists; and
  - c) The historical development and fundamental intellectual and ethical issues associated with AH?
2. Are there other ways of organizing and/or “packaging” these courses to ensure that their students are able to engage issues in some depth?
3. Are there important topics not addressed by the existing courses in AH, and, if so, how can this situation be rectified by the Arts and Humanities Departments?
4. Do our existing AH GE courses convey to UCLA students how scholars and artists both discover and evaluate new knowledge in their areas of research?

Related queries transpired in 2010 regarding levels of UG student engagement:

1. What are the enrollment patterns in the Foundations of AH?
2. Are certain classes in AH over or undersubscribed, and, if so, why is this happening?
3. How and when are non-humanities students satisfying their GE requirements in the sub-categories of AH?
4. How do non-humanities students rate the introduction they are receiving through their AH GE courses to important issues, developments, and methodologies in contemporary arts and humanities?
5. How many humanities majors are using these courses to satisfy both GE and pre- major requirements?

And, in a similar vein, instructor experience:

1. Do faculty approach teaching AH GE courses differently than non-GE courses with similar size enrollments? If so, then how?
2. Are faculty familiar with the aims and objectives of the AH GE curriculum? If so, where do they get this information and how do they integrate it into their course?
3. Are Teaching Assistants provided information about the unique goals of an AH GE course? If so, where do they get this information and how do they integrate it into their teaching?
4. How do instructors rate their experience teaching AH GE courses relative to non-GE courses with similar size enrollments?

## RECOMMENDATIONS FROM 2010—AND SUBSEQUENT IMPROVEMENTS

The 2010 committee found that both the number and variety of AH GE courses were “generally sufficient” to address the mission of the curriculum. The site team agreed with the self-review’s findings: “The overwhelming majority of courses meet university expectations for GE offerings in AH.” They also noted that the Foundations of AH program was “an indispensable, robust part of the GE Curriculum... It is conscientiously and efficiently administered.”

The site team did, however, add several recommendations they deemed to be essential, important, or desirable. Below are the recommendations made to the VP for UG Education— together with actions subsequently taken. These indented paragraphs are taken verbatim from the report.

Recommendation 1 (Essential). Initiate a holistic statistical analysis of the number of GE seats needed to accommodate the student body and their approximate distribution across the foundational areas and sub-areas. This analysis is essential for divisional deans as they determine where to deploy instructional resources to individual departments. Although this recommendation only extends to the foundation area under review, it would obviously be desirable in all of them.

Since 2011, course enrollment management has become a priority of the Division of Undergraduate Education (DUE) via an enrollment planning committee; this committee has representation from all College divisions, Academic Planning & Budget, and offices involved with strategic course planning and academic advising. The committee analyzes high demand courses in both General Education (GE) and major preparation and bases course offerings for the academic year on these projections. The Assistant Vice Provost of Strategic Course Planning meets with all academic departments twice a year to address specific challenges relative to department resources, teaching, and seat offerings.

Recommendation 2a (Important). Devise a procedure for notifying faculty of the

requirements associated with GE offerings whenever they offer such courses, and implement, if possible, an automated electronic labeling system that specifically identifies courses as belonging to the GE curriculum.

In 2013, GEGC began sending emails to instructors of record for all GE courses to notify them: 1) that their course bears GE credit; 2) for which foundation areas and subcategories the course fulfills requirements; and 3) a link to the GE Governance website with the guidelines for each foundation area. A sample of this email is included in Appendix C.

As for the automated labeling system, the Registrar has a notation in the Schedule of Classes that identifies courses that have been approved by the GEGC to bear GE credit. This allows students to search courses by a specific foundation area. They also have the option to search for courses fulfilling subcategories for each foundation area.

Recommendation 2b (Important) Initiate work on an electronic course evaluation form specific to GE courses, to be administered at the end of each GE course offering, that would help to insure compliance with GE requirements for courses (including both class size and the writing component) and facilitate subsequent Academic Senate reviews of the GE curriculum. In the interim, consider instituting a simple recertification protocol for GE courses at fixed intervals, e.g. every four years.

GE courses continue to use the standard course evaluation that is administered for all courses. The Office of Instructional Development (OID) does ongoing analysis of course evaluation data.

Nothing in the GE guidelines prescribes maximum class size or a required writing component. Nonetheless, GEGC has encouraged small discussion sections when large lectures are scheduled. Specific to the Arts and Humanities area, past proposals with less than a 10 page/quarter writing requirement were typically not approved for GE credit. This practice no longer seems to be followed.

In 2014 an electronic syllabus archive was created to facilitate the review process of all GE courses. Currently, the Chair of GEGC and Undergraduate Education Initiatives staff are working to create a process whereby a sampling of previously approved syllabi are reviewed annually within each foundation area.

Recommendation 3 (Desirable) Concurrent with the fourth and last review of the GE curriculum in 2011-13, that of the Freshman Cluster Program, initiate a review of the entire GE curriculum to determine if its current disciplinary-based structure (Humanities, Social Sciences, Scientific Inquiry) continues to answer the demands of an evolving and increasingly interdisciplinary curriculum. Explore at the same time ways to expand the Freshman Cluster Program, acknowledged by many as the jewel in the crown of the present GE curriculum.

While a comprehensive review of the overall structure of the GE curriculum has not been completed, task force was appointed by the UgC in June 2017 to assess the Scientific Inquiry foundation area. This unique, five-year process is a possible model for the other foundation areas to explore the scope of the current curriculum while considering today's learners. At the end of their review, they will submit a report recommending possible revisions of the current GE requirements for Scientific Inquiry and other best practices for courses that are approved to fulfill the requirements for this foundation area.

The UCLA Cluster Program (official name changed from "Freshmen Cluster Program" as of 2017), in collaboration with faculty across campus, continues to develop new offerings and expand enrollments as funding permits of lower-division courses that bear GE credit. In the 2017-18, 10 clusters are being offered covering a wide range of interdisciplinary topics and fulfilling every GE category. A full list of courses and the details about the course format is available on the Clusters Program website:

<http://www.uei.ucla.edu/clustersfreshman.htm>

The questions, proposed answers, and recommendations of the 2010 report all informed our committee's work in 2018. In turning to the present day, this current report begins in a similar manner.

## SECTION TWO: THE GE AH COURSES FROM 2009-2017

### THE 2009-2017 AH GE REVIEW

In the initial meeting and discussions of the Ad-hoc Self-Review Committee in 2017, once the call was accepted, a few additional tasks were first clarified among committee members and then added voluntarily to the worksheet. They gravitated towards two core issues: (a) whether current AH GE classes remain relevant to our UGs in AY 2017-18; and (b) whether UG evaluations—now entirely digital—are an enduringly useful source of contextual information.

It was acknowledged and confirmed from the outset that UG students have no trouble finding courses to satisfy the AH requirement in AY 17-18. Both UGs and TAs are typically satisfied with their experience. Many of the large courses have discussion sections, allowing for more face time with an instructor/TAs, while the majority of courses (i.e., the lectures) are taught by ladder faculty. Put differently, even the largest of AH GE offerings include satisfyingly frequent opportunities for contact between teacher and students.

There is, however, a downside to plentitude and easy access. The number of GE courses seems to be growing again, raising the problem of “catalog bloat.” This led to an early investigation by the current committee of excessive listings, plus discussion of some tangentially related challenges. As a result, five primary foci emerged for the committee at the end of the first meeting.

- A proliferation of AH offerings: Currently there are roughly 400 AH courses.
- The lack of Ethnic Studies Courses: there are very few AH courses from Ethnic Studies departments.
- A lack of Humanities majors: While students have a strong interest in Humanities-related fields, they are tentative to declare a major. They shape their careers elsewhere.
- Instructor Awareness: Instructors, somewhat surprisingly, are often unaware they are even teaching a GE. The GEGC sends quarterly notifications to instructors, reminding them of the fact (Appendix C). The same notification also reminds instructors of the subcategories a given course fulfills. More outreach or clearer information is needed here.
- Changing class formats: questions were raised regarding the relevance of canonical teaching formats vis à vis newer media—podcasting, video recordings, online/hybrid models, etc.

## THE 2017 ADMINISTRATIVE REPORT ON UCLA'S GENERAL EDUCATION CURRICULUM (Kelly Wahl)

A wider context for these figures is found in the October 2017 Administrative Report on the GE Curriculum: Foundations of Arts and Humanities (Appendix D). The report was prepared by the Office of Education Initiatives—data was specifically supplied by Kelly Wahl (Director of Statistical Analysis for Academic Planning and Budget) and the Registrar's Office, whose quantitative research is more than appreciated.

All UCLA students are required to take Foundations of AH courses, as stated above. Students must select courses from a list of courses approved by the GEGC in three subcategories: (1) Literary and Cultural Analysis; (2) Linguistic and Philosophical Analysis; and (3) Visual and Performance Arts Analysis and Practice. The number of required courses, however, is not the same in each unit. See Table 1 below.

*Table 1. GE AH Course Requirements by Academic Unit*

College/School	Subcategories	Requirement	Effective Date
<b>UCLA College</b>	Literary and Cultural Analysis Philosophical and Linguistic Analysis Visual and Performance Arts Analysis and Practice	1 course 1 course 1 course	Fall 2002
<b>School of the Arts and Architecture</b>	Literary and Cultural Analysis Philosophical and Linguistic Analysis Visual and Performance Arts Analysis and Practice	1 course 1 course 1 course	Fall 2004
<b>School of Theater, Film and Television</b>	Literary and Cultural Analysis Philosophical and Linguistic Analysis Visual and Performance Arts Analysis and Practice	5 courses total (no more than two courses are allowed from any one subcategory)	Fall 2004
<b>Henry Samueli School of Engineering and Applied Science</b>	Literary and Cultural Analysis Philosophical and Linguistic Analysis Visual and Performance Arts Analysis and Practice	2 courses total (each from a different subcategory)	Fall 2005
<b>School of Nursing</b>	Literary and Cultural Analysis Philosophical and Linguistic Analysis Visual and Performance Arts Analysis and Practice	1 course 1 course 1 course	Fall 2006
<b>Herb Alpert School of Music</b>	Literary and Cultural Analysis Philosophical and Linguistic Analysis Visual and Performance Arts Analysis and Practice	1 course 1 course 1 course	Fall 2016

Beyond utilizing a shared course list, GE AH requirements across undergraduate units have a number of other similarities. UCLA students may currently take a course at a community college during the summer (or when they are not enrolled at UCLA)—it can be used to fulfill UCLA's GE AH requirements if it has been approved as equivalent to a UCLA AH offering. Additionally, because they are regarded as foundational courses, most GE course offerings are lower division and are intended for students in their freshman and sophomore years.

Finally, while all students entering UCLA are held to the same standards in 2017/18, transfer students are able to fulfill the requirements in alternative ways. Specifically, transfer students may fulfill their GE requirements by completing the state-wide Intersegmental General Education Transfer Curriculum (IGETC) requirements. By fulfilling the IGETC requirements in a California community college, students are able to satisfy the lower-division GE requirements for all UC campuses.

## ARTS AND HUMANITIES GENERAL EDUCATION COURSES AND OFFERINGS (2009-2017)

### AH GE CURRENT COURSE APPROVALS

As of Fall 2017, 399 unique courses have been approved to fulfill the GE requirements for the Foundations of AH. This includes the 134 new courses approved from Fall 2009 to Spring 2017 (i.e., since the last review). The 134 new courses fulfill one or more of the GE AH subcategories:

- 66 – Literary and Cultural Analysis
- 30 – Philosophical and Linguistic Analysis
- 70 – Visual and Performance Arts Analysis and Practice

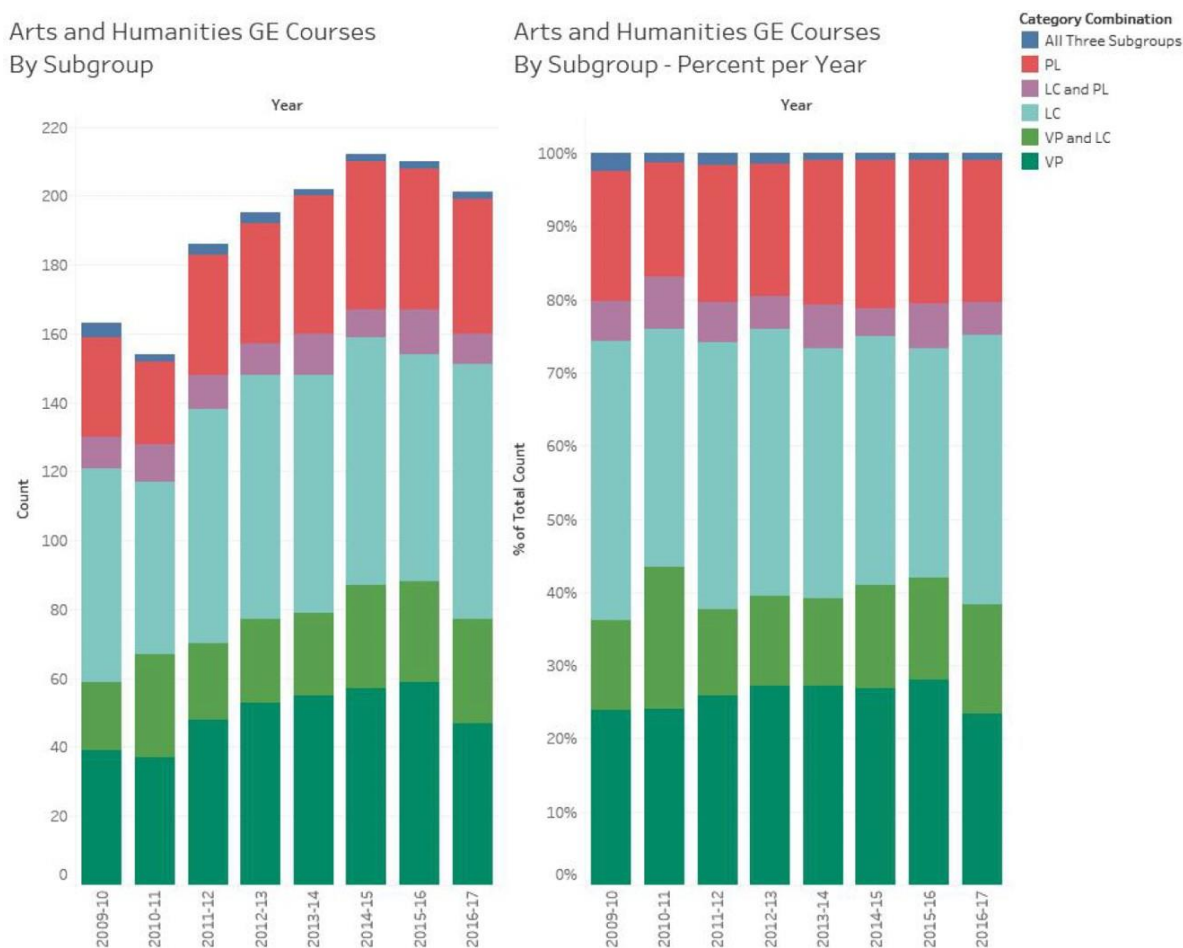
While these new courses have helped to provide additional options for our students, the distribution of courses available for each subcategory remains unbalanced. Table 3 below shows the current number of courses approved for each subcategory and the percentage of the total courses compared to the last review period. It is important to note, however, that there are no reports from the College Academic Counseling unit that students are experiencing any difficulties fulfilling their requirements. Similarly, no reports have transpired that fewer courses fulfilling the Philosophical and Linguistic Analysis subcategory are impacting students' time to degree.

*Table 2: Comparison Distribution of Courses by Subcategory (2009 v. 2017)*

	Fall 2009		Fall 2017	
	Courses	% of Total	Courses	% of Total
Literary and Cultural Analysis	139	50%	205	46%
Philosophical and Linguistic Analysis	40	14%	70	16%
Visual and Performance Arts Analysis and Practice	101	36%	171	38%
	280		446	

As noted above, individual courses may be approved to bear credit for one or more of the subcategories. For this reason, the number of courses in Table 2 does not match the count of approved courses (Appendix E). Figure 1 below visually represents the courses that were taught each year and the subcategories they fulfilled.

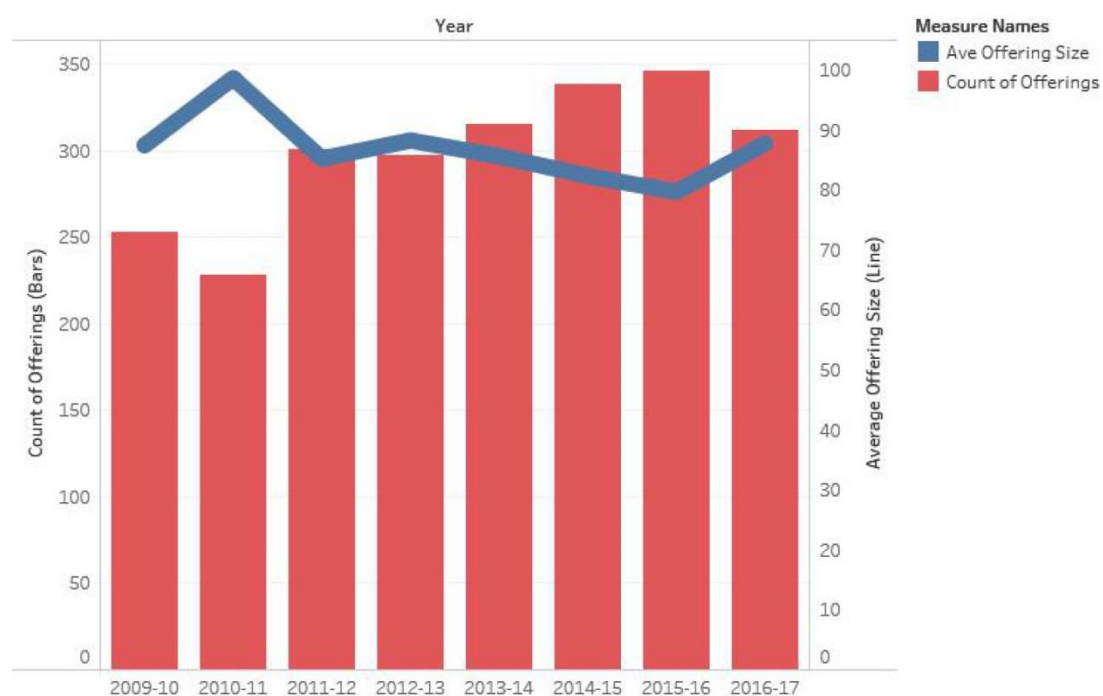
*Figure 1. Total AH GE Courses Taught by Subcategory*



## AH GE COURSE OFFERINGS IN 2009-2017

While nearly 400 courses have been approved, the actual offerings of the courses has obviously varied from year to year. That is, an approved course may not be offered every quarter. Additionally, the same approved course may be offered multiple times during the year—or multiple sections of the same course may be offered in a single term. Figure 2 shows the number of course offerings each year between the 2009-10 and 2016-17 academic years, as well as the average offering size.

*Figure 2. Number of AH GE Course Offerings and Average Course Size*  
Count of Offerings and Average Offering Size Trends



## AH GE COURSES BY DEPARTMENTS OR ACADEMIC UNITS IN 2009-2017

All departments in the Division of the Humanities have courses that have been approved to carry credit for: (1) Literary and Cultural Analysis; (2) Philosophical and Linguistic Analysis; (3) or Visual and Performance Arts Analysis and Practice. Additionally, other departments and programs also have approved courses. These include: the Division of Social Sciences (7); the Division of Life Sciences (2); the Division of Physical Sciences (1); the Division of Undergraduate Education (2); the School of the Arts and Architecture (Architecture and Urban Design, Art, Design/Media Arts, World Arts and Cultures/Dance [5]); the School of Theater, Film, and Television (2); the Herb Alpert School of Music (3); and—lastly—the School of Law (1).

Table 3 summarizes the number of courses by academic unit:

- 44 distinct departments/programs offer courses approved for GE credit in the Foundations of AH;
- 205 courses are approved as Literary and Cultural Analysis courses, 70 as Philosophical and Linguistic Analysis courses, and 171 as Visual and Performance Arts Analysis and Practice courses;
- 47 courses carry Writing II (discipline-based writing) credit;
- 273 courses are lecture courses with discussion sections that meet one to two hours each week
- 126 lecture courses do not have discussion sections assigned to them

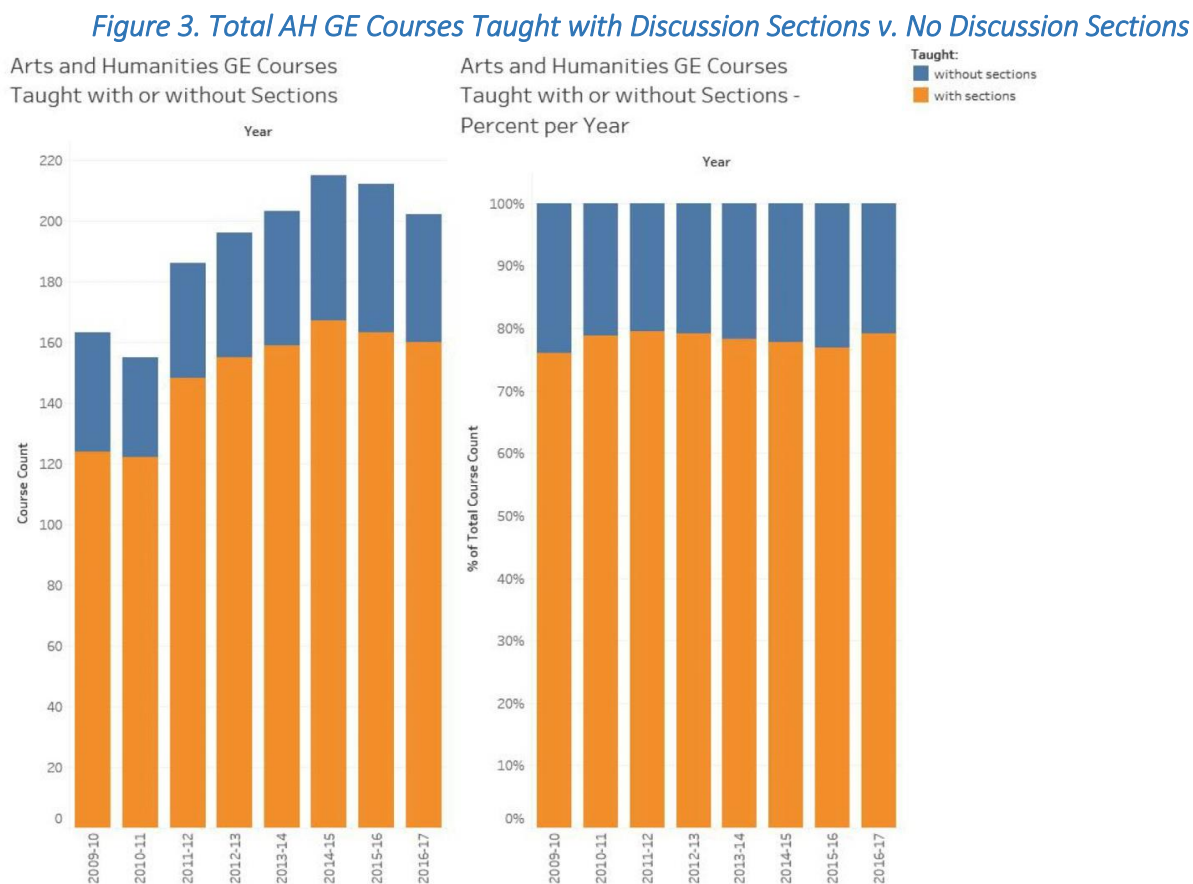
*Table 3. Number of Approved AH GE Courses by Department or Program*

Department	With Sections	Without Sections	Grand Total
African American Studies	6		6
Anthropology		1	1
Applied Linguistics	5	1	6
Architecture and Urban Design	1	1	2
Art	3	1	4
Art History	18	2	20
Asian American Studies	2	1	3
Asian Languages and Cultures	20	9	29
César E. Chávez Dept of Chicana and Chicano Studies	3		3
Classics	9	4	13
Communication Studies	1		1
Comparative Literature	9	6	15
Design   Media Arts	1	1	2
Education		1	1
Educational Initiatives	18	9	27
English	12	7	19

Department	With Sections	Without Sections	Grand Total
Ethnomusicology	19	4	23
Film, Television, and Digital Media	11	4	15
French and Francophone Studies	4	4	8
Gender Studies	2	1	3
Germanic Languages	8	7	15
History	4		4
Honors Collegium	2	15	17
Indo-European Studies	1	1	2
Institute for Society and Genetics	1		1
Institute of the Environment and Sustainability	1		1
International Institute IDPs	2	1	3
Italian	6	6	12
Law		1	1
Lesbian, Gay, Bisexual, Transgender and Queer Studies	2	1	3
Linguistics	3	2	5
Molecular, Cell and Developmental Biology	1		1
Music	1		1
Musicology	29	2	31
Near Eastern Languages and Cultures	20	6	26
Philosophy	11	2	13
Scandinavian Section	4	2	6
School-wide (SOAA)	2	1	3
Slavic Languages and Literatures	11	6	17
Spanish and Portuguese	4	4	8
Study of Religion	10	1	11
Theater		3	3
World Arts and Cultures/Dance	6	6	12
Writing Programs		2	2
<b>Grand Total</b>	<b>273</b>	<b>126</b>	<b>399</b>

## AH GE COURSES AND DISCUSSION SECTIONS IN 2017-2018

The vast majority of the courses without a discussion section have smaller enrollment numbers, with most registering fewer than 25 students. Figure 3 below shows both the ratio and percent of courses taught with and without discussion sections.

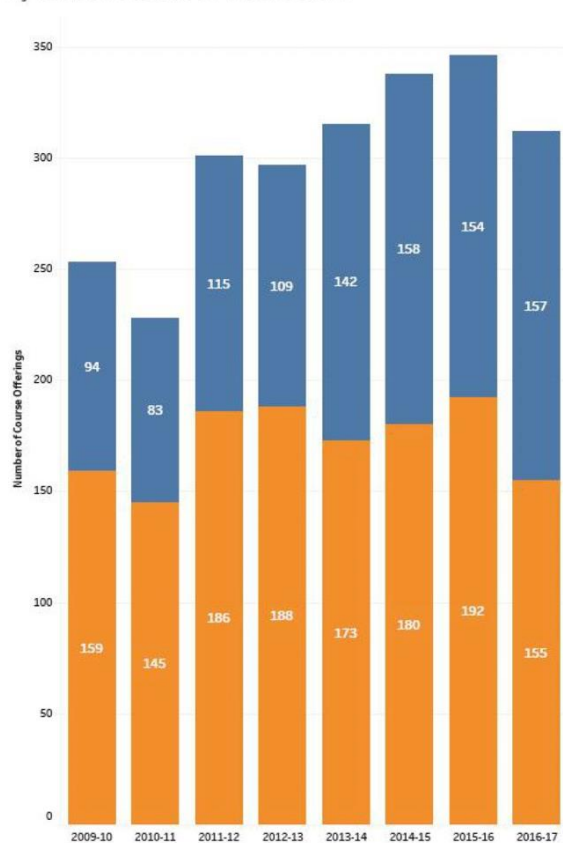


## AH GE COURSE INSTRUCTION FROM 2009-2017

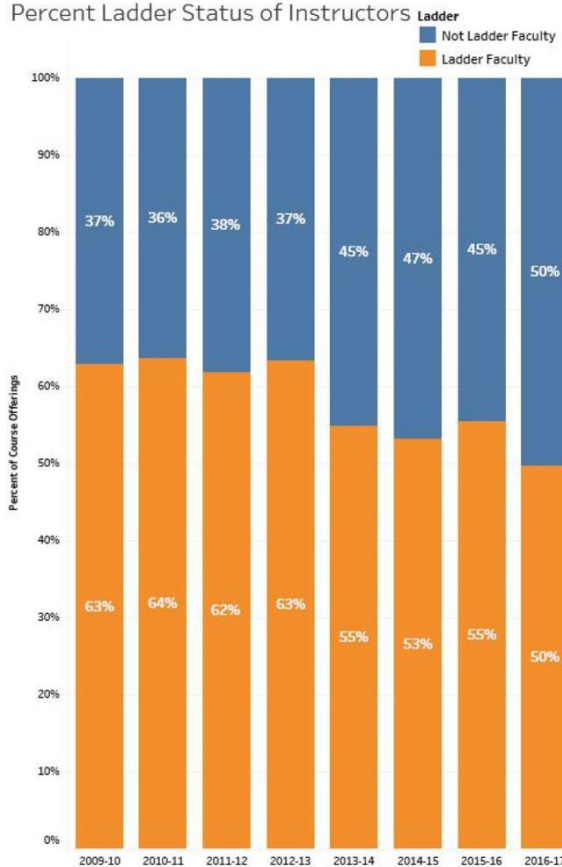
Foundations of Arts and Humanities courses are taught by ladder faculty or non-ladder faculty. Of the 2390 offerings in the last eight years, ladder faculty taught 1378 (or 58%) of these courses, and non-ladder faculty taught 1012 (or 42%) of them. Figure 4 shows the distribution over this review period.

**Figure 4. Total AH GE Courses Taught by Ladder Faculty v. Non-Ladder Faculty**

Arts & Humanities GE Course Offerings  
by Ladder Status of Instructors



Arts & Humanities GE Course Offerings  
Percent Ladder Status of Instructors



## AH GE STUDENT ENROLLMENT from 2009-2017

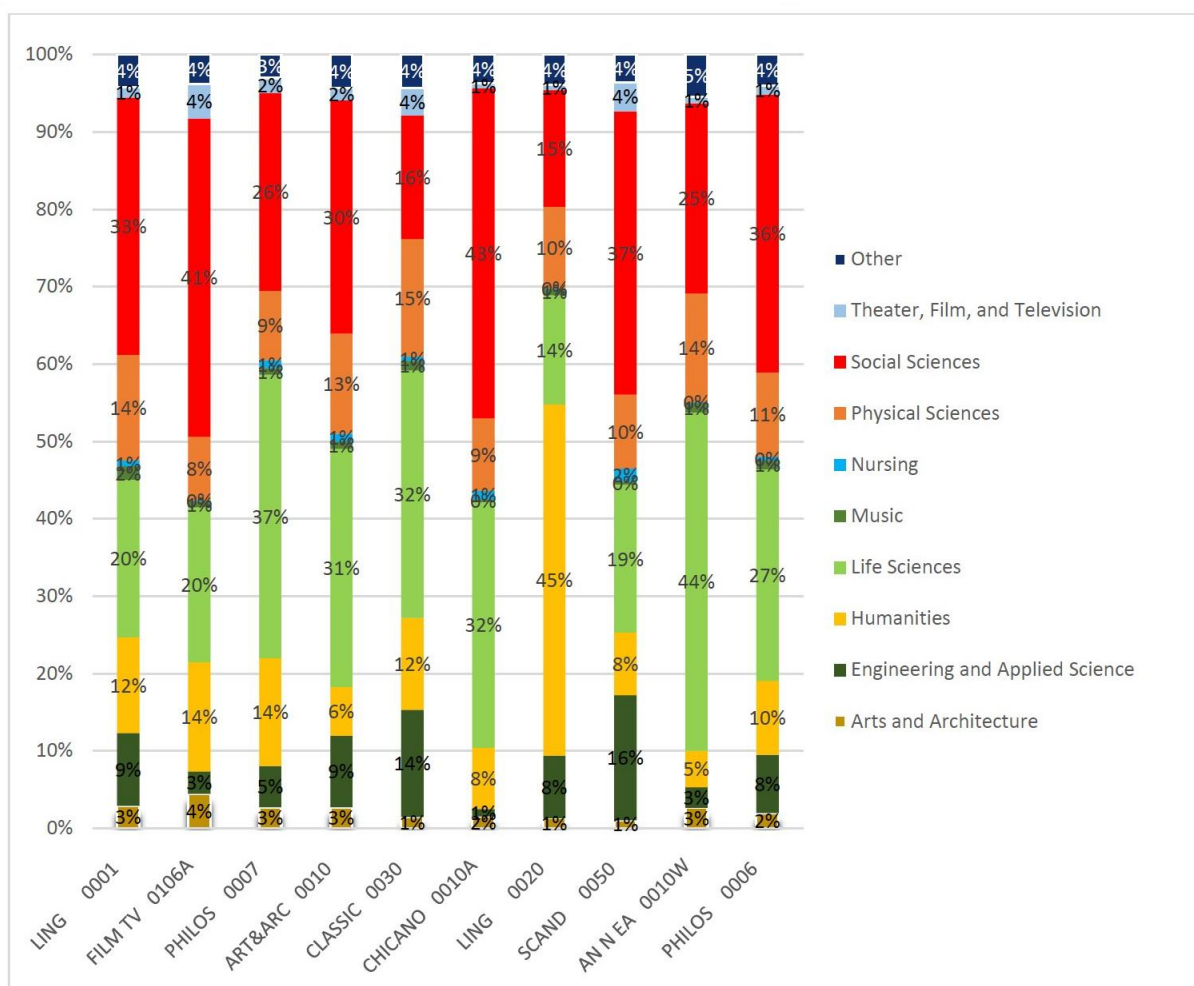
Total student enrollment in the Foundations of Arts and Humanities courses during the last review period was 205,357. This equates to an average of 25,670 enrollments per year. Of the 399 total AH courses, 61 accounted for nearly 64% of all enrollments. Ten courses with the greatest cumulative enrollment account for 22% of enrollments (Table 4).

*Table 4. Ten Courses with Highest Overall Enrollments (2009 – 2017)*

Course	09-10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	Total	%
LING 0001	1,049	1,104	1,226	1,106	1,242	1,573	1,840	1,734	10,874	5%
FILM TV 0106A	516	517	704	681	808	779	803		4,808	2%
PHILOS 0007	506	742	608	251	502	549	451	583	4,192	2%
ART&ARC 0010	532	521	526	262	732	695	258	452	3,978	2%
CLASSIC 0030	637	545	692	455	328	545	302	420	3,924	2%
CHICANO 0010A	268	340	352	400	402	398	804	808	3,772	2%
LING 0020	363	352	347	373	460	521	498	510	3,424	2%
SCAND 0050		295	599	652	626	680	330	215	3,397	2%
AN N EA 0010W	261	312	345	464	386	596	452	558	3,374	2%
PHILOS 0006	527	400	315	489	246	303	311	484	3,075	1%
Total of Top 10 Courses	4,659	5,128	5,714	5,133	5,732	6,639	6,049	5,764	44,818	22%
Grand Total ALL Courses	22,026	22,386	25,519	26,106	26,875	27,734	27,439	27,272	205,357	

Figure 5 (below) shows the distribution of students who enrolled in these top 10 courses.

*Figure 5. Enrollment by Students' Major Division for Top 10 Arts and Humanities Courses*



## 2018: SYLLABI AND COURSE REVIEW for AH GE

In Winter 2018, each committee member reviewed 5-6 recent AH syllabi for a total of 51 syllabi.

A number of recommendations transpired:

- All syllabi submitted for GE consideration should have learning outcomes clearly stated.
- It is strongly encouraged that all GE syllabi clearly state: (a) which GE category is being satisfied and (b) why the class meets this category.
- The amount of writing in these syllabi was also discussed in detail. The AH GE guidelines state that courses should contain a “significant” writing component. It was recommended by this committee that page requirements should be stated more clearly. A page length of 10 pages was advocated.
- The committee would also like to suggest that departments be more involved in ensuring the consistent quality of their GEs.
- They would also advise that the GEGC offer representative syllabi on their site. This could assist instructors who are in the process of submitting GE applications.

## SECTION THREE: AGGREGATED AH/GE STUDENT EXPERIENCES IN AY 2017-2018

### THE UCLA SENIOR SURVEY: GENERAL EDUCATION TRENDS 2011-2017

In the years between the last two AH GE Reviews (i.e., 2011-2017), detailed statistics have been aggregated/tabulated from UCLA's Senior Surveys in order to quantify three reactions to current courses. In other words, three questions, taken from six years of those surveys, have been posed to existing students annually. They draw a picture of students (dis)satisfaction with GEs and directly concern:

1. UGs' ability to complete their GE requirements at UCLA;
2. their ability to find a sufficiently wide range of GE options;
3. and their ability to exercise greater intellectual curiosity in AH GE classes—by exploring topics unrelated to a major.

The AH GE numbers from Table 5 below show a relative consistency in the AH courses across all metrics, with a small increase in two fields. Both students' positive impression(s) of AH choices and their desire to explore new topics have generated some improved numbers of late. Humanities students, across all five divisions, nonetheless remain the least likely to complete all their GE requirements on the UCLA campus. This presumably results from the university's substantial population of transfer students.

As for the positive numbers, UCLA's AH students appreciate a breadth of GE options more than their peers elsewhere on campus. Just over 90% of AH students agree there is plenty to choose from; Life Sciences report an 87.6% approval rate, by way of comparison.

As suggested, the level of intellectual exploration among AH UG students remains on a par with their GE peers—at approximately 82%. Earlier in this time period—in 2011—AH UGs had been the least intellectually “explorative” in their GE choices, for unknown reasons. Today they manifest the same (higher) numbers as Life Sciences, Physical Sciences, and the Social Sciences.

In a word, the three metrics of GE (dis)satisfaction with AH classes are heartening. Numbers are currently high and level with those of parallel divisions.

**Table 5. Aggregated Senior Survey Data from 2011-2017****Did you complete most of your General Education requirements at UCLA? (% Yes)**

Year	College N*	Humanities	Life Sciences	Physical Sciences	Social Sciences	International Institute
2011	4,814	46.4	69.3	58.9	57.3	67.9
2012	5,096	44.6	71.9	56.5	58.2	65.5
2013	4,698	40.6	71.4	54.8	56.9	63.7
2014	4,685	40.0	73.9	59.8	55.8	67.9
2015	5,136	48.7	76.8	66.4	58.6	73.6
2016	5,762	47.9	77.9	68.3	57.7	58.3
2017	5,721	43.8	75.9	64.1	58.0	68.9

**I had a wide range of courses from which to select GE courses. (% Agree/ Strongly Agree)**

Year	College N*	Humanities	Life Sciences	Physical Sciences	Social Sciences	International Institute
2011	2,857	84.6	86.3	83.3	87.1	87.4
2012	3,024	87.1	86.9	86.0	86.1	89.3
2013	2,700	86.7	86.0	85.3	88.8	87.8
2014	2,735	88.1	84.9	87.6	87.0	89.3
2015	3,223	89.3	86.0	86.6	90.0	85.8
2016	3,614	90.6	87.6	87.1	89.4	89.3
2017	3,555	90.5	87.6	88.3	89.8	85.0

**I enjoyed exploring topics and disciplines outside my major areas of interest. (% Agree/ Strongly Agree)**

Year	College N*	Humanities	Life Sciences	Physical Sciences	Social Sciences	International Institute
2011	2,846	77.3	86.4	83.5	81.7	78.5
2012	3,018	80.7	86.5	80.2	82.1	84.1
2013	2,690	81.2	83.7	83.0	82.8	82.7
2014	2,733	81.1	84.1	84.2	84.5	84.2
2015	3,193	79.8	83.2	79.8	84.5	81.3
2016	3,592	81.9	83.4	80.2	85.0	88.0
2017	3,527	82.9	83.2	82.2	84.1	78.6

\*Based on primary/first major. Does not include majors outside of divisions listed. Data from 2016-2017 do not include School of Music.

## MORE AH GE STUDENT EXPERIENCES IN 2017-2018: A FOCUS GROUP (Marc Levis-Fitzgerald and Jessica Hoover)

Fifteen UCLA UG/ASK peer counselors participated in a focus group held winter 2018 (Appendix F). ASK Peer Counselors are UCLA students who provide an extension of the College Academic Counseling services. The group was a balanced mix of sophomores, juniors, and seniors. For an hour, they discussed their own experiences and shared anecdotal input from the students they counseled. Topics centered on General Education courses in the Arts and Humanities at UCLA.

Seven of the undergraduate peer counselors were STEM majors, two were psychology majors, and the remaining six held majors in humanities, arts, or social sciences at the time of the study. Due to the substantial representation of science students, a significant amount of participant feedback further represented the views of science majors regarding non-science General Education courses.

The discussion was facilitated by Professor David MacFadyen, Departmental Chair in Comparative Literature who has taught widely across the Slavic, Comparative Literature, and Musicology Departments, along with Marc Levis-Fitzgerald, PhD, Director of UCLA's Center for Educational Assessment. Note takers included Chelsea Hackett, Program Representative from Undergraduate Education Initiatives, and Shannon Toma, Postdoctoral Scholar with the Center for Educational Assessment. Several themes emerged from this discussion (Appendix G).

### LEVEL OF AWARENESS REGARDING GE AH REQUIREMENTS IN 17/18

Counselors unanimously agreed that they and the students they work with were aware of the GE AH requirement and knew what it entailed: "Most people get bombarded with information at orientation. So it's familiar. The info is widely available to them from different sources."

The counselors further shared that students seemed to have as much information about GEs in the Arts and Humanities as they did about GEs in the sciences. However, some students—and even the peer counselors themselves—expressed confusion over why certain courses counted toward one or another of the three subcategories within the Arts and Humanities foundation (i.e., literary and cultural analysis; philosophical and linguistic analysis; and visual and performance arts analysis and practice).

### FACTORS INFLUENCING CHOICE OF GE AH COURSES IN 17/18

Participants mentioned perceived difficulty level, amount of work, distribution of grades, time of day, and requirements for attendance as top factors influencing their own and their peers' choices among the GE arts and humanities offerings. Resources for finding information about courses prior to taking them included the Bruinwalk website as well as word of mouth and course syllabi.

Increasing the priority of the above-mentioned practical factors over personal interest were the perceived competitiveness and the stress surrounding aspects like GPA and time to degree, particularly for non-humanities and non-arts majors. Several participants further shared the view that, in place of GE courses, minor concentrations allowed students to explore personal interests outside of their majors, although GE courses at times informed the decision to add a minor concentration.

### PRACTICALITY (EASE, WORKLOAD, GRADES, SCHEDULING) IN 17/18

#### 1. Some of the most telling viewpoints expressed:

- “What has the reputation of being an easy GE is what’s going to be taken.”
- “For a lot of South Campus majors, most of our classes don’t include a lot of writing. I think the GEs are a lot harder than other people let on. When there is a lot of reading or writing, it takes away from our major classes.”
- “Classics, literature, philosophy take up a lot of time. I wanted a liberal education so I’ve taken a lot of classes for fun, but the majority of campus doesn’t do that.”
- “Bruinwalk shows the grade distribution. That’s the number one factor I’d say students use. A lot of classes, you go [to the Bruinwalk website], you’ll see 60% A’s and you’ll go, ‘I’ll take that class.’”
- “We want A’s in our GEs, ideally.”

#### 2. Quotes on the topic of personal Interest in AH GEs:

- “People don’t really care what the class is called, if the grade distribution is good, they’ll take it. Interest is the second question. Or third or fourth.”
- “The tie breaker would be interest in a topic, if two GEs have a seemingly standard grade distribution.”
- “As it becomes more competitive, we’re forced to steer away from our interests.”
- “It’s thought that a minor is a way to explore interest outside of your major, not GE courses.”

### COHERENCE ACROSS GE AH COURSES IN 17/18

When asked about the coherence or synergy across their GE AH courses, several participants responded that they neither noticed nor missed having strong continuity across courses. On the contrary, the variety of topics was considered a benefit.

“Do I feel like I gained something from the continuation? No. Students occasionally find an area they like. But you’re supposed to diversify, right? So it’s kind of hard to find continuation. I don’t think that’s necessarily bad. A lot of people find their minor that way.”

However, GE Clusters were the mentioned exception. One counselor suggested that if a student expressed deep interest in a specific topic, he may recommend that the student consider a GE Cluster—a yearlong sequence of courses revolving around a continuous theme. Other participants agreed that Clusters did well at integrating different fields.

Thus, for students desiring a more coherent experience in GEs, the Clusters were seen as a good option. Otherwise, the non-Cluster GEs allowed the freedom to “dip into” diverse topics, exploring a breadth of possible future areas of study and providing a well-rounded knowledge base.

### ADVANTAGES AND DRAWBACKS OF GE AH COURSES IN 17/18

Discussing GE AH advantages, participants brought up a range of courses that widened their views on the world. They also told how these new perspectives paid off in practical terms: enhancing the study abroad experience, increasing sensitivity to diversity and arts, and in one case, prompting a shift in career goals.

Participants further acknowledged the value of transferable skills (e.g., writing, critical thinking, and communication skills). However, they admitted that they were unable to appreciate such value immediately. Some who did express appreciation for transferable skills held the view that their opinion was the exception.

So students may value the transferable skills of GEs in retrospect and further may not always see their peers as sharing such values. An additional reported advantage to arts and humanities GEs is the discussion-heavy course format, which was seen as a positive change from more lecture-based (science) courses.

Finally, just as perceived competitiveness and stress influenced which GEs students would take, these factors negatively influenced evaluations of the importance or usefulness of GE courses. Students under time and financial constraints, worried about competitive standards for opportunities in the sciences, may not see the advantages of GE courses with heavy workloads, and they may skip their GE reading assignments for fear of compromising performance in their major courses.

### OPENNESS TO AND AWARENESS OF DIVERSE PEOPLE, CULTURES, AND PERSPECTIVES

- “I took Spanish 42, history of Iberian culture. It did provoke thought and changed the way I saw things.”
- “I took a class about diversity in film. I thought that was really important, especially as a person of color. Understanding representation, I think it has an important impact.”
- “[After taking an art history GE,] I took a friend to an art museum and literally commented on every section... I understood more about film directors [from a film GE].”
- “I took an English class... It was an awesome class. Did I get anything meaningful from it? Totally. I realized in my entire upbringing, we only read white authors. I think the

humanities are making strides in areas that matter to all of us.”

- “I think it’s important to have a lot of background on everything. I went to a low- income HS. Here [at UCLA] was an opportunity to understand what the arts were or what music was. I didn’t even know what music history was. Now I understand how classical music works. I liked it. I can understand Beethoven now and make jokes about [him].”
- “Before, I was [majoring in] bio and wanted to be a doctor. As I took more classes outside of math, I saw I was more interested in working with communities. So taking more liberal arts classes before the major helped me realize what I wanted to do.”

## TRANSFERABLE SKILLS (WRITING/CRITICAL THINKING) AND INTERACTIVE COURSE FORMATS

- “At first, students don’t understand why we need to take writing, English, but I think in retrospect students appreciate it. Just reading more and being able to connect my ideas... But during the process of having to take classes, it’s a nuisance.”
- “Humanities I enjoyed. It taught me critical thinking and speaking, and how to articulate what you’re thinking. I see value. Sad part is other students don’t. In my HS, I enjoyed my English and history classes. Back to important soft skills, humanities teach you how to do that. Sad thing is students are too stressed out and don’t see the importance.”
- “As counselors, we often tell science students who are really resistant to take writing classes, ‘Oh you’ll need to write lab reports.’ I think a lot of people do see the value in writing. You [as a counselor] can negotiate with the value of the GEs based on that. I think there’s many people on this campus, if they could, they’d do their major and get out. I think that’s more of a societal issue, though.”
- “Because science classes are so lecture-heavy and you just sit there, these [arts & humanities GEs] have more interaction and it’s a nice change. It’s more discussion based. It helps take your mind—if it is music or theater or film, it is a nice break.”

## TIME CONFLICTS AND HEAVY WORKLOAD

- “Some of us are more receptive to making the best of whatever the requirement is. I think the intention for the GEs is good, [but] a lot of the time it seems to be a hassle, understandably.”
- “Do people see the need for becoming a better writer or thinker or speaker? I think they do. I took a music history class and really enjoyed it. There’s a lot of reading, but I didn’t do half of it. I understood I could gain a lot from the class and was sad to miss the readings, but when it came down to it I had to either do the readings or do the work for my major.”

## CONTRIBUTIONS OF TEACHING ASSISTANTS (TAs)

On the subject of teaching assistants, participants mentioned that TAs were often a decisive factor in how they felt about their AH GE courses and in what they gained from those courses: a well-prepared TA will guide student involvement, while a less prepared one may not be as

effective at engaging students with topics and materials.

Further, since TAs lead the smaller class discussions tied to larger lectures, they enjoy the advantage of more direct interaction with students in an intimate setting.

- “I have found that [with] the TAs that have their own game plan and are engaged, the facilitations go so much better. If the TA knows how to connect us and how to engage us, we see the value. So, less effective TAs are the ones that walk in and are like, ‘let’s just discuss.’”
- “You have to re-engage with the material. It’s more guided [when] the TA acts as a facilitator.”
- “In many ways, the TA can make all the . . . difference. . . . It is a smaller setting [with the TAs] and you do in many ways get to know them much better [than the professor].”

One participant, reflecting on the variability of TA methods, questioned the consistency of TA training. He noted apparent differences between discussions led by graduate student TAs and seminars led by fellow undergraduates (through USIE, the Undergraduate Student Initiated Education program): “I’m not sure what the TA selection or training process is. I’ve noticed that undergrads [who lead USIE seminars] have a lot more selection process and go through a teaching seminar. A lot of times they’re a lot better at not only knowing the material but also conveying it.”

In addition to commenting on the TA experience, students expressed a preference for TA-led discussion sections over the professor-led discussions that sometimes occurred in large lecture settings. “Most of the time it will be the same six, seven people who participate [in lectures]. You don’t want to be wrong, and there’s so many people, it’s a stage at that point.”

## SUGGESTIONS FOR IMPROVEMENT

The group wrapped up with suggestions to make the courses more beneficial and engaging. In addition to calls for increased TA-facilitated discussions, participant ideas included expanding interdisciplinary courses, adding emphasis on career preparation, reducing reading assignments, and giving those assignments more focus.

- “Maybe [make the courses] more interdisciplinary. I know in the econ department, they have globalization and gender. It’s history and economics, I guess. And I’m taking intro to genetic engineering, it has discussions and teaches about scientific stuff. I feel like that was something really cool that I didn’t get a chance to do before.”
- “I took a screenwriting class. Not until the end of the quarter did they get to the actual business of it. To me, it’s very foreign. If I want to keep writing and be a writer, it seems several, several degrees away. And a lot of the times those [more practical] classes may be available but may be restricted to [students in the] major. It’s like, I’m trying [to learn] but I can’t [access that information].”

- “I think with some of my humanities courses, I get frustrated that I do a lot of reading that I don’t discuss. I don’t do anything with the readings besides writing an essay.” “I think . . . we see the value of taking humanities GEs, but [would recommend] condensing the text to make it more relevant, and making interactive TAs, and having to work with the material in a way that is not going to take up all our time.”

## CONCLUSION

In choosing GE Arts and Humanities courses, practical concerns often outweighed personal interest, and exploration of diverse topics took precedence over in-depth knowledge in a single field. The GE experience rewarded students with diverse perspectives while it honed their skills in writing, critical thinking, and communication. Participants also reported TA guidance as crucial to student learning and engagement, and lamented the perceived variability in TA preparation.

Throughout the discussion, participants also noted that academic and financial pressures swayed not only their choice of courses but also the perceived value of those courses and even the level of engagement in them. Suggestions for improvement largely reflected these concerns.

## SECTION FOUR: CONCLUDING REMARKS AND SUGGESTIONS / RECOMMENDATIONS

On April 23, 2018, the committee met to discuss a draft of the final report and make recommendations. Both discussion and debate then continued over email. All of these discursive elements, written and spoken, have now been considered and are synthesized in the following pages.

The committee's primary recommendations and concerns are:

### CLARIFY OR REDEFINE THE VALUE OF GE AH CLASSES

Since the final data to reach the committee concerned ASK and UCLA's student counselors, our members began on April 23 by reviewing the focus group's findings. A fairly common perception of AH GEs among the counselors' peers as a nuisance or inconsequential requirement caused understandable concern. While we received data to support claims that alumni acknowledge the importance of GEs later in life, persistent signs of indifference to GEs during the students' time on campus bring little joy.

Keen to make recommendations or suggest some fixes, committee members first considered the causes of such a view. By extension of their concern, members also wondered why the overwhelming majority of UCLA students choose majors from outside the Humanities. Undergraduates may spend their entire leisure time with the arts or humanities, yet more pressing (tr. material) concerns lead them to make professional compromises long before they graduate.

Students, in basic terms, often cannot study what they want to study. How, then, might the AH GE program better promote the worth of the Humanities?

### BUILD GE AH CLASSES AROUND TRANSFERABLE SKILLS

Consensus was reached on the issue of "transferable skills." In other words, which abilities could be transferred productively from the Humanities to any major or minor?

Several committee members composed the following whiteboard list:

- Critical thinking
- Written communication

- Persuasive / rhetorical skills
- Collaborative skills
- Associative thinking
- Pattern recognition (in data analysis or elsewhere)
- Emotional intelligence

Another member of the committee advocated that GE courses incorporate the skills referenced in a couple of his Fiat Lux classes, showcasing possible improvements in UG education. These Fiat Lux students had compiled two “manifestos” for educational change, specifically at UCLA. In short, their own definition of transferable skills for the Humanities included:

- Business
- Health
- Law
- Technology
- Healthcare

GE classes that interwove with these fields, at least occasionally, would lessen the presumed distance between AH classes and “real-world” impact. They would mix music and economics—or literature and technology, for example. One might even borrow from the structure and sentiment of recently-published learning goals / outcomes from a sister committee at UCLA. The General Education Foundations of Science Inquiry (FSI) course information sheet now proposes the following goals. (The italics are ours.)

- Students will acquire an *informed appreciation* towards scientists, scientific research and technology.
- Students will experience the *interdisciplinary* nature of science.
- Students will develop *information literacy*.
- Students will actively engage in the scientific process of *inquiry, analysis, problem-solving*, and quantitative reasoning.
- Students will be able to make *evidence-based decisions* in a wide array of science and non-science contexts.
- Students will develop scientific literacy by addressing *current, critical issues* and topics in science that are *personally meaningful in daily life and/or connected to the needs of society* (e.g., climate change, vaccination, GMOs, evolution).
- Students will understand *fundamental (scientific) principles* and the links between different domains of science.

Within those bullet points there is undoubtedly “transferable” prose to be repurposed for AH GE courses, all in the name of clarity and interdisciplinary impact.

## CLARIFY AND PROMOTE NON-QUANTIFIABLE ABILITIES OR VALUES

One the subject of transferable or interdisciplinary skills there was widespread understanding that new forms of examination might soon be required. Written papers might soon prove insufficient or inappropriate for collaborative classes. How, going forward, might one judge team effort? Or service learning?

And yet one committee member suggested, on the basis of her own experience, that many UGs actually prefer to be tested in written forms on quantifiable data. They prefer to be examined on names, dates, places, and numbers, rather than undergo an arguably idiosyncratic assessment of their activity—especially in group settings.

Whatever the case, it remained clear to all committee members that UGs are exposed to continuous, perhaps excessive testing from a very young age. This leads to quantifiable notions of value or success as defined by ACT, SAT, and other rubrics. Students live in fear of numbers, unfortunately.

Subsequently, UGs are obliged to professionalize in these computable terms early in their UCLA experience. Their CVs are witness to an unenviable need to shoulder both academic and extracurricular burdens. It is no great surprise, therefore, that students underappreciate the purportedly “soft skills” that Arts & Humanities GE courses provide.

## REMOVE OLD OR IRRELEVANT OFFERINGS

In this struggle for relevance among our youngest students, all committee members accepted that a constant pruning or decertification of old courses will be needed. A cutoff date was proposed of five years, after which an untaught class could be considered defunct. A slightly more diplomatic approach was recommended by one member: prior to a five-year deadline, departments would simply be contacted to see if they intend (re)offering the course in question.

## STANDARDIZE AND/OR MONITOR THE QUALITY OF FACULTY SYLLABI

An equally important form of “pruning” should involve faculty syllabi. While a good number of the reviewed AH GE syllabi were excellent, a disconcerting number would require serious editing (if not rejection from the selection process altogether). It is recommended that qualitative guidelines for GE AH syllabi be more clearly stated—and more systematically applied.

## ASSURE THAT AH GE COURSES ARE TAUGHT BY LADDER FACULTY

On the same issue of quality, some members felt that the importance of GE classes will only grow as our UG population increases. By extension of the same argument, a growing need for (or validation of) teaching should come with an equal need for GEs that are taught by ladder faculty.

This recommendation is not based on a sense that lecturers or post-docs are somehow inferior instructors, but rather based on our sense that contingent/adjunct staff bear an unfair workload, relative to their wage, and the fact that students cannot count on continuing interaction with such staff. As readers of this report will note, AH GE classes are currently taught by ladder faculty only half of the time. The other 50% of classes fall to part-time or short-term employees. “Adjunctification” and “casualization” were two terms that caused special alarm. In the words of one member: “How can UCLA expect people to commit to instruction if they cannot commit to instructors?”

## CONCLUSION

That closing note of well-intentioned critique seems a suitable place at which to conclude the report. While the committee found much to celebrate in the current state of UCLA’s AH GE classes, a need for reform was equally evident. The overwhelming majority of UCLA’s undergraduate do not dedicate their degrees or careers to the Humanities. In Los Angeles, a city founded on multimedial narratives of optimism and hope, that seems peculiar.

Our student population, as surveyed for this report, did a wonderful job of underscoring the weaker points in North Campus education. Put simply, there is—rightly or wrongly—concern over the Humanities’ relevance for this generation.

The term “transferable skills” captures this need succinctly. What in the AH GE classes can students use in their studies elsewhere? Or, conversely, what do the Humanities offer that might entice a professionally savvy undergraduate to join North Campus for his/her major? A transferable value system is needed. The committee has proposed two major strategies, which one might term ideal and material (in the philosophical sense)—i.e., qualitative or quantitative. What in the Arts and Humanities will make students’ lives better—in terms of personal enrichment? Or what will make their careers stronger—in terms of literal enrichment or professional security?

Whatever the case, the incredible effort, attention, and intellectual wizardry that goes into UCLA’s AH GE classes can sometimes bypass its intended audience. And so we close this report with an opening question for our own intended readership: How might the AH GE program inspire today’s students—once again?

P.S.

## A WORD OF GRATITUDE

This report would contain dubious timelines, woeful statistics, and a general dearth of visualized data were it not for the invaluable help of our colleagues:

- Chelsea Hackett
- Jessica Hoover
- Greg Kendrick
- Marc Levis-Fitzgerald
- Kelly Wahl
- Brooke Wilkinson

In all instances, they came to our meetings with a smile, displayed their research, and shared their wisdom. An institutional story as complex as this could not be told by one author. For that reason, we are all indebted to the listed coworkers.

Special gratitude is due to Brooke Wilkinson and Chelsea Hackett, who kept us on track, guided us through the dustier pages of UCLA's history, and kept meticulous notes from start to finish. We are all genuinely appreciative—and will happily serve with them on any future committees.

Last of all, in a fleeting moment of lyricism, I would like to make the only personal address as committee chair in this entire document. Here is a closing reminder of my faculty colleagues from Page One of this report. We all worked hard, ate well, and—in the words of one member—“actually had fun.”

If only all committees were the same. Thank you.

- John Carriero (Department of Philosophy)
- Michael Hackett (Department of Theater)
- David Kim (Department of Germanic Languages)
- Marissa Lòpez (Department of English)
- Sara Melzer (Department of French & Francophone Studies)
- Alex Purves (Classics Department)
- Jessica Rett (Department of Linguistics)
- Dell Upton (Department of Art History)
- Elizabeth Upton (Department of Musicology)
- Brooke Wilkinson, Resource Support (Undergraduate Education Initiatives)

## Appendices

# Appendix A

## Charge Letter

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# UCLA MEMORANDUM

General Education  
A265 Murphy Hall  
157101

October 10, 2017

John Carriero (Department of Philosophy)  
Michael Hackett (Department of Theater)  
David Kim (Department of Germanic Languages)  
Marissa Lopez (Department of English)  
David MacFadyen, *Chair*, (Department of Comparative Literature)  
Sara Melzer (Department of French & Francophone Studies)  
Alex Purves (Classics Department)  
Jessica Rett (Department of Linguistics)  
Dell Upton (Department of Art History)  
Elizabeth Upton (Department of Musicology)  
Brooke Wilkinson, Resource Support (Undergraduate Education Initiatives)

Dear Colleagues:

We write to welcome you as members of the *ad hoc* committee for the review of Foundations of Arts and Humanities (AH) within UCLA's general education (GE) curriculum, and to thank you for your willingness to participate in this critically important academic workgroup. The committee's charge is to conduct a self-review during the 2017-18 academic year of the university's GE offerings in arts and humanities. During this review, the *ad hoc* committee is expected to explore a range of issues and questions relating to Foundations of Arts and Humanities' conceptual framework, pedagogical aims, and student experience.

Professor David MacFadyen of the Department of Comparative Literature has kindly agreed to serve as the chair of the *ad hoc* committee. Brooke Wilkinson, Director of Academic Initiatives with Undergraduate Education Initiatives, has agreed to provide resource support for the committee. To further assist the *ad hoc* committee in its review of the Foundations of Arts and Humanities, the administrative support team of the General Education Governance Committee will provide you with an administrative report detailing information on the history and development of the Foundations of Arts and Humanities curriculum; a summary of Senate recommendations from the previous review; and data on AH course offerings and enrollment patterns. This information will be provided to you before the first meeting of the committee in November 2017.

The *ad hoc* committee's work will take place during the 2017-18 academic year and involve four or five meetings in the Fall, Winter and Spring quarters. During the spring quarter, the committee will prepare a final report for the General Education Governance Committee and the Undergraduate Council that addresses its findings with regard to the conceptual framework, pedagogical aims, and student experience in the Arts and Humanities GE curriculum. This report will be followed by an external review of the AH curriculum by the Undergraduate Council during the 2018-19 Academic Year.

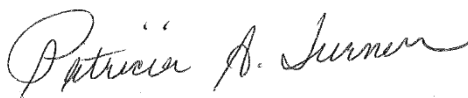
Administrative support staff for the General Education Governance Committee will be contacting you regarding your availability for meetings in the upcoming academic year. If you have any questions, please contact the Chair of the GE Governance Committee, Muriel McClendon (mcclendon@history.ucla.edu), or the resource support to the GE Governance Committee, Brooke Wilkinson (bwilkinson@college.ucla.edu).

Thank you in advance for your commitment to support the important work of this committee. The efforts of this group will further strengthen our GE courses carrying Literary Cultural Analysis, Philosophical Linguistic Analysis and Visual and Performance Arts Analysis and Practice credit.

Sincerely,



Muriel C. McClendon  
Chair, General Education Governance Committee



Patricia A. Turner  
Dean and Vice Provost for Undergraduate Education

cc: Lucy Blackmar, Assistant Vice Provost for Undergraduate Education Initiatives  
Beth Lazazzera, Chair, Undergraduate Council  
David Schaberg, Dean of Humanities  
Eric Wells, Committee Analyst, Undergraduate Council  
Brooke Wilkinson, Director, Academic Initiatives

## Appendix B

Self-Review Report on the General Education Curriculum  
*Foundations of Arts and Humanities*

# **Self-Review Report on the General Education Curriculum**

## *Foundations of Arts and Humanities*

Submitted to the Undergraduate Council, Academic Senate  
by the General Education Governance Committee  
September 2010

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## Preface

Over the last twelve years, all UCLA units responsible for undergraduate education have worked collaboratively to establish a common campus-wide General Education (GE) curriculum and course list based on three foundation areas of knowledge: Arts and Humanities, Society and Culture, and Scientific Inquiry. A General Education Governance Committee was established in 1998-99 to oversee the development of a new GE curriculum and to provide ongoing monitoring, evaluation and improvement of the courses within it. To further maintain and strengthen the quality of UCLA's general education program, the Vice Provost (VP) for Undergraduate Education and the Undergraduate Council (UgC) worked closely with the GE Governance Committee in 2002 to establish a process for the systematic review of the course offerings in each of the new foundation areas of knowledge. As with departments, these GE curricular reviews were slated to take two years to complete and involve a period of self review, as well as a site visit by campus and extramural scholars.

To date, two of the three GE foundation area reviews have been completed. The Scientific Inquiry (SI) curriculum was selected to be the first GE foundation area to undergo a programmatic review from 2005 through 2007. Acting as the "faculty in charge," the General Education Governance Committee appointed a special *ad hoc* review committee to conduct the SI self review during the 2005-06 Academic Year (AY). This *ad hoc* group was composed of faculty representatives from the School of Engineering and the Physical, Life, and Social Sciences divisions of the UCLA College, and was assisted in its work by members of the Undergraduate Education Initiatives unit, the Registrar's Office, and College Academic Counseling. The committee met during 2006, and explored a range of questions and issues relating to the pedagogical aims, course quality, instruction, and student enrollments of the SI foundation area. The second GE foundation area to undergo review was Society and Culture. In 2007, an *ad hoc* committee with membership from the social science, humanities, and natural science divisions of the College of Letters and Science was approved by the GE Governance Committee for the purpose of conducting a self-review of the curriculum of Society and Culture. Throughout 2008, the committee met to address a wide range of quantitative and qualitative questions and issues related to the Society and Culture foundation area.

The following self-review report addresses the Arts and Humanities (AH) General Education Curriculum. The report is divided into five sections that are designed to provide the reader with 1) information about the AH *ad hoc* committee and its charge; 2) the history of UCLA's general education reform effort, and the development of its Arts and Humanities GE foundation area; 3) data on campus-wide AH requirements, course offerings, faculty involvement, and student enrollments; 4) the committee's review of AH curriculum and pedagogy; and 5) recommendations for the further improvement of arts and humanities GE courses at UCLA.

## The Arts and Humanities *Ad Hoc* Review Committee and Its Charge

### *Ad Hoc Committee Membership*

In Fall 2009, the General Education Governance Committee approved the formation of an Arts and Humanities *Ad Hoc* Review Committee for the purpose of conducting a self-review of the curriculum of the Arts and Humanities GE foundation area. This committee was jointly appointed by the Chair of the GE Governance Committee, Robert Gurval, and the Vice Provost for Undergraduate Education, Judith L. Smith, and its membership was composed of faculty representatives from the humanities and social science divisions of the College of Letters and Science. Professor Andrea Loselle of the Department of French and Francophone Studies served as chair of the *ad hoc* committee. Jeff Decker, Adjunct Associate Professor of English and

former member of the 2002 AH workgroup that reviewed and certified course offerings for the AH curriculum in 2002, played a key role in the preparation of the committee's final report. Further support was provided to the *ad hoc* committee by administrative staff from the GE Governance Committee, the Undergraduate Education Initiatives unit, the Registrar's Office, and College Academic Counseling.

The members of the AH *Ad Hoc* Review Committee and their departmental affiliations are listed below:

- Andrea Loselle, *Chair* (Department of French and Francophone Studies)
- Jeff Decker, *Resource Support* (Department of English)
- Lyle Bachman (Department of Applied Linguistics)
- George Baker (Department of Art History)
- Carol Bakhos (Department of Near Eastern Languages and Cultures)
- Victor Bascara (Department of Asian American Studies)
- Elizabeth DeLoughrey (Department of English)
- Susan Foster (Department of World Arts and Cultures)
- Kathleen Komar (Department of Comparative Literature)
- Elizabeth Marchant (Latin American Studies Interdepartmental Program)
- David Schaberg (Department of Asian Languages and Cultures)
- Timothy Taylor (Department of Musicology)
- Richard Yarborough (Afro-American Studies Interdepartmental Program)

### ***The Ad Hoc Committee Charge***

The *ad hoc* committee was charged by the Vice Provost for Undergraduate Education and the General Education Governance Committee to address a wide range of questions and issues relating to the Foundations of Arts and Humanities GE curriculum (See Appendix A). Among these were the following:

#### Pedagogical Issues

The mission statement for courses carrying GE credit in the Foundations of the Arts and Humanities area of knowledge is as follows:

*The aim of courses in the Foundations of the Arts and Humanities is to provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.*

Given these aims, the *ad hoc* review committee will need to review AH courses with the following pedagogical questions in mind:

- Do the current Arts and Humanities GE courses provide students, particularly those in the Social, Life, and Physical Sciences, with a satisfactory introduction to:

- 1) “The basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances;”
  - 2) The integration of methodologies or “ways of knowing” of humanists and linguists; and
  - 3) The historical development and fundamental intellectual and ethical issues associated with the arts and humanities and investigation of the complex relations between artistic and humanistic expression and other facets of society and culture.
- Are there other ways of organizing and/or “packaging” these courses so as to insure that their students are able to engage issues in some depth?
  - Are there important topics that are not being addressed by the existing courses in the Arts and Humanities area, and, if so, how can this situation be rectified by the Arts and Humanities Departments, and the interdepartmental programs that address matters of concern to art, humanities, and language?
  - Do our existing Arts and Humanities GE courses provide UCLA students with adequate opportunities to write and engage in intensive discussions that are capable of conveying to them how scholars and artists discover, create, and evaluate new knowledge in their areas of research?

#### Departmental Course Offerings

Another key aim of this foundational area review is to determine if Arts and Humanities GE courses have been conducted in a manner that is consistent with the course proposals that were submitted and approved by the GE Governance Committee and the UgC in 2002 and thereafter. Specifically, the committee charged with the review of this area will need to determine if the sponsoring departments or programs have:

- Offered their courses on a regular basis and met projected student enrollment targets;
- Introduced the students taking these courses to the ideas, methods and work of departmental faculty and senior graduate students;
- Provided students with syllabi that describe course subject matter and objectives; outline weekly lecture topics, discussion sections, experiential opportunities, and assignments; include a reading list; and provide some description of the course’s grading policy; and
- Insured that their courses continue to achieve their designated general education aims.

#### Student Engagement

The review of the Foundations of Arts and Humanities was also charged with addressing student engagement in the courses being offered in this area of knowledge. Given the fact that these GE courses are directed at both humanities and non-humanities students, the committee will need to address the following questions:

- What are the enrollment patterns in the courses that are offered in the Foundations of the Arts and Humanities?
- Are certain classes in Arts and Humanities over or undersubscribed, and, if so, why is this happening?
- How and when are non-humanities students satisfying their GE requirements in the sub-categories of Arts and Humanities?

- How do non-humanities students rate the introduction they are receiving through their AH GE courses to important issues, developments, and methodologies in contemporary arts and humanities?
- How many humanities majors are using these courses to satisfy both GE and pre-major requirements?

### Instructor Experience

The *ad hoc* review committee will also assess pedagogy within the Foundations of Arts and Humanities general education curriculum with the following questions in mind.

- Do faculty approach teaching AH GE courses differently than non-GE courses with similar size enrollments? How?
- Are faculty familiar with the aims and objectives of the AH GE curriculum? If so, where do they get this information and how do they integrate it into their course?
- Are Teaching Assistants provided information about the unique goals of an AH GE course? If so, where do they get this information and how do they integrate it into their teaching?
- How do instructors rate their experience teaching AH GE courses relative to non-GE courses with similar size enrollments?

### **Historical Background**

#### ***A Brief History of General Education Reform at UCLA***

In 1994, a faculty-student workgroup was organized to examine the General Education curriculum at UCLA. After two years of intensive research and discussion, this group issued a report in June 1997 entitled *General Education at UCLA: A Proposal for Change*. This document called for GE requirements that were “simpler, fewer, more coherent, and clearer in purpose;” a common campus-wide GE curriculum and course list; first year clusters; and a permanent GE oversight authority.

In 1996, Judith L. Smith was appointed Vice Provost (VP) for Undergraduate Education and given authority over general education at UCLA. Vice Provost Smith received permanent money to support curricular initiatives aimed at improving GE from Chancellor Charles E. Young in 1997, and worked with university administrators, Deans, faculty, and Academic Senate committees throughout 1997-98 to draft and implement plans for GE reform. In 1998-99, Vice Provost Smith launched a pilot GE Cluster Program with the aim of developing ten clusters over five years to enroll up to 45% of the incoming freshman class. During the same academic year, UCLA’s Undergraduate Council established a GE Governance Committee jointly appointed by the Chair of UgC and the VP for Undergraduate Education.

UCLA’s new GE Governance Committee worked with the VP for Undergraduate Education and her staff during the summer and fall of 1998 to develop a proposal for a common campus-wide GE curriculum and course list that would provide lower division students with an ample spectrum of learning in the natural and social sciences, arts, and humanities; introduce them to interdisciplinary approaches to learning; foster responsible citizenship; and strengthen intellectual skills. These deliberations culminated in a formal proposal by the GE Governance Committee in January 2001 to replace the UCLA College’s divisional based GE requirements with a 10 course (most with a 5 unit value to reflect the increase in their academic rigor) GE curriculum centered on three foundation areas of knowledge: Foundations of Arts and Humanities, Foundations of Society and Culture, and Foundations of Scientific Inquiry. This GE foundational framework was approved by the College faculty at the end of 2001, and throughout the winter and spring of 2002 three foundation area faculty workgroups evaluated all GE courses, old and new, for

certification and inclusion in the new curriculum. This new curriculum was implemented in Fall 2002.

On March 7, 2003, the Undergraduate Council unanimously adopted a proposal by GE Governance for a campus-wide GE framework based on the foundational area of knowledge model with a common GE course list. In 2004, the School of Arts and Architecture and the School of Theater, Film and Television adopted the foundational area framework and course list. The Henry Samueli School of Engineering and Applied Sciences followed suit in the spring of 2005, as did the School of Nursing at the beginning of 2006. As of Fall 2006, all incoming UCLA freshmen satisfy their GE requirements by taking a requisite number of courses across three foundation areas of knowledge.

### ***2002 Review and Certification of GE Courses in the Foundations of Arts and Humanities***

As noted in the foregoing history of GE reform, throughout the winter and spring of 2002, three faculty workgroups (one associated with each of the three foundation areas) evaluated all GE courses. The workgroup charged with the review of courses submitted for general education credit in the Foundations of Arts and Humanities area was guided in its deliberations by the AH foundation mission statement that outlined the pedagogical purpose and goals of UCLA's humanities GE curriculum (See page 2).

The AH workgroup also reviewed proposed AH courses with an eye aimed at determining if their workload merited 4 or 5 units of credit, and if they satisfied one or more principles or aims that the Academic Senate had determined were basic to general education, i.e., familiarizing students with the ways in which humanists create, discover and evaluate knowledge; teaching them to compare and synthesize different disciplinary perspectives; increasing their ethical awareness and cultural sensitivity; and strengthening basic intellectual skills.

The workgroup affirmed that most of the courses that were submitted for inclusion in the Arts and Humanities area were consistent with the AH mission statement and satisfied many of UCLA's general education goals. There were several issues and questions, however, which arose during the workgroup's deliberations. These were:

- The criteria that courses in other foundation areas of knowledge should satisfy in order to receive GE credit in the Foundations of Arts and Humanities.
- Whether upper-division courses or courses with prerequisites were automatically excluded from consideration for approval within the foundation.
- The place of intermediate (level 4 and above) foreign language courses in AH.
- The importance of writing to Arts and Humanities area courses.

With regard to these issues, the workgroup concluded that:

- For courses to receive GE credit in the Foundations of Arts and Humanities area they need significant focus on some of the principal theoretical approaches and methods common to the work of humanist scholars.
- On whether upper-division courses or courses with prerequisites were automatically excluded from consideration for approval within the foundation, the answer was no and yes, respectively. While the committee acknowledged that some legacy courses (particularly in professional schools) could not be easily renumbered to comply with the committee's desire for all courses to be lower division, it was decided that no student should be barred from taking an AH GE course due to a prerequisite.

- Although intermediate foreign language courses were not granted AH GE approval because level 4 and above courses have prerequisites, the committee asked that GE Governance articulate a clearer policy re these courses at a future date.
- The committee agreed that all courses in the Arts and Humanities area should have a significant writing component.

For more information on the work of the 2002 Foundations of Arts and Humanities Workgroup, see Appendix B.

### ***Periodic Review of the General Education Curriculum***

At the recommendation of the Vice Provost, the GE Governance Committee and the UgC agreed that there should be some system of periodic programmatic review of the new GE foundation areas. Consequently, in 2002, the UgC approved a proposal by Vice Provost Smith for an eight-year systematic rotation of reviews for several non-departmental programs that report to her, including General Education. Under this proposal, and according to modifications approved in Spring 2006, Vice Provost Smith's staff is slated to work with the GE Governance Committee to conduct a self-review of the three foundation areas over a six-year period as follows:

**Table 1. Foundation Area Review Schedule – 2005-06 through 2010-11**

<b>Year</b>	<b>Scientific Inquiry</b>	<b>Society and Culture</b>	<b>Arts and Humanities</b>
2005-06	Self-Review		
2006-07	UgC Review		
2007-08		Self-Review	
2008-09		UgC Review	
2009-10			Self-Review
2010-11			UgC Review

The self-review for the Foundations of Arts and Humanities is the third internal review of UCLA's GE curriculum, and it will be followed by a full external review administered by the Undergraduate Council. Both the GE Governance Committee and the UgC see this review of the Arts and Humanities foundation area as a way of further refining this curricular review process.

### **Arts and Humanities Requirements, Course Offerings, Faculty Engagement, and Student Enrollments**

The charge of the *ad hoc* review committee is to provide the Academic Senate with information pertaining to the current state of the Foundations of Arts and Humanities area of UCLA's GE curriculum. Meeting this charge involves addressing a range of quantitative questions about course offerings, faculty engagement, and student enrollments, and qualitative concerns relating to whether or not current AH courses are providing students with a satisfactory introduction to "the ways in which humans organize, structure, rationalize and govern their diverse societies and cultures over time." Detailed in this section is information pertaining to AH requirements across campus; the number of courses carrying AH GE credit and the departments mounting them; the levels of faculty engagement in these classes; and student enrollments in Arts and Humanities course offerings. Data for this section were provided by the Undergraduate Education Initiatives unit, the Registrar, and the College Academic Counseling Office.

### ***Requirements for Students in Different Academic Units***

All UCLA students are required to take Foundations of Arts and Humanities courses, and they select their courses from the course list approved by the GE Governance Committee in three subfields, Literary and Cultural Analysis, Linguistic and Philosophical Analysis, and Visual and

Performance Arts Analysis and Practice. The number of required courses, however, is not the same, and Table 2 sets out the requirements of each academic unit with an undergraduate population.

**Table 2. GE AH Course Requirements by Academic Unit**

<b>College/School</b>	<b>Subgroups</b>	<b>Requirement</b>	<b>Effective Date</b>
<b>UCLA College</b>	Literary and Cultural Analysis Linguistic and Philosophical Analysis Visual and Performance Arts Analysis and Practice	1 course  1 course  1 course	Fall 2002
<b>School of the Arts and Architecture</b>	Literary and Cultural Analysis Linguistic and Philosophical Analysis Visual and Performance Arts Analysis and Practice	1 course  1 course  1 course	Fall 2004
<b>School of Theater, Film and Television</b>	Literary and Cultural Analysis Linguistic and Philosophical Analysis Visual and Performance Arts Analysis and Practice	5 courses from each subgroup with no more than two in any one subgroup	Fall 2004
<b>Henry Samueli School of Engineering and Applied Science</b>	Literary and Cultural Analysis Linguistic and Philosophical Analysis Visual and Performance Arts Analysis and Practice	2 courses from two different subgroups	Fall 2005
<b>School of Nursing</b>	Literary and Cultural Analysis Linguistic and Philosophical Analysis Visual and Performance Arts Analysis and Practice	1 course  1 course  1 course	Fall 2006

Beyond utilizing a shared course list, GE social science requirements across undergraduate units have a number of other similarities:

- Only students entering UCLA as freshmen must fulfill the GE requirements; transfer students fulfill different requirements set by the statewide Intersegmental General Education Transfer Curriculum (IGETC) requirements.
- AP courses cannot be used as a substitute or “course equivalent” for any GE AH course.
- UCLA students may take a course at a community college during the summer (or when they are not enrolled at UCLA) and the class taken can be used to fulfill UCLA’s GE AH requirements if it has been approved as equivalent to a UCLA AH offering.
- Because they are regarded as foundational courses, most GE course offerings are lower division and are intended for students in their freshman and sophomore years.

### ***Curriculum Data: Courses, Faculty, and Student Enrollment***

#### **Courses**

From Fall 2002 to the beginning of Fall 2009 (the time span covered by this review), 201 courses were approved as general education courses in the Foundations of Arts and Humanities area. These courses are summarized by academic unit in Table 3, and a detailed list of these courses is provided in Appendix C. The data in Table 3 reveal the following (courses which offered sections and no sections were counted twice, inflating the number of courses offered to 280) :

- 34 different departments and 4 IDPs (interdepartmental programs) offer courses approved for GE credit in the Foundations of Arts and Humanities;
- 139 are approved as Literary and Cultural Analysis courses, 40 as Philosophic and Linguistic Analysis, and 101 as Visual and Performance Arts Analysis and Practice courses;
- 21 AH courses carry Writing II (discipline-based writing) credit: 18 are approved as Literary and Cultural Analysis courses, 3 as Philosophic and Linguistic Analysis, and 0 as Visual and Performance Arts Analysis and Practice courses;
- 133 AH courses are lecture courses with discussion sections that meet one to two hours each week and 147 AH lecture courses do not have discussion sections assigned to them.

All departments in the Division of the Humanities offer courses that carry either Literary and Cultural Analysis, Philosophic and Linguistic Analysis, or Visual and Performance Arts Analysis and Practice GE credit in the Foundations of Arts and Humanities. Departments and programs in the Division of Social Sciences (4), the Division of Life Sciences (1), the School of Arts and Architecture (Architecture and Urban Design, Ethnomusicology, and Music/Musicology), and the School of Theater, Film, and Television, also offer courses carrying GE credit in the Foundations of Arts and Humanities.

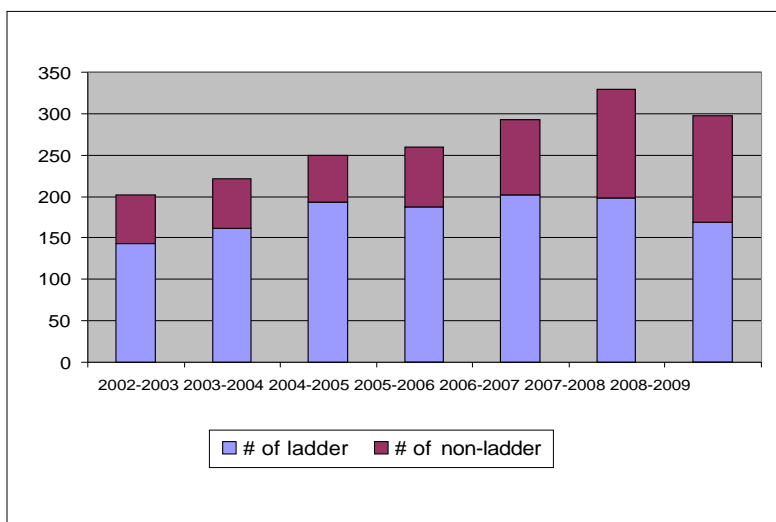
**Table 3. Number of Approved GE AH Courses by Department or Program**

	General			General w/o Section		
	P&L	L&C	V&PA	P&L	L&C	V&PA
<b>Departments &amp; IDPs Offering Courses</b>						
African-American Studies			1			3
Applied Linguistics				1		
Architecture & Urban Design			1			1
Art History			3		6	11
Arts & Architecture						1
Asian American Studies					1	
Asian Languages & Cultures	2	3		1	3	
Chicana/o Studies	1	1	1	1	1	3
Classics	2	10	3		7	3
Comparative Literature	1	7			8	
Design   Media Arts			1			1
English	1	10		3	7	
English Composition	1	1				
Ethnomusicology		1	4		3	15
French & Francophone Studies		4			4	
Germanic Languages	1	8		1	3	
History		4			1	
Indo-European Studies	1			2		
Italian		6			4	
LGBTS		1	1			1
Linguistics	4			2	1	
MCD Biology	1					
Music			1			1
Musicology		1	12		1	14
Near Eastern Literature & Culture	1	6		1	2	
Philosophy	7	2				
Scandinavian Section		2			2	
Slavic Languages & Literatures		6		1	4	1
South Asian					1	
South East Asian Studies		1				1
Spanish & Portuguese	2			2	2	
Theater, Film, & TV			2		1	11
Women's Studies		1	1			1
World Arts & Cultures		1	1		1	1
<b>Grand Total</b>	<b>25</b>	<b>76</b>	<b>32</b>	<b>15</b>	<b>63</b>	<b>69</b>
<b>% of Total</b>	<b>8.90%</b>	<b>27.10%</b>	<b>11.40%</b>	<b>5.40%</b>	<b>22.50%</b>	<b>24.60%</b>

NOTE: Courses that were offered with section and without section in different terms are counted twice in Table 3. The result was an inflation of total course offerings from 201 to 280.

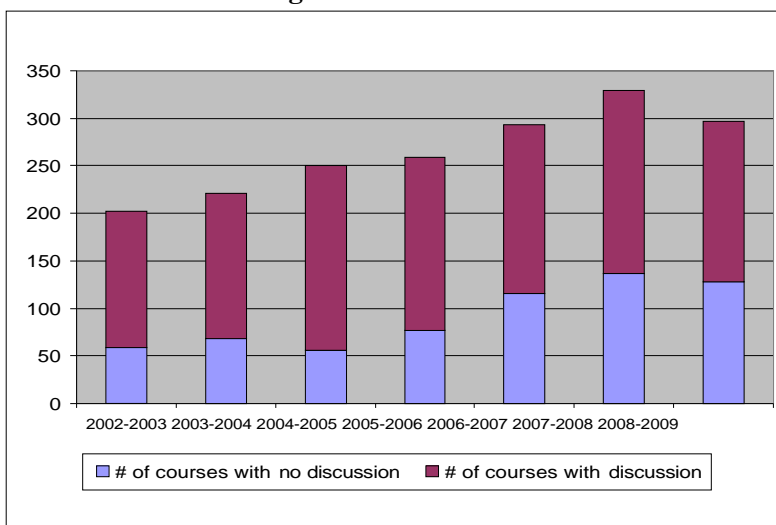
### Course Offerings and Their Instructors

During the calendar year, Foundations of Arts and Humanities courses are taught by either tenure-track faculty or by lecturers and teaching fellows. Of the 1,851 offerings in the last seven years, ladder faculty taught 1,254 or 67.7% of these courses, and lecturers or teaching fellows taught 597 or 32.3% of them. (For additional information on the faculty who teach AH GE courses, see Appendix C).

**Figure 1. Total AH GE Courses Taught By Ladder Faculty v. Non-Ladder Faculty**

During the calendar year, Foundations of Arts and Humanities courses are either taught with discussion sections or without discussion sections. Of the 1,851 offerings in the last seven years, 1,210 or 65.4% of courses are taught with a discussion section, and 641 or 34.6% were taught without. (For additional information on the faculty who teach AH GE courses, see Appendix C).

#### Course Offerings and Discussion Sections

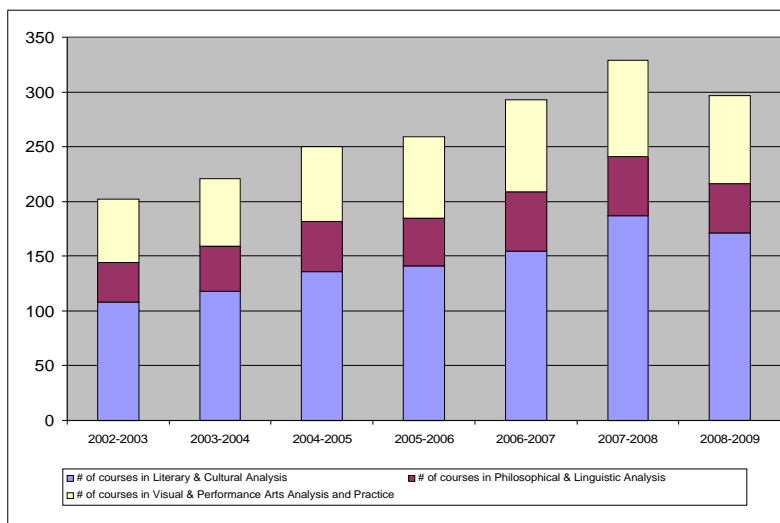
**Figure 2. Total AH GE Courses Taught with Discussion Sections v. No Discussion Sections**

#### Course Offerings by Subgroup Area

During the calendar year, students enroll in Foundations of Arts and Humanities courses assigned to one or more of the following subgroups: Literary and Cultural Analysis, Philosophical and Linguistic Analysis, and Visual and Performance Arts Analysis and Practice. Of the 1,851 offerings in the last seven years, 1,016 or 54.9% of the courses were taught in Literary and Cultural Analysis, 320 or 17.3% of the courses in Philosophical and Linguistic Analysis, and 515

or 27.8% in Visual and Performance Arts Analysis and Practice. (For additional information on the faculty who teach AH GE courses, see Appendix C).

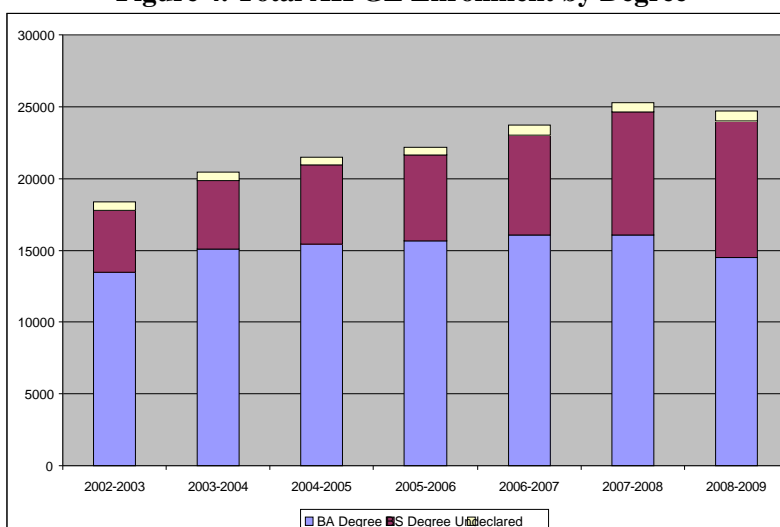
**Figure 3. Total AH GE Courses Taught by Subgroup Area**



### Student Enrollment

Total student enrollment in the Foundations of Arts and Humanities courses averaged around 19,688 per calendar year. Of this enrollment, 2.6% of the students taking the courses were listed as “undeclared”, 68.2% were students working toward a B.A. in the Arts, Humanities, or Social Sciences, and 29.2% were science students working toward a B.S. These data are summarized in Figure 4.

**Figure 4. Total AH GE Enrollment by Degree**



To determine the courses that non-B.A. majors took most frequently, we revised the percent of students in each class that were working toward a Bachelor’s of Science (B.S.) degree and a

Bachelor's of Arts (B.A.) degree. In Table 4, we list the 12 AH courses that had enrollments greater than 1,000 (over seven years).

**Table 4. GE AH Courses with Enrollments Greater than 1000 (2002-09)**

Subject Area and Course # (Short Title)	Total Enrollment	Avg Enrollment	% Terms taught by Ladder	BA Students % of Total	BS Students % of Total
Ling 1 (Intr-Study-Language)	3221	358	78%	65%	35%
Art&Arc 10 (Arts Encounters)	2165	309	100%	61%	38%
Philos 7 (Int Philosophy-Mind)	1821	304	100%	69%	31%
Film TV 106A (Hist Am Motion Pic)	1774	197	0%	75%	24%
Music 15 (Art of Listening)	1593	398	25%	52%	47%
Mus Hst 5 (Hist-Rock and Roll)	1506	502	33%	61%	39%
Engl 10A (Eng Lit To 1660)	1209	134	100%	90%	10%
EngComp 5W (Lit & Ctr & Crit Inquiry)	1147	229	0%	58%	42%
Art His 54 (Modern Art)	1089	272	75%	72%	27%
Classic 10 (Discovering Greeks)	1086	272	75%	53%	47%
Chicano 10 (Chicano Hist & Culture)	1058	353	100%	73%	26%
Classic 20 (Discovering Romans)	1011	253	75%	54%	46%

Table 4 shows a fairly even distribution of B.S. students across AH courses offered by the Arts and Humanities departments. AH courses with B.S. enrollments higher than 30% are Linguistics 1 (35%), Arts & Architecture 10 (38%), Philosophy 7 (31%), Music 15 (47%), Music History 5 (39%), English Composition 5W (42%), Classic 10 (47%), and Classic 20 (46%). One AH course had a B.S. enrollment below 20%: English 10A (10%).

Table 4 also shows the percentage of B.A. students taking these AH courses varies from a low of 52% (Music 15) to 90% (English 10A). The three that are most often taken by B.A. students are English 10A (90%), Film & TV 106A (75%), and Chicano 10 (73%). Courses with B.A. enrollments between 60% and 80% are Film & TV 106A (75%), Chicano 10 (73%), Art History 54 (72%), Philosophy 7 (69%), Linguistics 1 (65%), Music History 5 (61%), and Arts & Architecture 10 (61%). It should be noted that all of these courses enjoy healthy B.A. enrollment numbers.

## Arts and Humanities Curricular Review

### *Curricular Review Process*

Following its review of Arts and Humanities course requirements, offerings, faculty engagement, and student enrollments, the *ad hoc* review committee addressed the issue of whether or not courses in this foundation area were:

- Meeting the pedagogical aims outlined in the mission statement for courses carrying AH GE credit; and
- Advancing at least two of UCLA's general education principles, or educational aims, i.e., general knowledge, integrative learning, ethical awareness, diversity, and intellectual skills development.

The committee approached this task in three stages. The first of these involved an intensive review of the most current syllabi for all courses carrying general education credit in the Arts and Humanities foundation area. The second entailed a series of interviews with the instructional teams of three large enrollment AH courses—one offering Literary and Cultural Analysis credit,

one Philosophic and Linguistic Analysis credit, and one Visual and Performance Arts Analysis and Practice credit—for the purpose of getting some sense of the actual teaching experience in AH GE classes. And the final stage involved the development and implementation of brief faculty and undergraduate surveys aimed at gauging how and why faculty teach AH GE courses, and why students enroll in the courses they take to satisfy their AH requirements and whether or not they believe these classes are meeting their educational aims.

### ***Course Syllabi Reviews***

#### Review Process

The *ad hoc* committee conducted a review of syllabi for all courses currently carrying AH credit. Departments were asked to provide hard copies of the syllabi for their AH GE courses. Each committee member was assigned a subset of fifteen to twenty AH courses for review. In order to insure impartiality, these course assignments were made so that no committee member reviewed courses offered by his or her department.

The most current syllabi for all AH GE courses were collected, copied and distributed to committee reviewers by the General Education Governance Committee staff. In addition to these syllabi, committee members were given a general evaluation sheet (See Appendix D), which asked them to answer and comment on the following questions during their review of each assigned course:

- Does this course provide perspectives and intellectual skills necessary to think critically about our situation in the world as human beings?
- Does this course give students an adequate introduction to the methods or “ways of knowing” humanists use to study art and culture?
- Does the course introduce students to language, literature, philosophical systems, images, sounds, and performances in an effort to explain, translate, and transform our diverse experiences of the world?
- Does this course provide students with adequate opportunities to write and engage in intensive discussions that are capable of conveying to them how humanists discover, create and evaluate knowledge in their areas of research?
- Does the course achieve two or more of the educational goals listed below that UCLA has determined should be central concerns of its GE offerings—general knowledge, integrative learning (interdisciplinarity), ethical implications, cultural diversity, intellectual skills, i.e., critical thinking, rhetorical effectiveness, problem-solving, and/or library and information literacy.

#### Findings

Committee members reported that the overwhelming majority of courses they reviewed were meeting university expectations for offerings in the Arts and Humanities GE curriculum. A few departments, however, had two or more AH courses for which there was insufficient information in their syllabi to properly answer the committee’s evaluation questions, or they did not appear to meet the educational aims outlined in the AH mission statement.

- Design Media Arts: DESMA 9 and DESMA 10—Pedagogically innovative courses that have no writing assignments and no discussion sections even though they typically enroll between 150 and 250 students.

- English: EN 5W and EN 88—There are numerous iterations of each one of these courses, some which are excellent and others that do not appear to qualify as “foundational” within the arts and humanities.
- Ethnomusicology: More than a dozen AH courses, many of which have writing assignments that appear not to be sufficiently analytical.

Despite their overall favorable review of the courses carrying GE credit in the Arts and Humanities foundation area, committee members noted that—across almost all departments—course syllabi varied markedly in quality, with some providing little or no information regarding their course objectives, grading policies, and writing assignments. As such, the committee agreed that GE Governance should require all departments offering courses carrying AH GE credit to have the faculty teaching these classes provide certain kinds of course information in their syllabi, e.g., course aims and content, assignments, grading policy, readings, and weekly subject matter.

### ***In-depth Course Reviews***

#### Review Process

In addition to the review of all AH GE course syllabi described above, the committee used the following criteria to select three courses to review in much greater depth.

- A course carrying Literary and Cultural Analysis credit.
- A course carrying Philosophic and Linguistic Analysis credit.
- A course carrying Visual and Performance Arts Analysis and Practice credit.

In each case, a course with relatively high enrollment was chosen to allow the committee to focus its limited resources on the kinds of GE courses most students take and to understand how effective these large courses are in meeting the goals of GE (critical thinking, analysis, and writing). The *ad hoc* committee also wanted to visit classes that make use of discussion sections in order to ask about the coordination between faculty and TAs. Specifically, the committee wanted to know how instructors make use of their TAs, what the TAs gain from this experience, and how well prepared and trained they are to meet this challenge.

The courses selected for these in-depth reviews were English 90 *Shakespeare* (Literary and Cultural Analysis), Philosophy 22 *Introduction to Ethical Theory* (Philosophic and Linguistic Analysis), and Classics 51A *Art & Archaeology of Ancient Greece* (Visual and Performance Arts Analysis and Practice). All of these courses featured a lecture/discussion section instructional format, enjoyed large student enrollments, and were being offered during Spring Quarter 2010.

Three committee workgroups were designated to conduct interviews with both the faculty who normally teach these courses and the graduate student instructors currently supervising their discussion sections. The *ad hoc* committee workgroups were as follows:

- English 90—Robert Gurval, Elizabeth Marchant, David Schaberg
- Philosophy 22—Andrea Loselle, David Schaberg, Richard Yarborough
- Classics 51A—Lyle Bachman, George Baker, Carol Bakhos, Jeff Decker, Elizabeth DeLoughrey, Timothy Taylor

The *ad hoc* committee contacted the current instructors of each class, and asked if they would be willing to submit their course to an in-depth examination of the teaching and learning experience provided by their AH GE offering.

To guide the workgroups in their discussions with the faculty and graduate teaching apprentices supervising English 90, Philosophy 22, and Classics 51A, the committee agreed that the following kinds of questions would be addressed in all the interview sessions:

- Who normally teaches the course?
- Are the instructors aware of the fact that the course carries AH GE credit, and, if so, what does that mean to them, and how does it affect the ways in which they organize and teach their classes?
- What are their course objectives?
- How do they organize their courses to achieve those objectives?
- Do they see this course as a way of introducing non-majors to their discipline?
- Do they see this course as a way of attracting new majors and minors for their departments?
- How do they integrate their lectures and discussion sections?
- Do they feel that the time allotted for their discussion sections is adequate?
- How would they rate their experience in their course?
- How might they improve the organization and delivery of this course?

### Findings

Complete accounts of the interviews conducted by the committee's workgroups with the instructional teams of the three courses selected for in-depth reviews are included in Appendix E. What follows is a summary of these accounts.

#### *English 90 Shakespeare*

A review team from the *ad hoc* committee conducted an interview with SOE Lecturer Stephen Dickey, the instructor of English 90 since 2008, and his TAs on April 20, 2010. They found that, prior to 2008, the department had not offered English 90 since before the 2002 GE Reform. The course is not a very large lecture class (it is capped at 80 students) and therefore employs only two TAs, each teaching two sections of 20 students. The instructors were very aware that the course carried AH GE credit in Literary and Cultural Analysis. The professor designed the course to enhance non-major students' abilities in close reading, critical analysis, and literary criticism. The committee team was favorably impressed with the course, which provides a canonical humanities experience—reading Shakespeare's plays in chronological order. Discussion sections are devoted to close readings of the bard's themes and tropes but sometimes students participate in performance of the plays. One of the two TAs participated in the interview, and she expressed an appreciation for the autonomy given her and her fellow TA in designing discussion section instruction. Much of the discussion section is geared toward preparing students for their writing assignment: a 7-8 page interpretive paper focusing exclusively on one play. TAs in this course are prepared for this type of assignment through formal training required of all English Department graduate students in their first year of study.

#### *Philosophy 22 Introduction to Ethnical Theory*

The review team conducted an interview with Professor Gavin Lawrence, the instructor of Philosophy 22 for many years, and five of his six TAs on April 26, 2010. They found that the course, a prerequisite for the major, has been offered regularly for a number years and is typically taught by ladder faculty. The instructors were aware of the fact that this is an AH GE course and, as such, is taught as an introduction to the discipline. The pedagogical approach is traditional in as much as the instructor "prepares lectures on the readings and walks students through the arguments." Students are assigned a 4-5 page paper at midterm and a final exam, where they are

expected to demonstrate writing skills specific to the discipline of philosophy. The TAs, who value the opportunity to collaborate in the course, use discussion sections to instruct students on how to approach a topic, develop an argument, and write about it. They also use discussion section time to re-walk students through the steps of an argument presented during lecture. Graduate students in Philosophy prepare to teach this class through a department-sponsored course on how to teach philosophy.

#### *Classics 51A Art & Archaeology of Ancient Greece*

The review team conducted an interview with Professor John Papadopoulos, the instructor of Classics 51A for a number of years, and his four TAs on May 4, 2010. This course, which is a prerequisite for the major, is designed as an introduction to the archaeology of the Greek world in the Mediterranean. It is regularly taught by one of two ladder faculty in the department, and currently has an enrollment cap of 200 students but—due to its popularity—could enroll many more if resources were made available. The instructional team was keenly aware that the course carries AH GE credit although they felt that the course is truly “transfoundational” and thus could also qualify for credit in one of the other GE foundations. The instructor makes extensive use of PowerPoint during lecture to provide students with visual images drawn from ancient art, languages, maps and ruins. Students are provided with a set of weekly questions for discussion, and TAs are given wide latitude in how to organize sections but indicated that their biggest challenge was teaching students how to write analytically about the visual dimension of artifacts presented during lecture. The course, however, has lots of writing—two papers are due prior to a final exam essay question—which gives TAs plenty of opportunities to provide students with feedback on their writing. The Classics Department typically requires its TAs to take a teaching apprentice practicum. One member of the review team commented that Classics 51A is a “model for what GE could and should be.”

### ***Faculty Survey***

#### Process

At its March 5, 2010 meeting, the AH *ad hoc* committee approved the development of a new survey tool focusing on the faculty experience. The faculty survey provided instructors the opportunity to comment on the educational effectiveness of the courses they teach to satisfy the university’s AH GE requirements. Specifically, this survey asked faculty to respond to the following queries:

1. Indicate how important each of the following factors were in teaching one or more General Education (GE) courses within the Arts & Humanities Foundation at UCLA:  
[Response options: 1=Very important; 2=Important; 3=Not important]
  - Request from my department to teach GE courses.
  - Course content or subject matter.
  - Teaching lower division courses to undergraduate non-majors and majors.
  - Attracting students to the major or minor programs in our department.
2. With regard to the GE courses you teach within the Arts & Humanities Foundation at UCLA, indicate your level of agreement with each of the following statements:  
[Response options: 1=Strongly agree; 2=Agree; 3=Disagree; 4=Strongly disagree; 5=Not applicable]

The courses:

- Are designed specifically for undergraduates outside the major.
- Are more challenging to teach than other courses of similar level within the major.
- Require me to use different teaching methods or techniques compared to courses of similar level within the major.
- Provide preparation for majors and minors in our discipline.
- Introduce students to works of art and culture essential to my discipline and field of research.
- Familiarize students with methods used by scholars in my discipline.
- Deepen student understanding of diversity (historical or contemporary, local or global).
- Employ graduate students in my department (or students from other programs or departments) and offer them teaching experience for the job market and future careers.

3. With regard to the GE courses you teach within the Arts & Humanities Foundation at UCLA, indicate your level of agreement with each of the following statements:  
[Response options: 1= Strongly agree; 2=Agree; 3=Disagree; 4=Strongly disagree]

The courses strengthen student:

- Critical thinking
- Creativity
- Writing
- Oral Communication
- Media literacy: the ability to understand and evaluate cultural, literary, and/or artistic forms of communication and expression (print, digital, etc.)

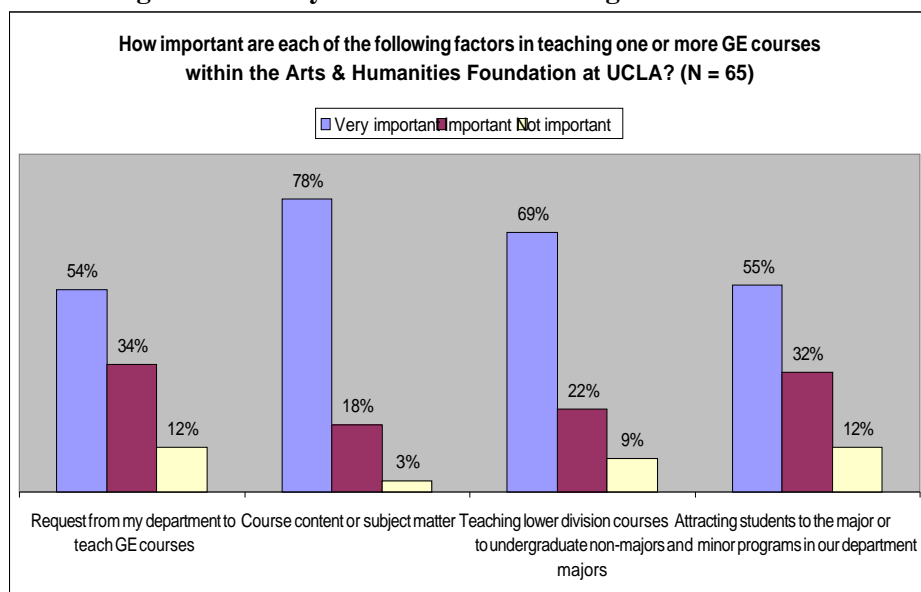
The *ad hoc* committee worked closely with the Manager of the Undergraduate Education Initiatives unit and College Information Services (CIS) to make this survey available in online form through MyUCLA in Spring Quarter 2010.

On May 15, 2010, CIS sent a MyUCLA pop-up notification announcing this survey to faculty who had taught one or more Arts and Humanities GE course since Fall 2006. Between May 15 and the survey's end date of June 13, 2010, 364 instructors received this pop-up notice, and 65 faculty actually completed the online survey. Survey instruments and timelines are found in Appendix F.

## Findings

### *Teaching Factors*

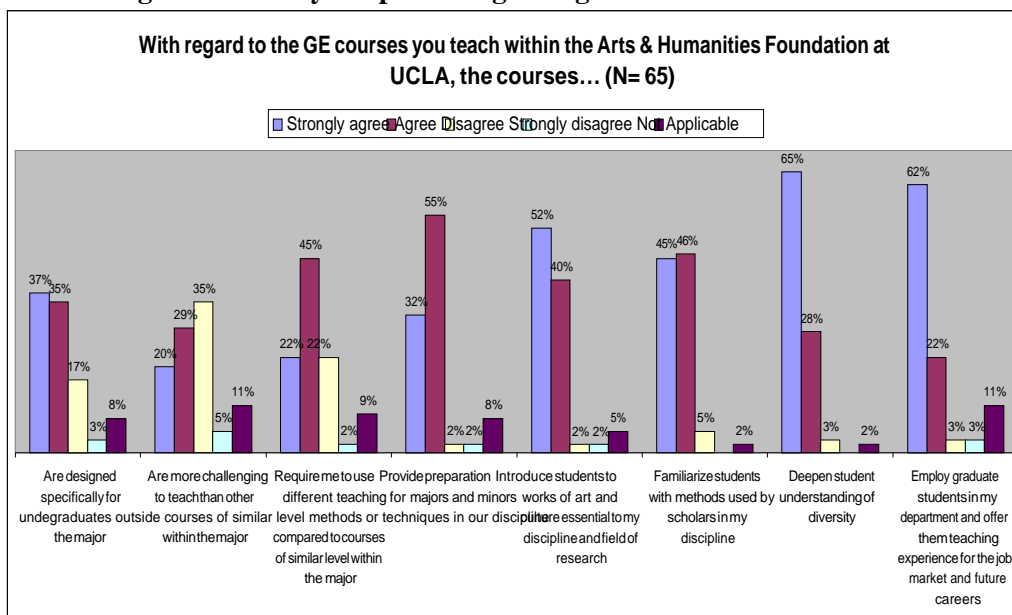
With regard to factors deemed “very important” to faculty deciding to teach AH GE courses, course content and subject matter was the most important (78%). The vast majority of faculty respondents also felt the opportunity to teach lower division courses to undergraduate non-majors and majors very important (69%). Less important than these two factors was the idea of attracting undergraduates to the major (55% very important) and request from one's department to teach General Education courses (54% very important).

**Figure 5. Faculty Rationale for Teaching AH GE Courses**

Almost 90% of respondents to the survey felt a request from one's department an "important" (34%) if not "very important" (54%) factor. This finding is partly the result of the number of GE courses taught by non-ladder faculty, one of whom declared in the open-ended survey: "I am a visiting professor and I teach the courses I'm invited to!"

#### *Arts and Humanities Educational Aims*

Faculty are asked to design Arts and Humanities GE courses to introduce undergraduates to the arts and humanities, to familiarize them with methods essential to their discipline, and deepen student understanding of diversity. Over 90% of faculty respondents agreed that these three goals were being met by their GE offerings.

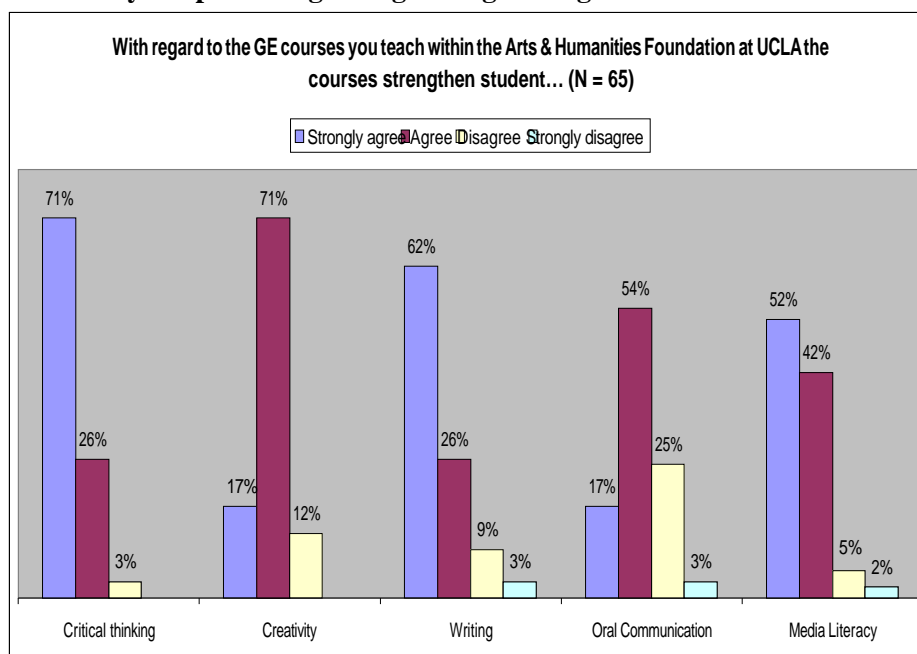
**Figure 6. Faculty Response Regarding AH GE Educational Aims**

Instructors also indicated that these courses presented challenges unique to teaching GE, with almost half (49%) saying GE courses were more challenging to teach than courses within the major. According to the survey, the degree of difficulty is due to factors such as the need to design GE courses differently compared to courses designed for the major (72%) and the importance of using alternative pedagogical strategies when instructing undergraduate non-majors (67%).

### *Academic Skills*

It is expected that faculty design their GE courses to improve the academic skills of undergraduates in the areas of critical thinking, writing, oral communication, and information literacy. With the exception of oral communication, upwards of 85% of faculty respondents agreed that all these skills were integrated into the design of their course. Moreover, in regard to critical thinking, a substantial majority of faculty surveyed “strongly agreed” that their AH GE strengthened students skills in this area (71%). A majority also “strongly agreed” that improving student writing (61%) and information literacy (52%) was a significant component of their class.

**Figure 7. Faculty Response Regarding Strengthening Student Skills in AH GE Courses**



More than one quarter of respondents did not agree that their class trains students in oral communication. The relatively high rate of negative response to this query is probably the result of couple factors. Some GE courses, even larger ones, do not carry discussion sections. “As a lecture course (without sections),” stated one faculty, there is “no room for ‘oral communication.’” In addition, graduate student instructors, most of whom are likely to teach oral communication skills in their discussion sections, were not sampled in the faculty survey. Reported one respondent in an open-ended survey comment: “The oral communication [component of the course] is developed in discussion groups, rather than in the lectures.”

## *Student Survey*

### Process

Following the lead of the Society and Culture Self-Review Report (2008) the *ad hoc* AH committee also solicited information about the student experience in Arts and Humanities GE courses. At its March 5, 2010 meeting, the committee revised and slightly expanded the student survey tool developed for the Society and Culture Self-Review Report to give undergraduates the opportunity to comment on the educational effectiveness of the courses they are taking to satisfy their AH GE requirements. Specifically, this survey asked students to respond to the following queries:

1. Indicate how important each of the following factors were in your decision to enroll in the GE courses you took to satisfy your Arts & Humanities requirements at UCLA.  
[RESPONSE OPTIONS: 1=Very important; 2=Important; 3=Not important]
  - Interest of Subject Matter
  - Expected Difficulty of the Course
  - Course Reputation
  - Faculty Member Teaching the Course
  - Fit into my Schedule
  - Preparation for Major
  - Preparation for Minor
  
2. With regard to the GE courses you took to satisfy your Arts & Humanities requirements at UCLA, indicate your level of agreement with each of the following statements:  
[RESPONSE OPTIONS: 1=Strongly Agree; 2=Agree; 3=Disagree; 4=Strongly Disagree]
  - The courses enhanced my appreciation of the humanities and/or visual and performance arts.
  - The courses (or at least one course) increased my awareness and understanding of diversity in our culture and/or in relation to other modern or historical cultures.
  - The courses broadened my understanding of the issues and inquiries underlying the humanities and/or arts in their efforts to examine, interpret or creatively express the human condition (i.e. what it means to be human) in our own or different cultures.
  
3. With regard to the GE courses you took to satisfy your Arts & Humanities requirements at UCLA, indicate your level of agreement with each of the following statements:  
[RESPONSE OPTIONS: 1=Strongly Agree; 2=Agree; 3=Disagree; 4=Strongly Disagree]
 

The courses strengthened my:

  - Critical thinking
  - Writing skills
  - Oral Communication
  - Ability to use and evaluate different kinds of traditional and digital information
  
4. With regard to the GE courses you took to satisfy your Arts & Humanities requirements at UCLA, indicate your level of agreement with each of the following statements:  
[RESPONSE OPTIONS: 1=Strongly Agree; 2=Agree; 3=Disagree; 4=Strongly Disagree]
  - The content covered in the classes closely matched the content in the course syllabi
  - I was satisfied with the content of the courses

- One or more of the courses prompted me to CONSIDER majoring, double-majoring, or minoring in the discipline through which the course was offered

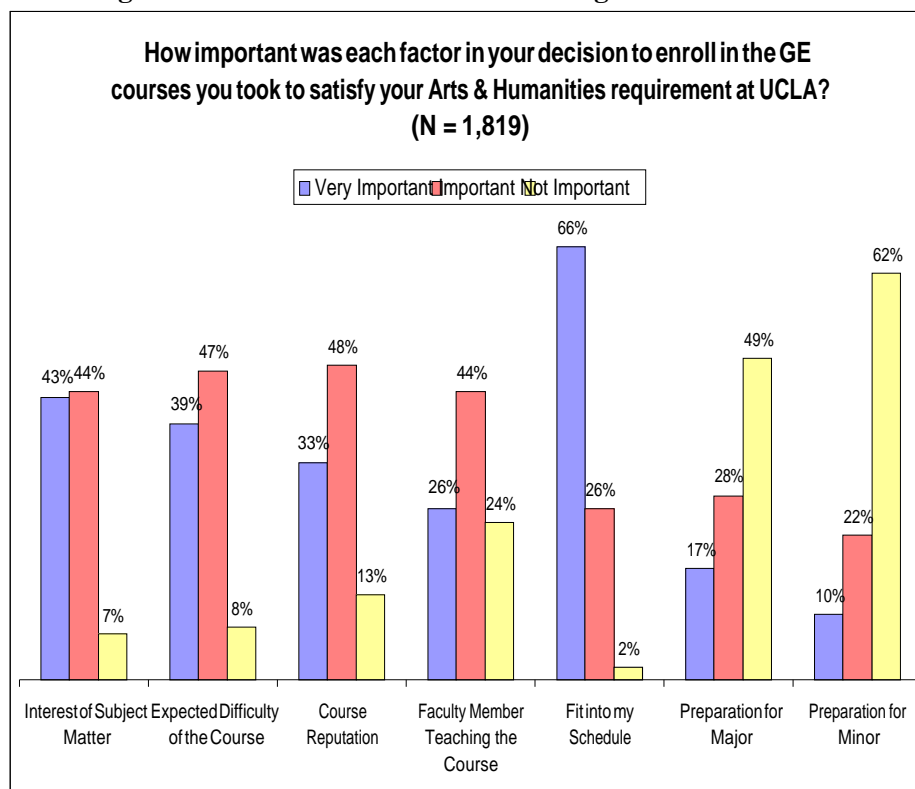
On May 15, 2010, CIS sent a MyUCLA pop-up notification announcing this survey to all currently enrolled, non-transfer students that had completed one Arts and Humanities GE course since Fall 2002 (the date when the new AH GE requirements went into effect). As an incentive for completing the online survey, potential subjects were offered the opportunity to be entered in a drawing for one of four \$100 gift certificates for the UCLA Store. Between May 15 and the survey's end date of June 13, 2010, 27,500 undergraduates received this pop-up notice, and 1,819 students actually completed the online survey. Survey instruments and timelines are found in Appendix G.

## Findings

### *Enrollment Factors*

With regard to the factors that were most important to students in selecting AH GE courses, 87% of student respondents indicated that course subject matter was important or very important in their decision to enroll in a particular class. Aside from interest in a course's topic, however, 86% of students also indicated that they select their AH GE courses largely on the expected degree of difficulty, course reputation (81%), and the reputation of the instructor (70%). Not surprisingly, students were less likely to select a AH GE courses because it could be used to satisfy other kinds of degree requirements, e.g., pre-reqs for majors (45%) and minors (32%).

**Figure 8. Student Rationale for Enrolling in AH GE Courses**



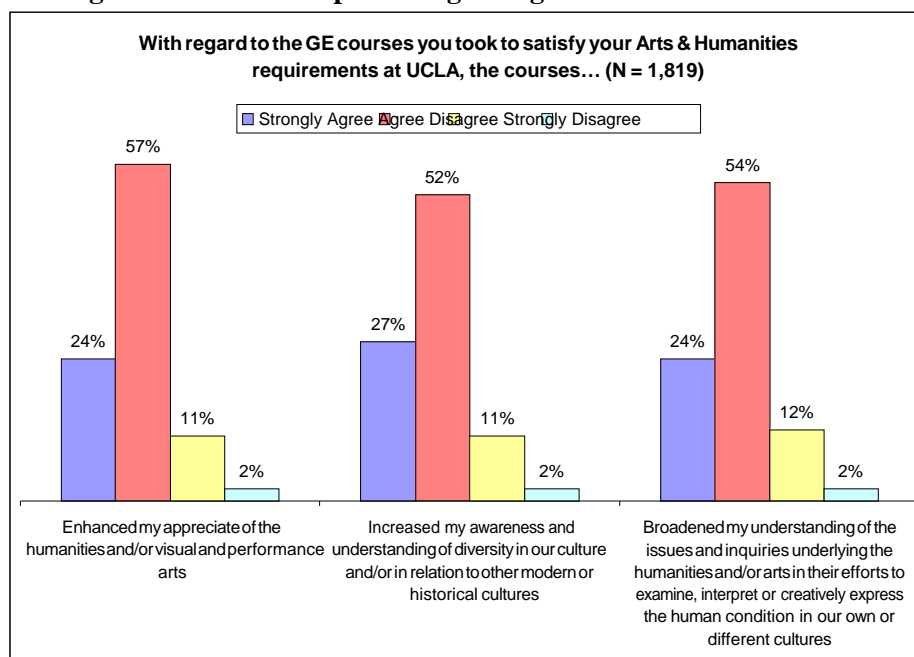
Perhaps the most striking finding is the significance of scheduling in a student's decision. Over 90% of students felt that it was important (with 66% indicating it very important) that a AH GE

course fit into their schedule. Open-ended comments indicate that this is a byproduct of student overscheduling and the lower priority some students place on the AH GE curriculum in comparison to courses within their major. As one student surveyed put it: “Although subject matter was very important to me, I didn't really have a choice because I had to settle for whatever was open at my enrollment time and what fit into my schedule.”

#### *Arts and Humanities Educational Aims*

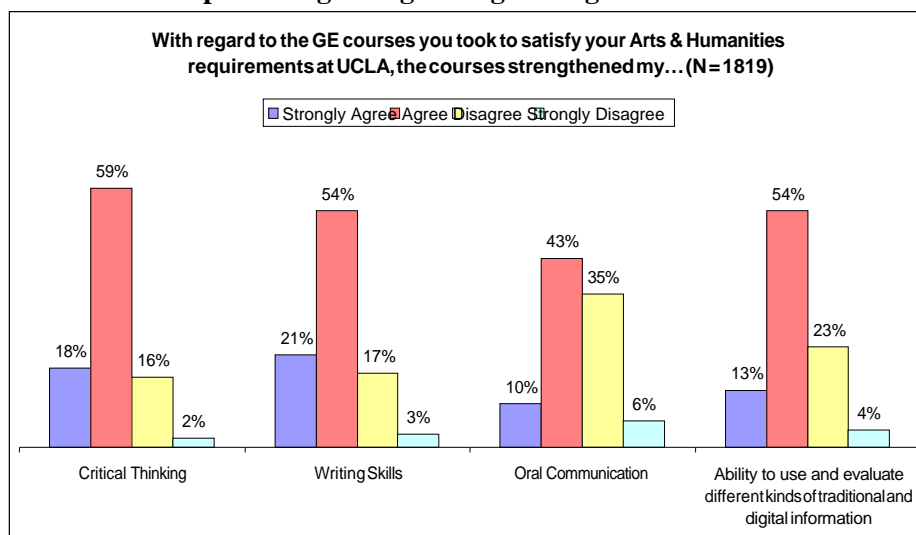
Arts and Humanities GE courses are designed to introduce undergraduates to the arts and humanities and enhance their appreciation of them as well as the human condition in all its diversity. As the following chart indicates, by substantial margins, student respondents believe their AH GE courses do indeed achieve these aims. Eighty-one and 78% of students, respectively, indicate that their AH courses enhanced their appreciation and broadened their understanding of the humanities. Furthermore, nearly 80% of student respondents agreed that humanities increased their understanding of diversity in relation to historical or modern cultures. “The GEs I took definitely expanded my horizons and opened my mind to other cultures and situation[s],” reported one student in the open-ended survey. “I am more appreciative of the humanities.”

**Figure 9. Student Response Regarding AH GE Educational Aims**



#### *Academic Skills*

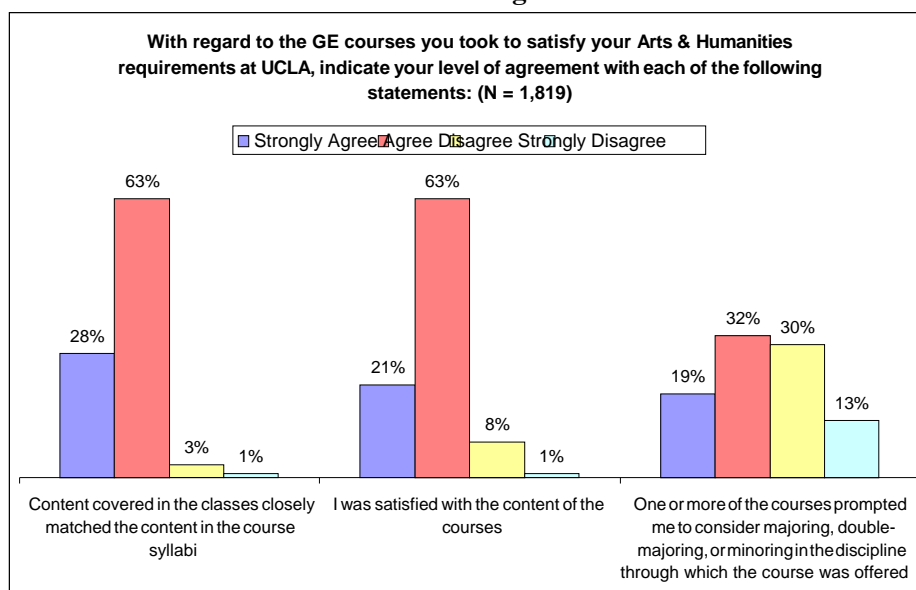
All UCLA GE courses are expected to hone and strengthen undergraduate academic skills in the areas of critical thinking, writing, information literacy, oral communication, and problem solving. As one student reflected in the open-ended survey: “I was taught skills to better analyze readings and see how I could apply this knowledge to real life or classes for my major.” Substantial majorities of student survey respondents agreed that their AH GE courses strengthened their critical thinking (77%), writing (65%), and information literacy skills (67%).

**Figure 10. Student Response Regarding Strengthening Student Skills in AH GE Courses**

Over half of the students surveyed indicated that their AH courses also improved their ability to communicate orally, which may be attributed to the fact that almost all of the classes in this foundation area now require discussion sections and assign a percentage of their grades to class participation.

#### *Expanding Knowledge*

The rationale behind the General Education curriculum is to expand an undergraduate's knowledge base. For this reason, the *ad hoc* AH committee developed a survey question dealing with course content and the effect of AH GE courses on determining their decision to double-major or complete a minor. While over 90% of student respondents confirmed that the actual course content for the AH GE matched what was on the course syllabus, almost 85% rated course content as satisfactory.

**Figure 11. Student Response Regarding the Influence of AH GE Courses on Pursuing Knowledge**

“The classes definitely opened my eyes to different options for majors,” said one student in an open-ended survey comment. In fact, according to survey results, fully half of these students (51%) indicated their AH GE courses motivated them to consider majoring, double-majoring or minoring in the AH discipline through which the GE class was offered.

### Committee Recommendations

Based on its review, the *ad hoc* committee finds that the Foundations of the Arts and Humanities curriculum is largely successful in meeting the aims outlined in its mission statement. In an effort to improve UCLA’s General Education curriculum, the *ad hoc* committee asks GE Governance to consider the following six recommendations, some of which are specific to the Foundations of Arts and Humanities.

1. Implement a minimum 10 page/quarter **writing requirement** for courses carrying GE credit in the Foundations of Arts and Humanities. In addition, strongly encourage two or more writing assignments or a longer paper with multiple drafts to allow for instructor feedback.
2. Cap **discussion section enrollment** at 20 students (40 students across 2 sections for a full-time Graduate Student Instructor) to better enable TAs to give feedback on writing assignments and provide a forum for public speaking and the lively exchange of ideas.
3. Implement an **automated electronic notification system** whereby instructors scheduled to teach a course carrying GE credit are alerted to this fact at least one month prior to the start of instruction. The notice should include a brief description of the expectations for courses carrying GE credit, including minimum writing requirements in the Arts & Humanities Foundation (see #1). Suggestions for how to implement the notification system include:
  - Develop a shared course website platform for GE classes through UCLA’s Common Collaboration and Learning Environment (CCLE) IT initiative. The website would provide instructors standardized information regarding GE requirements and expectations and provide GE Governance with a means to monitor course content for classes carrying GE credit (see #4).
  - An email from the College, the Registrar’s Office, or the instructor’s home department.
  - A posting on the instructor’s MyUCLA “Classes” webpage.
  - A notice attached to the UCLA Store’s Textbook Requisition email.
  - The letter “G” or “GE” attached to all courses in the catalogue carrying GE credit (which would alert students as well as instructors). Note: The “GE” notation is currently attached to courses carrying credit for the GE seminar requirement, which was rescinded in Spring 2009. The notation could be transferred to all classes carrying GE credit in the course catalogue.
4. Monitor proposed minimum writing requirement (see #1) and maximum discussion section enrollment (see #2) by means of an **electronic survey tool** that asks instructors to describe writing requirements and confirm discussion section capacity for courses carrying GE credit. The survey instrument could be combined with the automated electronic notification system through, for example, a common course website platform (see #3) and should be issued at least one month prior to the start of instruction.
5. Revisit the certification of **foreign language courses**. The AH GE *ad hoc* committee is aware that GE Governance currently does not consider course proposals from departments for classes with prerequisites. If foreign language courses are approved for AH GE, the *ad hoc* committee suggests they be awarded credit in the (currently underrepresented) Philosophic and Linguistic Analysis subgroup.

6. Rename *subgroup areas* to more accurately reflect the kinds of courses typically accredited in each category. Doing so will better assist instructors in determining within which subgroup to submit their proposal to GE Governance and students in selecting courses to fulfill their GE requirements. The *ad hoc* committee has targeted two of the three subgroup areas for renaming.

- Literary and Cultural Analysis could be renamed *Literary Culture and Textual Analysis* to better define the idea of “culture” in the subgroup name.
- Visual and Performance Arts Analysis and Practice could be renamed *Visual and Performing Arts Analysis and Practice* to better reflect the wide array of performing arts courses (as distinct from the narrower field of “Performance Art”) offered in this subgroup area.

## Appendix C

Sample Email to Instructors

**From:** [Wilkinson, Brooke](#)  
**To:** [Wilkinson, Brooke](#)  
**Subject:** GE Syllabus for CLUSTER 80A 17F  
**Date:** Wednesday, October 25, 2017 1:11:38 PM

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-----Original Message-----

From: GE Governance Committee [<mailto:GESyllabus@college.ucla.edu>]  
Sent: Wednesday, October 04, 2017 3:45 PM  
To: Chin, Boyne <[BChin@college.ucla.edu](mailto:BChin@college.ucla.edu)>  
Subject: GE Syllabus for CLUSTER 80A 17F

Dear Instructor,

Following up on the notice that you received last quarter, I write on behalf of the General Education (GE) Governance Committee to request that you submit to the following address an electronic copy of your syllabus for the GE course that you are teaching this quarter:

[GESyllabus@college.ucla.edu](mailto:GESyllabus@college.ucla.edu)

This document will be stored in a secure GE course archive and used to assist the Academic Senate in its periodic reviews of the different General Education Foundation Areas of Knowledge curricula, i.e., Arts and Humanities, Society and Culture, and Scientific Inquiry.

I would also like to take this opportunity to encourage you to visit UCLA's General Education website <http://uei.ucla.edu/gegc.htm> for detailed information about the pedagogical aims and expectations for courses offered in the above mentioned foundation areas of knowledge and their sub-categories.

CLUSTER 80A satisfies these GE areas:

Society and Culture (Historical Analysis) Scientific Inquiry (Life Sciences) Society and Culture (Social Analysis)

If your course carries Writing II credit, please review the guidelines at:

<http://www.uei.ucla.edu/writing2propose.htm>.

Thank you for your contribution to the General Education curriculum at UCLA, and for your assistance on this important Senate initiative.

Muriel C. McClendon  
Chair, GE Governance Committee

## Appendix D

Approved Courses from 2009-2017

dept_desc	CURRENT_SUBJE	catalog_num	short_ttl_max_first
African American Studies	AF AMER	0110A M	AFRCN AM MUS HERITG
African American Studies	AF AMER	0110B M	AFRCN AM MUS HERITG
African American Studies	AFRO-AM	0110A M	AFRCN AM MUS HERITG
African American Studies	AFRO-AM	0110B M	AFRCN AM MUS HERITG
African American Studies	AF AMER	0107 M	CULTRAL HISTORY-RAP
African American Studies	AFRO-AM	0107 M	CULTRAL HISTORY-RAP
Anthropology	ANTHRO	0098T	PLAY&HUMAN DEVLPMNT
Applied Linguistics	APPLING	0101W	LANG LEARNING&TCHNG
Applied Linguistics	APPLING	0030W	LANG&SOCL INTERACTN
Applied Linguistics	APPLING	0040	LANGUAGE AND GENDER
Applied Linguistics	APPLING	0040W	LANGUAGE AND GENDER
Applied Linguistics	APPLING	0010W	LANGUAGE IN ACTION
Applied Linguistics	APPLING	0098T	LANGUAGE LIFE CYCLE
Architecture and Urban Design	ARCH&UD	0030	ARCHITECTRL STUDIES
Architecture and Urban Design	ARCH&UD	0098T	RETAIL ARCHITECTURE
Art	ART	0031A	MODERNISM
Art	ART	0031B	MODERNISM
Art	ART	0031C	MODERNISM
Art	ART	0098T	SOCTY&PLTCS&POETICS
Art History	ART HIS	0020	ANCIENT ART
Art History	ART HIS	0050	ANCIENT ART
Art History	ART HIS	0024	ARCHITCTR-MDRN WRLD
Art History	ART HIS	0058	ARCHITCTR-MDRN WRLD
Art History	ART HIS	0027	ART&ARCH-ANCNT AMER
Art History	ART HIS	0028	ARTS OF AFRICA
Art History	ART HIS	0031	ARTS-INDIA&SE ASIA
Art History	ART HIS	0056A	ARTS-INDIA&SE ASIA
Art History	ART HIS	0029	CHINESE ART
Art History	ART HIS	0098T M	CHOREOGRAPH NATURE
Art History	ART HIS	0056B	INTR TO CHINESE ART
Art History	ART HIS	0055B	INTR-PRE-COLUMB ART
Art History	ART HIS	0055A	INTRO-AFRICAN ARTS
Art History	ART HIS	0021	MEDIEVAL ART
Art History	ART HIS	0051	MEDIEVAL ART
Art History	ART HIS	0023	MODERN ART
Art History	ART HIS	0054	MODERN ART
Art History	ART HIS	0098T	RENAISSANCE ITALY
Art History	ART HIS	0022	RENSSNC&BAROQUE ART
Art History	ART HIS	0057	RENSSNC&BAROQUE ART
Asian American Studies	ASIA AM	0030	ASIAN AM LIT&CULTUR
Asian American Studies	ASIA AM	0030W	ASIAN AM LIT&CULTUR
Asian American Studies	ASIA AM	0098T M	MUSIC IN ASIAN AM
Asian Languages and Cultures	JAPAN	0075	ANIME
Asian Languages and Cultures	CHIN	0080	CHINESE CINEMA
Asian Languages and Cultures	CHIN	0050	CHINESE CIVILIZATN
Asian Languages and Cultures	CHIN	0060	CHINESE RELIGIONS
Asian Languages and Cultures	CHIN	0060 M	CHINESE RELIGIONS
Asian Languages and Cultures	CHIN	0070	CLASSCS-CHINESE LIT
Asian Languages and Cultures	CHIN	0070W	CLASSCS-CHINESE LIT
Asian Languages and Cultures	JAPAN	0070	IMAGES OF JAPAN
Asian Languages and Cultures	KOREA	0060 M	INTR-KOREAN RELIGNS
Asian Languages and Cultures	KOREA	0060 M	INTR-KOREAN RELIGNS
Asian Languages and Cultures	ASIAN	0060 M	INTRO TO BUDDHISM
Asian Languages and Cultures	ASIAN	0060W	INTRO TO BUDDHISM

Asian Languages and Cultures	ASIAN	0060W M	INTRO TO BUDDHISM
Asian Languages and Cultures	ASIAN	0061	INTRO-ZEN BUDDHISM
Asian Languages and Cultures	ASIAN	0061 M	INTRO-ZEN BUDDHISM
Asian Languages and Cultures	ASIAN	0061 M	INTRO-ZEN BUDDHISM
Asian Languages and Cultures	JAPAN	0050	JAPANESE CIVILIZATN
Asian Languages and Cultures	SEASIAN	0070	MODERN SE ASIAN LIT
Asian Languages and Cultures	KOREA	0098T	NORTH KOREAN THGHT
Asian Languages and Cultures	CHIN	0040	POP CLTR-CHIN SCTYS
Asian Languages and Cultures	S ASIAN	0060	RELGN-CLASSCL INDIA
Asian Languages and Cultures	S ASIAN	0060	RELGN-CLASSCL INDIA
Asian Languages and Cultures	S ASIAN	0060 M	RELGN-CLASSCL INDIA
Asian Languages and Cultures	ASIAN	0020 M	STUDY OF WRITING
Asian Languages and Cultures	ASIAN	0020 M	STUDY OF WRITING
Asian Languages and Cultures	SEASIAN	0020 M	STUDY OF WRITING
Asian Languages and Cultures	SEASIAN	0020 M	STUDY OF WRITING
Asian Languages and Cultures	ASIAN	0098T	TECH&CULTRE-E ASIA
Asian Languages and Cultures	VIETMSE	0040	WAR-VIET POP CULTUR
Cesar E. Chavez Dept of Chicana and Chicano Studies	CHICANO	0010A	CHICANO LIFE&CULTUR
Cesar E. Chavez Dept of Chicana and Chicano Studies	CHICANO	0116 M	CHICANO MUSIC IN US
Cesar E. Chavez Dept of Chicana and Chicano Studies	CHICANO	0108A M	MUSIC-LATIN AMERICA
Classics	CLASSIC	0051B	ART&ARCHL-ANCT ROME
Classics	CLASSIC	0051A	ART&ARCL-ANC GREECE
Classics	CLASSIC	0042	CINEMA&ANCIENT WRLD
Classics	CLASSIC	0148	EARLY GRK MED&THGHT
Classics	CLASSIC	0148	EARLY GRK MED&THGHT
Classics	CLASSIC	0185	ENGLISH VOCABULARY
Classics	CLASSIC	0060	FANTASTIC JOURNEY
Classics	CLASSIC	0030	INTRO-CLSCL MYTHLGY
Classics	CLASSIC	0040W	READING GREEK LIT
Classics	CLASSIC	0088GE	SPCL TOPCS CLASSICS
Classics	CLASSIC	0010	SRVY-CLASS GRK CULT
Classics	CLASSIC	0020	SURVEY-ROMAN CIVIL
Classics	CLASSIC	0098T	THE ROMAN GLADIATOR
Communication Studies	COMM ST	0070 M	ORIGIN OF LANGUAGE
Comparative Literature	COM LIT	0004AW	ANTQTY-ERLY MD AGES
Comparative Literature	COM LIT	0004CW	ENLITNMNT TO 20TH C
Comparative Literature	COM LIT	0001D	GREAT BOOKS
Comparative Literature	COM LIT	0004DW	GREAT BOOKS
Comparative Literature	COM LIT	0002DW	GREAT BOOKS-WORLD
Comparative Literature	COM LIT	0004BW	MIDDLE AGES TO 17C
Comparative Literature	COM LIT	0098T M	NUCLEAR LITS
Comparative Literature	COM LIT	0002CW	SRV-LIT-ENLTNMT-20C
Comparative Literature	COM LIT	0002BW	SRV-LIT-MID AGE-17C
Comparative Literature	COM LIT	0002AW	SRV-LT-ANTQ-MID AGE
Comparative Literature	COM LIT	0001E	TRADITONS-E&SE ASIA
Comparative Literature	COM LIT	0001A	WD LIT-ANTQ-MID AGE
Comparative Literature	COM LIT	0098T	WORLD LIT AND MUSIC
Comparative Literature	COM LIT	0001C	WRD LIT-ENLTNMT-20C
Comparative Literature	COM LIT	0001B	WRD LIT-MID AGE-17C
Design   Media Arts	DESMA	0009	ART&SCIENCE&TCHNLGY
Design   Media Arts	DESMA	0010	NATURE OF DESIGN
Education	EDUC	0098T M	RACE&RACISM&K-12 ED
Educational Initiatives	GE CLST	0071A M	BIOTECHNLGY&SOCIETY
Educational Initiatives	GE CLST	0071B M	BIOTECHNLGY&SOCIETY
Educational Initiatives	GE CLST	0071CWM	BIOTECHNLGY&SOCIETY

Educational Initiatives	GE CLST	0021A	HIST-SOCIAL THOUGHT
Educational Initiatives	GE CLST	0021B	HIST-SOCIAL THOUGHT
Educational Initiatives	GE CLST	0021CW	HIST-SOCIAL THOUGHT
Educational Initiatives	GE CLST	0073A	HIST&SCI&PHIL-BRAIN
Educational Initiatives	GE CLST	0073B	HIST&SCI&PHIL-BRAIN
Educational Initiatives	GE CLST	0073CW	HIST&SCI&PHIL-BRAIN
Educational Initiatives	GE CLST	0020A	INTERRCL DYNAMCS-US
Educational Initiatives	GE CLST	0020B	INTERRCL DYNAMCS-US
Educational Initiatives	GE CLST	0020CW	INTERRCL DYNAMCS-US
Educational Initiatives	GE CLST	0066A	LA-THE CLUSTER
Educational Initiatives	GE CLST	0066B	LA-THE CLUSTER
Educational Initiatives	GE CLST	0066CW	LA-THE CLUSTER
Educational Initiatives	GE CLST	0030A	PERSPECTIVE ON MYTH
Educational Initiatives	GE CLST	0030B	PERSPECTIVE ON MYTH
Educational Initiatives	GE CLST	0030CW	PERSPECTIVE ON MYTH
Educational Initiatives	GE CLST	0060A	U S 1963-1974
Educational Initiatives	GE CLST	0060B	U S 1963-1974
Educational Initiatives	GE CLST	0060CW	U S 1963-1974
Educational Initiatives	GE CLST	0025A	URBAN CULTRE-E ASIA
Educational Initiatives	GE CLST	0025B	URBAN CULTRE-E ASIA
Educational Initiatives	GE CLST	0025CW	URBAN CULTRE-E ASIA
Educational Initiatives	GE CLST	0024A M	WRK&LABR&JUSTICE-US
Educational Initiatives	GE CLST	0024B M	WRK&LABR&JUSTICE-US
Educational Initiatives	GE CLST	0024CWM	WRK&LABR&JUSTICE-US
English	ENGL	0088J	20TH-CENT AMRCN LIT
English	ENGL	0088L	FOLKLORE&MYTHOLOGY
English	ENGL	0050 M	INTR-VISUAL CULTURE
English	ENGL	0030 M	INTRO ENVIRN HUMANT
English	ENGL	0091B	INTRO TO DRAMA
English	ENGL	0091C	INTRO TO FICTION
English	ENGL	0091A	INTRO TO POETRY
English	ENGL	0095A	INTRO TO POETRY
English	ENGL	0010A	LIT IN ENGL TO 1700
English	ENGL	0088M	LITERATURE&SOCIETY
English	ENGL	0080	MAJOR AMER AUTHORS
English	ENGL	0088A	MEDIEVAL LIT
English	ENGL	0098TA	READNG LIKE WRITERS
English	ENGL	0090	SHAKESPEARE
English	ENGL	0040 M	STRCTR-ENGLISH WORDS
English	ENGL	0085	THE AMERICAN NOVEL
English	ENGL	0070	THEMES BRIT&AM LIT
English	ENGL	0098T	VICTORIAN MASCULNTY
English	ENGL	0098TB	WOMEN-UTOPIAN WRTNG
Ethnomusicology	ETHNOMU	0110A M	AFRCN AM MUS HERITG
Ethnomusicology	ETHNOMU	0110B M	AFRCN AM MUS HERITG
Ethnomusicology	ETHNOMU	0060	BACH-HIS WORLD&OURS
Ethnomusicology	ETHNOMU	0035	BLUES&SOC&AMER CLTR
Ethnomusicology	ETHNOMU	0116 M	CHICANO MUSIC IN US
Ethnomusicology	ETHNOMU	0119 M	CULTRAL HISTORY-RAP
Ethnomusicology	ETHNOMU	0098T M	ETHNOMUSCLGY-CLOSET
Ethnomusicology	ETHNOMU	0025	GLOBAL POP
Ethnomusicology	ETHNOMU	0050A	JAZZ-AMERCN CULTURE
Ethnomusicology	ETHNOMU	0050B	JAZZ-AMERCN CULTURE
Ethnomusicology	ETHNOMU	0030	MUSIC AND MEDIA
Ethnomusicology	ETHNOMU	0040	MUSIC AND RELIGION

Ethnomusicology	ETHNOMU	0005	MUSIC AROUND WORLD
Ethnomusicology	ETHNOMU	0136A	MUSIC OF AFRICA
Ethnomusicology	ETHNOMU	0045	MUSIC OF BOLLYWOOD
Ethnomusicology	ETHNOMU	0020C	MUSIC-ASIA&FAR EAST
Ethnomusicology	ETHNOMU	0020A	MUSIC-EURO&AMERICAS
Ethnomusicology	ETHNOMU	0020A	MUSIC-EURO&AMERICAS
Ethnomusicology	ETHNOMU	0108A M	MUSIC-LATIN AMERICA
Ethnomusicology	ETHNOMU	0108B	MUSIC-LATIN AMERICA
Ethnomusicology	ETHNOMU	0020B	MUSIC-NR EAST&AFRIC
Ethnomusicology	ETHNOMU	0020B	MUSIC-NR EAST&AFRIC
Ethnomusicology	ETHNOMU	0098T	US&MEX INDIGENEITY
Film, Television, and Digital Media	FILM TV	0106C	AFR&ASN&LAT AM FILM
Film, Television, and Digital Media	FILM TV	0110A	AMERICAN TV HISTORY
Film, Television, and Digital Media	FILM TV	0113	FILM AUTHORS
Film, Television, and Digital Media	FILM TV	0114	FILM GENRES
Film, Television, and Digital Media	FILM TV	0112	FILM&SOCIAL CHANGE
Film, Television, and Digital Media	FILM TV	0010A	FRESHMAN SYMPOSIUM
Film, Television, and Digital Media	FILM TV	0010A	FRESHMAN SYMPOSIUM
Film, Television, and Digital Media	FILM TV	0006A	HIST AM MOTION PIC
Film, Television, and Digital Media	FILM TV	0106A	HIST AM MOTION PIC
Film, Television, and Digital Media	FILM TV	0106B	HIST EUROPE MTN PIC
Film, Television, and Digital Media	FILM TV	0108	HIST-DOCUMNTRY FILM
Film, Television, and Digital Media	FILM TV	0050 M	INTR-VISUAL CULTURE
Film, Television, and Digital Media	FILM TV	0098TA	RACE&GNDR-SPRTS FLM
Film, Television, and Digital Media	FILM TV	0098TB	WOMEN DIRECTORS-US
Film, Television, and Digital Media	FILM TV	0098T	WOMEN'S TV
French and Francophone Studies	FRNCH	0041	FRENCH CINEMA&CULTR
French and Francophone Studies	FRNCH	0060	FRENCH&FRANCPHN NOV
French and Francophone Studies	FRNCH	0014	INTRO-FRN CULTR&CIV
French and Francophone Studies	FRNCH	0014	INTRO-FRN CULTR&CIV
French and Francophone Studies	FRNCH	0014W	INTRO-FRN CULTR&CIV
French and Francophone Studies	FRNCH	0016	SCTY-ERLY MDRN FRNC
French and Francophone Studies	FRNCH	0016	SCTY-ERLY MDRN FRNC
French and Francophone Studies	FRNCH	0098T	VISUALIZING PROUST
Gender Studies	GENDER	0114 M	LSBN&GAY&BSX&TRNGND
Gender Studies	GENDER	0136 M	MUSIC AND GENDER
Gender Studies	GENDER	0098T M	WOMN&MDRNSM 1900-40
Germanic Languages	AFRKAAN	0040	AFRIKAANS LIT-TRNSL
Germanic Languages	DUTCH	0010	CONTEMP DUTCH SOCTY
Germanic Languages	GERMAN	0056	FIGURES-CHANG WORLD
Germanic Languages	GERMAN	0057	HOLLYWOOD&GERMANY
Germanic Languages	GERMAN	0059	HOLOCAUST-FILM&LIT
Germanic Languages	GERMAN	0050B	LIT ROMANTICISM-NOW
Germanic Languages	GERMAN	0050B	LIT ROMANTICISM-NOW
Germanic Languages	GERMAN	0061A	MDRN MTRPLS-BERLIN
Germanic Languages	GERMAN	0061C	MDRN MTRPLS-VIENNA
Germanic Languages	GERMAN	0070 M	ORIGIN OF LANGUAGE
Germanic Languages	GERMAN	0070 M	ORIGIN OF LANGUAGE
Germanic Languages	GERMAN	0102	WAR&POLITICS&ART
Germanic Languages	GERMAN	0102	WAR&POLITICS&ART
Germanic Languages	YIDDSH	0010	YIDDISH-BECOMG MDRN
Germanic Languages	GERMAN	0098T	YOUTH-20C LIT&FILM
History	HIST	0011AH	CHINA TO 1000-HONRS
History	HIST	0011A	HIST-CHINA TO 1000
History	HIST	0009A	INDIA

History	HIST	0008A	LATIN AMERICA
Honors Collegium	HNRS	0065W	BODY-MIND LITERACY
Honors Collegium	HNRS	0007	JOAN OF ARC & RAIS
Honors Collegium	HNRS	0059W	LIT&CLTR-AMER SOUTH
Honors Collegium	HNRS	0063W	NABOKOV&READNG MIND
Honors Collegium	HNRS	0023	POLITICAL DISSIDENC
Honors Collegium	HNRS	0083W	POLTCS&RHETORIC-LIT
Honors Collegium	HNRS	0011W	POSTMODERN CULTURE
Honors Collegium	HNRS	0051	RENASNC VIEWS-HMNTY
Honors Collegium	HNRS	0005	SCI&HUMAN CONDITION
Honors Collegium	HNRS	0043W	SCI&RHETORIC&INFLNC
Honors Collegium	HNRS	0077	SUN&EFFECTS ON EARTH
Honors Collegium	HNRS	0090	THE FRENCH REVOLUTN
Honors Collegium	HNRS	0018	TRIAL OF SOCRATES
Honors Collegium	HNRS	0001	TRNSFRMTNS-WEST-20C
Honors Collegium	HNRS	0044	WASTE&CULTURE&ENVIR
Honors Collegium	HNRS	0078	WRITING-AGE-REVOLTN
Honors Collegium	HNRS	0022	WRK&INEQLTY&US ECON
Indo-European Studies	I E STD	0020 M	STUDY OF WRITING
Indo-European Studies	I E STD	0020 M	STUDY OF WRITING
Institute for Society and Genetics	SOC GEN	0071A M	BIOTECHNLGY&SOCIETY
Institute of the Environment and Sustainability	ENVIRON	0030 M	INTRO ENVIRN HUMANT
International Institute IDPs	I A STD	0088	INTRO-INTRDSPLNRY STUDS OF S E AS
International Institute IDPs	I A STD	0001	INTL & AREA STUDIES
International Institute IDPs	I A STD	0031	INTR-SOUTHEAST ASIA
Italian	ITALIAN	0046	ITAL CINEMA&CULTURE
Italian	ITALIAN	0046	ITAL CINEMA&CULTURE
Italian	ITALIAN	0042C	ITALIAN FOOD & LIT
Italian	ITALIAN	0042C	ITALIAN FOOD & LIT
Italian	ITALIAN	0050B	LIT-ENLGHT-MODERNTY
Italian	ITALIAN	0050B	LIT-ENLGHT-MODERNTY
Italian	ITALIAN	0050A	LIT-MID AGES&RENSNC
Italian	ITALIAN	0050A	LIT-MID AGES&RENSNC
Italian	ITALIAN	0098T	MAFIA MOVIES
Italian	ITALIAN	0042B	MODERN&CONTMP ITALY
Italian	ITALIAN	0042A	SAINT&SIN-EARLY MOD
Italian	ITALIAN	0042A	SAINT&SIN-EARLY MOD
Law	UG-LAW	0098TBM	INTERNTL CRIM COURT
Lesbian,Gay,Bisexual,Transgender and Queer Studies	LGBTS	0137 M	LGBTQ POP MUSIC
Lesbian,Gay,Bisexual,Transgender and Queer Studies	LGBTS	0114 M	LSBN&GAY&BSX&TRNGND
Lesbian,Gay,Bisexual,Transgender and Queer Studies	LGBTS	0098T M	TRANSGENDR-SEX LAWS
Linguistics	LING	0001	INTR-STUDY-LANGUAGE
Linguistics	LING	0001	INTR-STUDY-LANGUAGE
Linguistics	LING	0020	INTRO TO LINGUISTCS
Linguistics	LING	0020	INTRO TO LINGUISTCS
Linguistics	LING	0010 M	STRCTR-ENGLISH WORDS
Molecular, Cell and Developmental Biology	MCD BIO	0060	BIOMEDICAL ETHICS
Music	MUSIC	0015	ART OF LISTNING
Musicology	MUS HST	0067 M	POPULAR JEWISH & ISRAELI MUSIC
Musicology	MUS HST	0069	MUSIC AND POLITICS
Musicology	MUS HST	0009	AMERCN POPULAR SONG
Musicology	MUS HST	0060	AMERICAN MUSICAL
Musicology	MUS HST	0063	BACH
Musicology	MUS HST	0068	BEATLES
Musicology	MUS HST	0070	BEETHOVEN

Musicology	MUS HST	0065	BLUES
Musicology	MUS HST	0079	DNCEHALL&RAP&REGGAE
Musicology	MUS HST	0007	FILM AND MUSIC
Musicology	MUS HST	0066	GETTING MEDIEVAL
Musicology	MUS HST	0008	HIST-ELEC DNCE MUSC
Musicology	MUS HST	0005	HIST-ROCK AND ROLL
Musicology	MUS HST	0075	HISTORY OF JAZZ
Musicology	MUS HST	0135A	HISTORY OF OPERA
Musicology	MUS HST	0135B	HISTORY OF OPERA
Musicology	MUS HST	0135C	HISTORY OF OPERA
Musicology	MUS HST	0035	INTRO TO OPERA
Musicology	MUS HST	0003	INTRO-CLASSICAL MUS
Musicology	MUS HST	0067	JEWISH MUSIC
Musicology	MUS HST	0137 M	LGBTQ POP MUSIC
Musicology	MUS HST	0071	LISTENING
Musicology	MUS HST	0064	MOTOWN AND SOUL
Musicology	MUS HST	0062	MOZART
Musicology	MUS HST	0136 M	MUSIC AND GENDER
Musicology	MUS HST	0094	MUSIC AND INTERNET
Musicology	MUS HST	0098T M	MUSIC IN ASIAN AM
Musicology	MUS HST	0061	MUSIC-LOS ANGELES
Musicology	MUS HST	0013	PUNK-HIST&SUBCULTUR
Musicology	MUS HST	0072	SACRED MUSIC
Musicology	MUS HST	0098T	WMN&AGING&POP MUSIC
Near Eastern Languages and Cultures	ISLM ST	0110	INTRO TO ISLAM
Near Eastern Languages and Cultures	AN N EA	0130	ANCIENT EGYPT RELIG
Near Eastern Languages and Cultures	AN N EA	0130 M	ANCIENT EGYPT RELIG
Near Eastern Languages and Cultures	AN N EA	0050A M	FIRST CIVILIZATIONS
Near Eastern Languages and Cultures	M E STD	0050A	FIRST CIVILIZATIONS
Near Eastern Languages and Cultures	M E STD	0050A M	FIRST CIVILIZATIONS
Near Eastern Languages and Cultures	NR EAST	0050A	INTRO-NR EAST-ANCNT
Near Eastern Languages and Cultures	ISLM ST	0110 M	INTRODUCTN TO ISLAM
Near Eastern Languages and Cultures	HEBREW	0113	ISRLI STORIES&FILMS
Near Eastern Languages and Cultures	HEBREW	0113 M	ISRLI STORIES&FILMS
Near Eastern Languages and Cultures	JEWISH	0113 M	ISRLI STORIES&FILMS
Near Eastern Languages and Cultures	AN N EA	0010W	JERUSALEM-HOLY CITY
Near Eastern Languages and Cultures	AN N EA	0012W	JERUSALEM-HOLY CITY
Near Eastern Languages and Cultures	JEWISH	0067 M	JEWISH&ISRAELI MUSC
Near Eastern Languages and Cultures	AN N EA	0050B M	JUDSM&CHRISTN&ISLAM
Near Eastern Languages and Cultures	M E STD	0050B M	JUDSM&CHRISTN&ISLAM
Near Eastern Languages and Cultures	NR EAST	0050B	JUDSM&CHRISTN&ISLAM
Near Eastern Languages and Cultures	NR EAST	0050B M	JUDSM&CHRISTN&ISLAM
Near Eastern Languages and Cultures	JEWISH	0075	MDRN HBRW LIT-FILMS
Near Eastern Languages and Cultures	JEWISH	0175	MDRN ISRL LIT-FILMS
Near Eastern Languages and Cultures	NR EAST	0050C	MOD MID EAST CULTRS
Near Eastern Languages and Cultures	M E STD	0050C	MODERN MIDDLE EAST
Near Eastern Languages and Cultures	JEWISH	0010	SCL CULT&RELG-JUDSM
Near Eastern Languages and Cultures	JEWISH	0010 M	SCL CULT&RELG-JUDSM
Near Eastern Languages and Cultures	NR EAST	0020 M	STUDY OF WRITING
Near Eastern Languages and Cultures	NR EAST	0020 M	STUDY OF WRITING
Philosophy	PHILOS	0004	ANLY-CNTMP MORL ISS
Philosophy	PHILOS	0098TBM	INTERNTL CRIM COURT
Philosophy	PHILOS	0022	INTRO-ETHICAL THRY
Philosophy	PHILOS	0022W	INTRO-ETHICAL THRY
Philosophy	PHILOS	0002	INTRO-PHIL OF RELIG

Philosophy	PHILOS	0008	INTRO-PHILOS OF SCI
Philosophy	PHILOS	0023	MEANING&COMMUNICATN
Philosophy	PHILOS	0007	MIND-MECHAN&FREEDOM
Philosophy	PHILOS	0006	MORAL&POLITICL PHIL
Philosophy	PHILOS	0005	PHILOS IN LITERATRE
Philosophy	PHILOS	0003	PRSNL&SOCIAL IDEALS
Philosophy	PHILOS	0021	SKEPTICISM&RATNALTY
Philosophy	PHILOS	0098T	UNDERSTNDNG EMOTION
Scandinavian Section	SCAND	0098T M	EDUCATION-SCAND LIT
Scandinavian Section	SCAND	0040W	HERO JRNY-MYTH&LEGD
Scandinavian Section	SCAND	0060W	INTRO-NORDIC CINEMA
Scandinavian Section	SCAND	0050	INTRO-SCAN LIT&CLTR
Scandinavian Section	SCAND	0050	INTRO-SCAN LIT&CLTR
Scandinavian Section	SCAND	0050W	INTRO-SCAN LIT&CLTR
Schoolwide (SOAA)	ART&ARC	0010	ARTS ENCOUNTERS
Schoolwide (SOAA)	ARTS ED	0020	COMMTY ENGAGEMT-ART
Schoolwide (SOAA)	ART&ARC	0098TBM	INFRSTRCT&PRFRM ART
Slavic Languages and Literatures	RUSSN	0025	RUSSN NOVELS-TRNSL
Slavic Languages and Literatures	RUSSN	0025	RUSSN NOVELS-TRNSL
Slavic Languages and Literatures	SLAVC	0098T M	GRAD STUDENT SEMINAR IN SLAVIC
Slavic Languages and Literatures	CEE STD	0091	CLTR&SOC-CNTR&E EUR
Slavic Languages and Literatures	CEE STD	0091	CLTR&SOC-CNTR&E EUR
Slavic Languages and Literatures	RUSSN	0025W	GREAT RUSSIAN NOVEL
Slavic Languages and Literatures	RUSSN	0090A	INTR-RUSSIAN CVLZTN
Slavic Languages and Literatures	RUSSN	0090A	INTR-RUSSIAN CVLZTN
Slavic Languages and Literatures	SLAVC	0005	INTRO TO EURASIA
Slavic Languages and Literatures	RUSSN	0031	INTRO-RUSSIAN FILM
Slavic Languages and Literatures	SLAVC	0090	INTRO-SLAVIC CVLZTN
Slavic Languages and Literatures	SLAVC	0087	LANGUAGES OF L A
Slavic Languages and Literatures	RUSSN	0090B	RUSSIAN CVLZTN-20 C
Slavic Languages and Literatures	RUSSN	0090B	RUSSIAN CVLZTN-20 C
Slavic Languages and Literatures	RUSSN	0090BW	RUSSIAN CVLZTN-20 C
Slavic Languages and Literatures	SLAVC	0020 M	STUDY OF WRITING
Slavic Languages and Literatures	SLAVC	0020 M	STUDY OF WRITING
Spanish and Portuguese	PORTGSE	0040B	BRAZILIAN LIT-TRNSL
Spanish and Portuguese	PORTGSE	0046	CVLZTN-PORTUGS-SPKG
Spanish and Portuguese	PORTGSE	0046	CVLZTN-PORTUGS-SPKG
Spanish and Portuguese	SPAN	0042	IBERIAN CULTURES
Spanish and Portuguese	PORTGSE	0035 M	NATURE OF LANGUAGE
Spanish and Portuguese	SPAN	0035 M	NATURE OF LANGUAGE
Spanish and Portuguese	SPAN	0098T	RESIST AUTH NARRATV
Spanish and Portuguese	SPAN	0098T M	WOMN&MDRNSM 1900-40
Study of Religion	RELIGN	0132 M	ANCIENT EGYPT RELIG
Study of Religion	RELIGN	0060B M	CHINESE RELIGIONS
Study of Religion	RELIGN	0060C M	INTR-KOREAN RELIGNS
Study of Religion	RELIGN	0060A M	INTRO TO BUDDHISM
Study of Religion	RELIGN	0060W M	INTRO TO BUDDHISM
Study of Religion	RELIGN	0061 M	INTRO-ZEN BUDDHISM
Study of Religion	RELIGN	0061 M	INTRO-ZEN BUDDHISM
Study of Religion	RELIGN	0109 M	INTRODUCTN TO ISLAM
Study of Religion	RELIGN	0050 M	JUDSM&CHRISTN&ISLAM
Study of Religion	RELIGN	0060D M	RELGN-CLASSCL INDIA
Study of Religion	RELIGN	0010 M	SCL CULT&RELG-JUDSM
Theater	THEATER	0106	HST-AMER THTR&DRAMA
Theater	THEATER	0010	INTRO-THEATER

Theater	THEATER	0098T	PRISONS ON STAGE
World Arts and Cultures/Dance	WL ARTS	0044	WORLD DANCE HIST
World Arts and Cultures/Dance	WL ARTS	0047	WORLD DANCE HIST
World Arts and Cultures/Dance	WL ARTS	0051W	ALIEN&PSYCHIC&GHOST
World Arts and Cultures/Dance	WL ARTS	0098T M	CHOREOGRAPH NATURE
World Arts and Cultures/Dance	WL ARTS	0098TB	DANCE-AFRC DIASPORA
World Arts and Cultures/Dance	DANCE	0098T M	HIP-HOP DNC&ASIA AM
World Arts and Cultures/Dance	WL ARTS	0098TBM	INFRSTRCT&PRFRM ART
World Arts and Cultures/Dance	WL ARTS	0022	INTR-AMER FLKLR STD
World Arts and Cultures/Dance	WL ARTS	0098TA	LANGUAGE OF MOVEMNT
World Arts and Cultures/Dance	WL ARTS	0033	TRIBAL WORLDVIEWS
World Arts and Cultures/Dance	WL ARTS	0098T	VULNRB&RESIST-MID E
World Arts and Cultures/Dance	DANCE	0044	WORLD DANCE HIST
Writing Programs	ENGCOMP	0006W	LANG&RHTRC&CLT ANLY
Writing Programs	ENGCOMP	0005W	LIT&CLTR&CRIT INQRY

# Appendix E

## Student Focus Group Protocol

## GE Humanities and Arts – Fishbowl Focus Group

Facilitators: Marc Levis-Fitzgerald and David MacFadyen

Participants: ASK Counselors

Observers: Arts and Humanities Review Committee

Location: A316 Murphy Hall

Date and Time: Wednesday, February 14, 2017, 4:00pm – 5:00pm

### Central Themes for Focus Groups

- General Awareness
- Motivation & Perceived Value
- Content & Pedagogy
- Relevance to Outside Coursework
- Relevance to Life
- Satisfaction

### Focus Group Protocol

We're interested in your own experiences as well as your impressions of other students' experiences, based on your work as an ASK counselor.

#### *General Awareness* - X minutes

- What is students' level of awareness regarding the GE Humanities requirement—i.e., do they know what it is? What do they know about it?
- What tools do you/they use to gather information on which GE Humanities courses to take (e.g., friends, internet, faculty members...)

#### *Motivation & Perceived Value* - X minutes

- What factors do you/they consider when taking a GE course?
- What is the level of importance you/they give to the GE Humanities requirement?

#### *Content & Pedagogy* - X minutes

- In what format were your/their GE Humanities courses (i.e., lecture, discussion, etc.)?
- Were the courses aligned with the learning outcomes you/they had hoped to achieve?
- What was the most valuable form of assignment from these courses (i.e., quiz, essay, midterm, final)?

#### *Relevance to Outside Coursework* – X minutes

- Was there coherence or synergy across your/their different humanities GE courses?
- Did you/they notice connections between these courses and your/their major courses?
- How do these GE courses compare to other courses you/they have taken?

*Relevance to Life* – X minutes

- Did you pick up any transferrable skills from your course(s)?
- Was the coursework useful? Was it relevant to everyday life?

*Satisfaction* – X minutes

- What were your/their overall impressions of the course(s)?
- Did the course(s) meet your/their expectations?
- Do you have feedback on the faculty for the course(s)?
- Do you have feedback on the TAs for the course(s)?

*Overall Impressions* - X minutes

- Is there anything we haven't discussed that you think is important to share?
- Are there any changes or recommendations you'd like to discuss?

## Appendix F

GE Arts & Humanities - Focus Group with ASK Peer Counselors  
Qualitative Analyses

## **GEs Arts & Humanities – Focus Group with ASK Peer Counselors – Qualitative Analyses**

### **Participants**

Fifteen UCLA ASK peer counselors participated in a focus group held Winter, 2018. The group was a balanced mix of sophomores, juniors, and seniors. For an hour, they discussed their own experiences and shared input from the students they counseled. Topics centered on General Education courses in the arts and humanities at UCLA. Seven of the undergraduate peer counselors were STEM majors, two were psychology majors, and the remaining six held majors in humanities, arts, or social sciences at the time of the study. Due to the substantial representation of science students, a significant amount of participant feedback further represented the views of science majors regarding non-science General Education courses. The discussion was facilitated by Professor David MacFadyen, Departmental Chair in Comparative Literature who has taught widely across the Slavic, Comparative Literature, and Musicology Departments, along with Marc Levis-Fitzgerald, PhD, Director of UCLA's Center for Educational Assessment. Note takers included Chelsea Hackett, Program Representative from Undergraduate Education Initiatives, and Shannon Toma, Postdoctoral Scholar with the Center for Educational Assessment.

### **Level of Awareness Regarding GE Arts & Humanities Requirements**

Counselors unanimously agreed that their students were aware of the GE arts and humanities requirement and knew what it entailed:

*“Most people get bombarded with information at orientation. So it’s familiar. The info is widely available to them from different sources.”*

The counselors further shared that students seemed to have as much information about GEs in the arts and humanities as they did about GEs in the sciences. However, some students—and even the peer counselors themselves—expressed confusion over why certain courses counted toward one or another of the three subcategories within the arts and humanities foundation (i.e., literary and cultural analysis; philosophical and linguistic analysis; and visual and performance arts analysis and practice).

### **Factors Influencing Choice of GE Arts & Humanities Course**

Participants mentioned perceived difficulty level, amount of work, distribution of grades, time of day, and requirements for attendance as top factors influencing their own and their peers' choices among the GE arts and humanities offerings. Resources for finding information about courses prior to taking them included the Bruinwalk website as well as word of mouth and course syllabi.

Increasing the priority of the above-mentioned practical factors over personal interest were the perceived competitiveness and the stress surrounding aspects like GPA and time to degree, particularly for non-humanities and non-arts majors. Several participants further shared the view that, in place of GE courses, minor concentrations allowed students to explore personal interests outside of their majors, although GE courses at times informed the decision to add a minor concentration.

## Practicality (ease, workload, grades, scheduling)

*“What has the reputation of being an easy GE is what’s going to be taken.”*

*“For a lot of South Campus majors, most of our classes don’t include a lot of writing. I think the GEs are a lot harder than other people let on. When there is a lot of reading or writing, it takes away from our major classes.”*

*“Classics, literature, philosophy take up a lot of time. I wanted a liberal education so I’ve taken a lot of classes for fun, but the majority of campus doesn’t do that.”*

*“Bruinwalk shows the grade distribution. That’s the number one factor I’d say students use. A lot of classes, you go [to the Bruinwalk website], you’ll see 60% A’s and you’ll go, ‘I’ll take that class.’”*

*“We want A’s in our GEs, ideally.”*

## Personal Interest

*“People don’t really care what the class is called, if the grade distribution is good, they’ll take it. Interest is the second question. Or third or fourth.”*

*“The tie breaker would be interest in a topic, if two GEs have a seemingly standard grade distribution.”*

*“As it becomes more competitive, we’re forced to steer away from our interests.”*

*“It’s thought that a minor is a way to explore interest outside of your major, not GE courses.”*

## Coherence Across GE Arts & Humanities Courses

When asked about the coherence or synergy across their GE arts and humanities courses, several participants responded that they neither noticed, nor missed, having strong continuity across courses. On the contrary, the variety of topics were considered a benefit.

*“Do I feel like I gained something from the continuation? No. Students occasionally find an area they like. But you’re supposed to diversify, right? So it’s kind of hard to find continuation. I don’t think that’s necessarily bad. A lot of people find their minor that way.”*

However, GE Clusters were the mentioned exception. One counselor suggested that if a student expressed deep interest in a specific topic, he may recommend that the student consider a GE Cluster—a yearlong sequence of courses revolving around a continuous theme. Other participants agreed that Clusters did well at integrating different fields. Thus for students desiring a more coherent experience in GEs, the Clusters were seen as a good option. Otherwise, the non-Cluster GEs allowed the freedom to “dip into” diverse topics, exploring a breadth of possible future areas of study and providing a well-rounded knowledge base.

## Advantages and Drawbacks of GE Arts & Humanities Courses

Discussing advantages, participants brought up a range of courses that widened their views on the world. They also told how these new perspectives paid off in practical terms: enhancing the study abroad experience, increasing sensitivity to diversity and arts, and in one case, prompting a shift in career goals.

Participants further acknowledged the value of transferable skills (e.g., writing, critical thinking, and communication skills). However, they admitted that they were unable to appreciate such value immediately. Some who did express appreciation for transferable skills held the view that their opinion was the exception. So students may value the transferable skills of GEs in retrospect and further may not always see their peers as sharing such values. An additional reported advantage to arts and humanities GEs is the discussion-heavy course format, which was seen as a positive change from more lecture-based (science) courses.

Finally, just as perceived competitiveness and stress influenced which GEs students would take, these factors negatively influenced evaluations of the importance or usefulness of GE courses. Students under time and financial constraints, worried about competitive standards for opportunities in the sciences, may not see the advantages of GE courses with heavy workloads, and they may skip their GE reading assignments for fear of compromising performance in their major courses.

### Openness to and awareness of diverse people, cultures, and perspectives

*"I took Spanish 42, history of Iberian culture. It did provoke thought and changed the way I saw things."*

*"I took a class about diversity in film. I thought that was really important, especially as a person of color. Understanding representation, I think it has an important impact."*

*"[After taking an art history GE,] I took a friend to an art museum and literally commented on every section. . . . I understood more about film directors [from a film GE]."*

*"I took an English class. . . It was an awesome class. Did I get anything meaningful from it? Totally. I realized in my entire upbringing, we only read white authors. I think the humanities are making strides in areas that matter to all of us."*

*"I think it's important to have a lot of background on everything. I went to a low-income HS. Here [at UCLA] was an opportunity to understand what the arts were or what music was. I didn't even know what music history was. Now I understand how classical music works. I liked it. I can understand Beethoven now and make jokes about [him]."*

*"Before, I was [majoring in] bio and wanted to be a doctor. As I took more classes outside of math, I saw I was more interested in working with communities. So taking more liberal arts classes before the major helped me realize what I wanted to do."*

## Transferable skills (writing, critical thinking) and interactive course formats

*“At first, students don’t understand why we need to take writing, English, but I think in retrospect students appreciate it. Just reading more and being able to connect my ideas... But during the process of having to take classes, it’s a nuisance.”*

*“Humanities I enjoyed. It taught me critical thinking and speaking, and how to articulate what you’re thinking. I see value. Sad part is other students don’t. In my HS, I enjoyed my English and history classes. Back to important soft skills, humanities teach you how to do that. Sad thing is students are too stressed out and don’t see the importance.”*

*“As counselors, we often tell science students who are really resistant to take writing classes, ‘Oh you’ll need to write lab reports.’ I think a lot of people do see the value in writing. You [as a counselor] can negotiate with the value of the GEs based on that. I think there’s many people on this campus, if they could, they’d do their major and get out. I think that’s more of a societal issue, though.”*

*“Because science classes are so lecture-heavy and you just sit there, these [arts & humanities GEs] have more interaction and it’s a nice change. It’s more discussion based. It helps take your mind—if it is music or theater or film, it is a nice break.”*

## Time conflicts and heavy workload

*“Some of us are more receptive to making the best of whatever the requirement is. I think the intention for the GEs is good, [but] a lot of the time it seems to be a hassle, understandably.”*

*“Do people see the need for becoming a better writer or thinker or speaker? I think they do. I took a music history class and really enjoyed it. There’s a lot of reading, but I didn’t do half of it. I understood I could gain a lot from the class and was sad to miss the readings, but when it came down to it I had to either do the readings or do the work for my major.”*

## Contributions of Teaching Assistants (TAs)

On the subject of teaching assistants, participants mentioned that TAs were often a decisive factor in how they felt about their arts and humanities GE courses and in what they gained from those courses: a well-prepared TA will guide student involvement, while a less prepared one may not be as effective at engaging students with topics and materials. Further, since TAs lead the smaller class discussions tied to larger lectures, they enjoy the advantage of more direct interaction with students in an intimate setting.

*“I have found that [with] the TAs that have their own game plan and are engaged, the facilitations go so much better. If the TA knows how to connect us and how to engage us, we see the value. So, less effective TAs are the ones that walk in and are like, ‘let’s just discuss.’”*

*“You have to re-engage with the material. It’s more guided [when] the TA acts as a facilitator.”*

*“In many ways, the TA can make all the . . . difference. . . . It is a smaller setting [with the TAs] and you do in many ways get to know them much better [than the professor].”*

One participant, reflecting on the variability of TA methods, questioned the consistency of TA training. He noted apparent differences between discussions led by graduate student TAs and seminars led by fellow undergraduates (through USIE, the Undergraduate Student Initiated Education program):

*“I’m not sure what the TA selection or training process is. I’ve noticed that undergrads [who lead USIE seminars] have a lot more selection process and go through a teaching seminar. A lot of times they’re a lot better at not only knowing the material but also conveying it.”*

In addition to commenting on the TA experience, students expressed a preference for TA-led discussion sections over the professor-led discussions that sometimes occurred in large lecture settings.

*“Most of the time it will be the same six, seven people who participate [in lectures]. You don’t want to be wrong, and there’s so many people, it’s a stage at that point.”*

## Suggestions for Improvement

The group wrapped up with suggestions to make the courses more beneficial and engaging. In addition to calls for increased TA-facilitated discussions, participant ideas included expanding interdisciplinary courses, adding emphasis on career preparation, reducing reading assignments, and giving those assignments more focus.

*“Maybe [make the courses] more interdisciplinary. I know in the econ department, they have globalization and gender. It’s history and economics, I guess. And I’m taking intro to genetic engineering, it has discussions and teaches about scientific stuff. I feel like that was something really cool that I didn’t get a chance to do before.”*

*“I took a screenwriting class. Not until the end of the quarter did they get to the actual business of it. To me, it’s very foreign. If I want to keep writing and be a writer, it seems several, several degrees away. And a lot of the times those [more practical] classes may be available but may be restricted to [students in the] major. It’s like, I’m trying [to learn] but I can’t [access that information].”*

*“I think with some of my humanities courses, I get frustrated that I do a lot of reading that I don’t discuss. I don’t do anything with the readings besides writing an essay.”*

*“I think . . . we see the value of taking humanities GEs, but [would recommend] condensing the text to make it more relevant, and making interactive TAs, and having to work with the material in a way that is not going to take up all our time.”*

## Conclusion

In choosing GE arts and humanities courses, practical concerns often outweighed personal interest, and exploration of diverse topics took precedence over in-depth knowledge in a single field. The GE experience rewarded students with diverse perspectives while it honed their skills in writing, critical thinking, and communication. Participants also reported TA guidance as crucial to student learning and engagement, and lamented the perceived variability in TA preparation. Throughout the discussion,

participants also noted that academic and financial pressures swayed not only their choice of courses but also the perceived value of those courses and even the level of engagement in them. Suggestions for improvement largely reflected these concerns.