

**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  
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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**

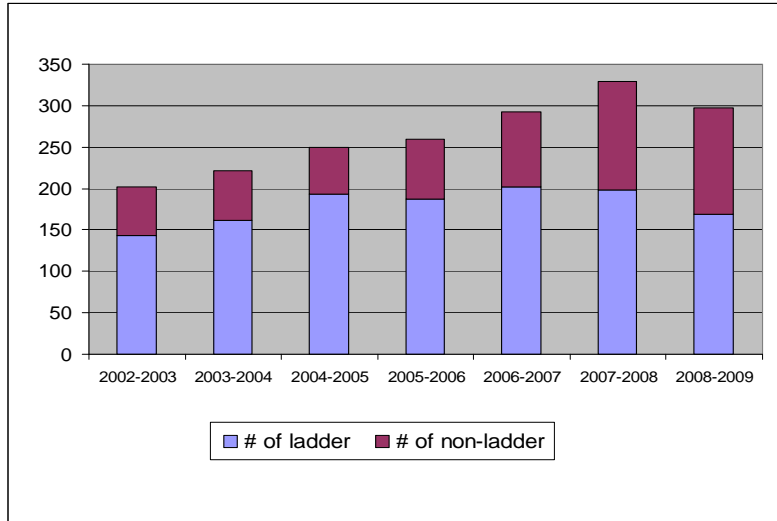
	General			General w/o Section		
	P&L	L&C	V&PA	P&L	L&C	V&PA
<b>Departments &amp; IDPs Offering Courses</b>						
African-American Studies			1			3
Applied Linguistics				1		
Architecture & Urban Design			1			1
Art History			3		6	11
Arts & Architecture						1
Asian American Studies					1	
Asian Languages & 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).

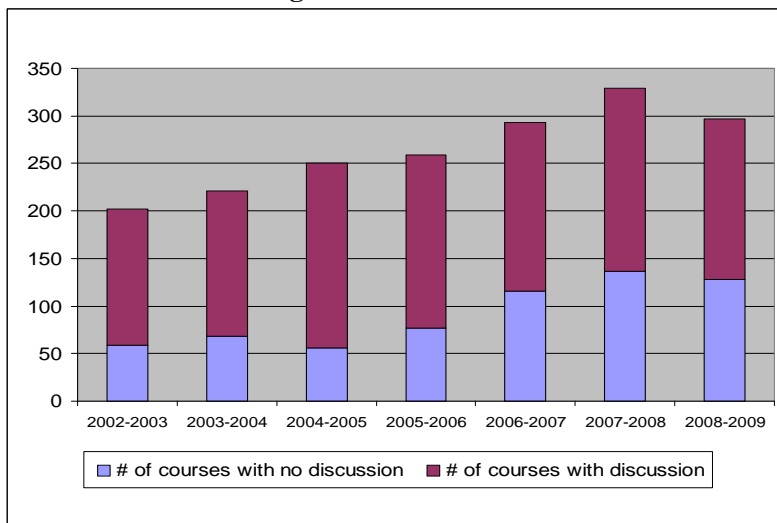
**Figure 1. Total AH GE Courses Taught By Ladder Faculty v. Non-Ladder Faculty**



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**

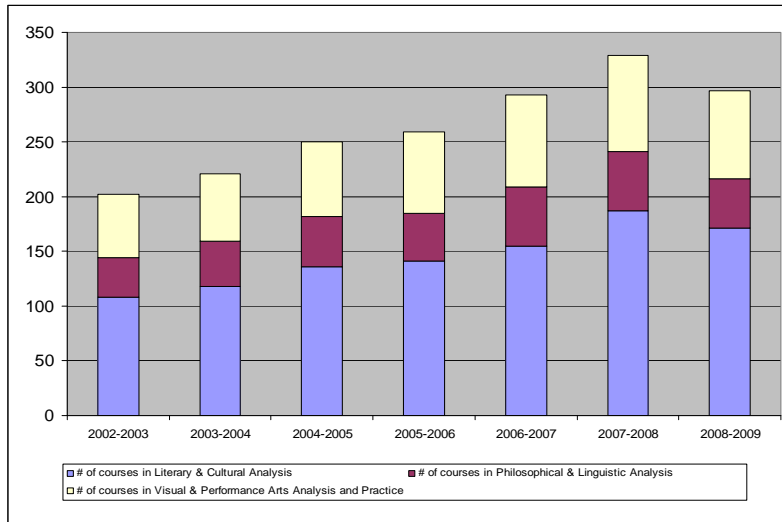


Course Offerings by Subgroup Area

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).

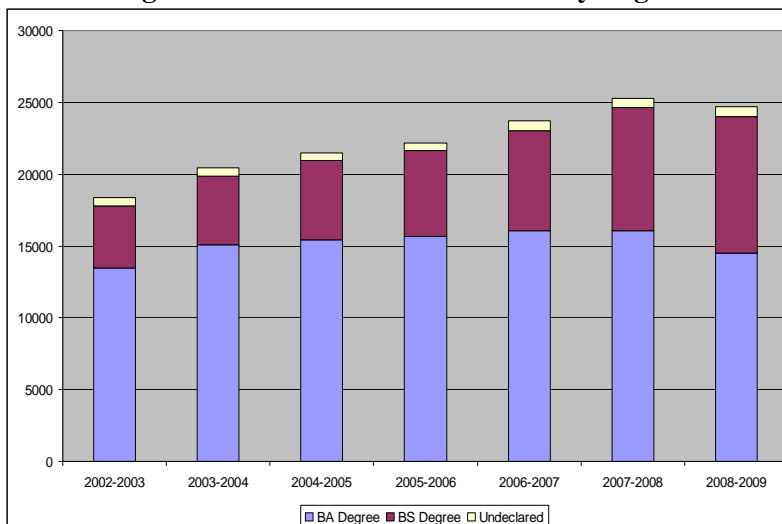
**Figure 3. Total AH GE Courses Taught by Subgroup Area**



**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 Ethical 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 a 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.

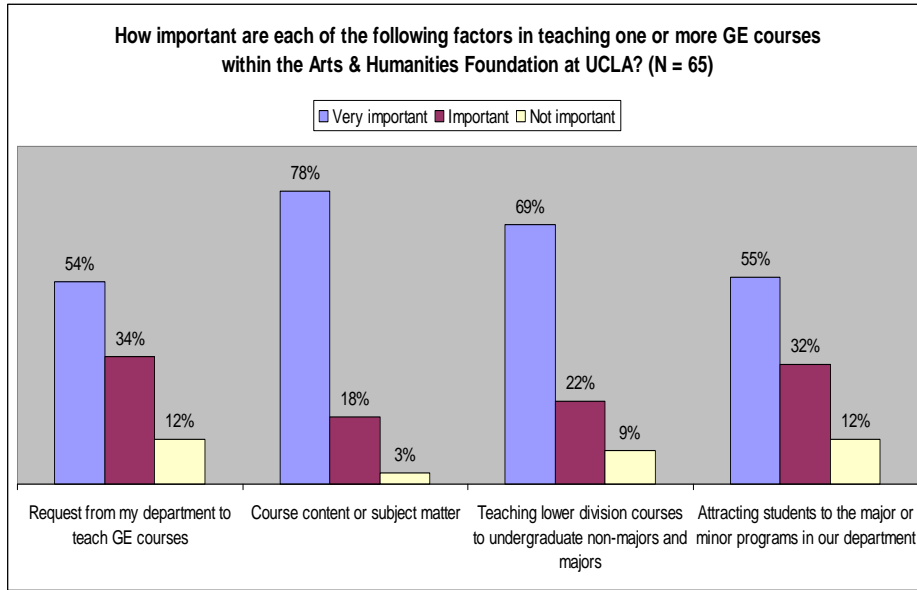
On May 15, 2010, CIS sent a MyUCLA pop-up notification announcing this survey to faculty who had taught one or more Arts and Humanities GE course since Fall 2006. Between May 15 and the survey's end date of June 13, 2010, 364 instructors received this pop-up notice, and 65 faculty actually completed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

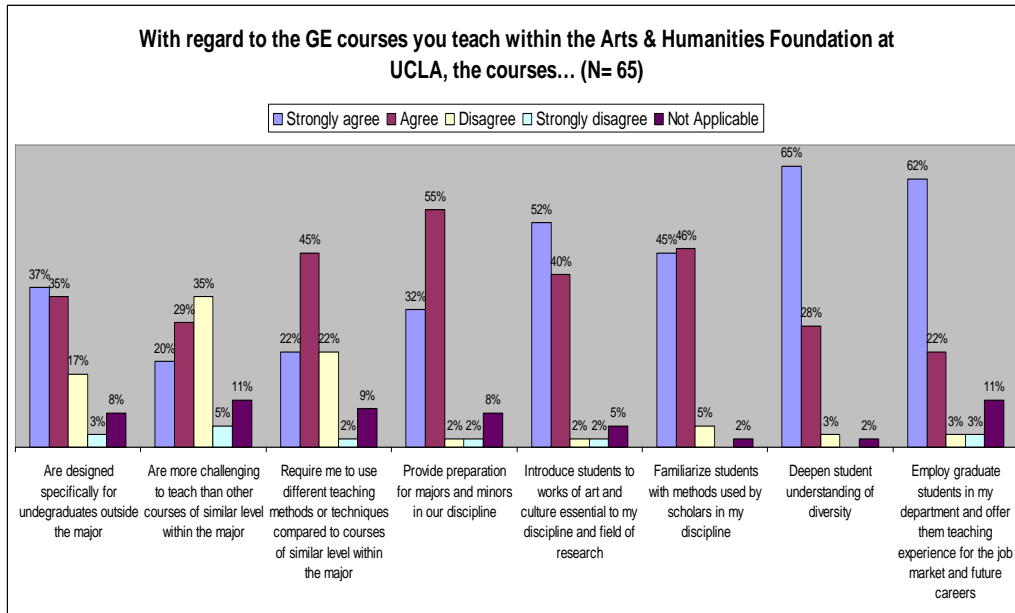


Almost 90% of respondents to the survey felt a request from one’s department an “important” (34%) if not “very important” (54%) factor. This finding is partly the result of the number of GE courses taught by non-ladder faculty, one of whom declared in the open-ended survey: “I am a visiting professor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

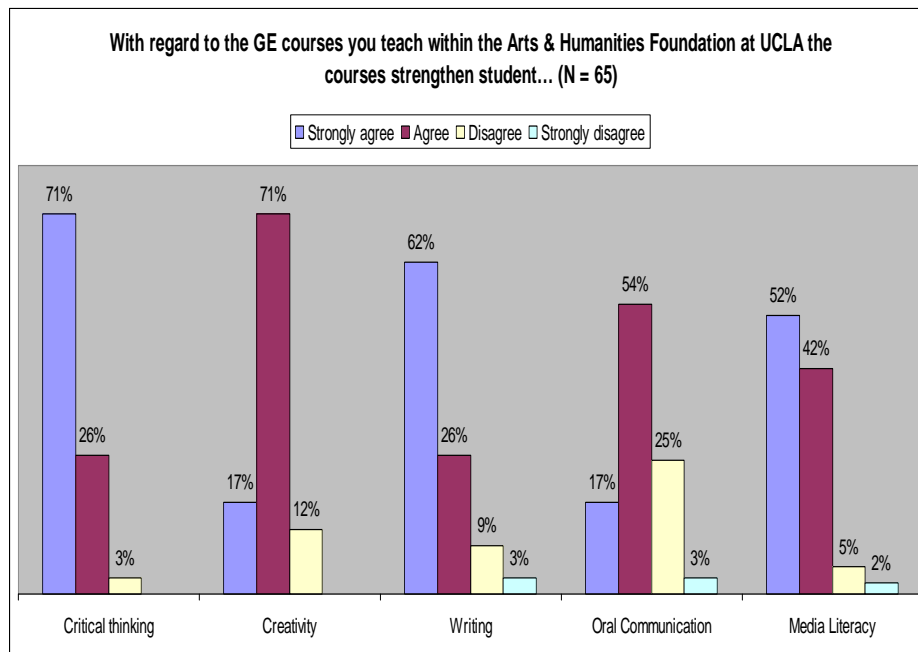


Instructors also indicated that these courses presented challenges unique to teaching GE, with almost half (49%) saying GE courses were more challenging to teach than courses within the major. According to the survey, the degree of difficulty is due to factors such as the need to design GE courses differently 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

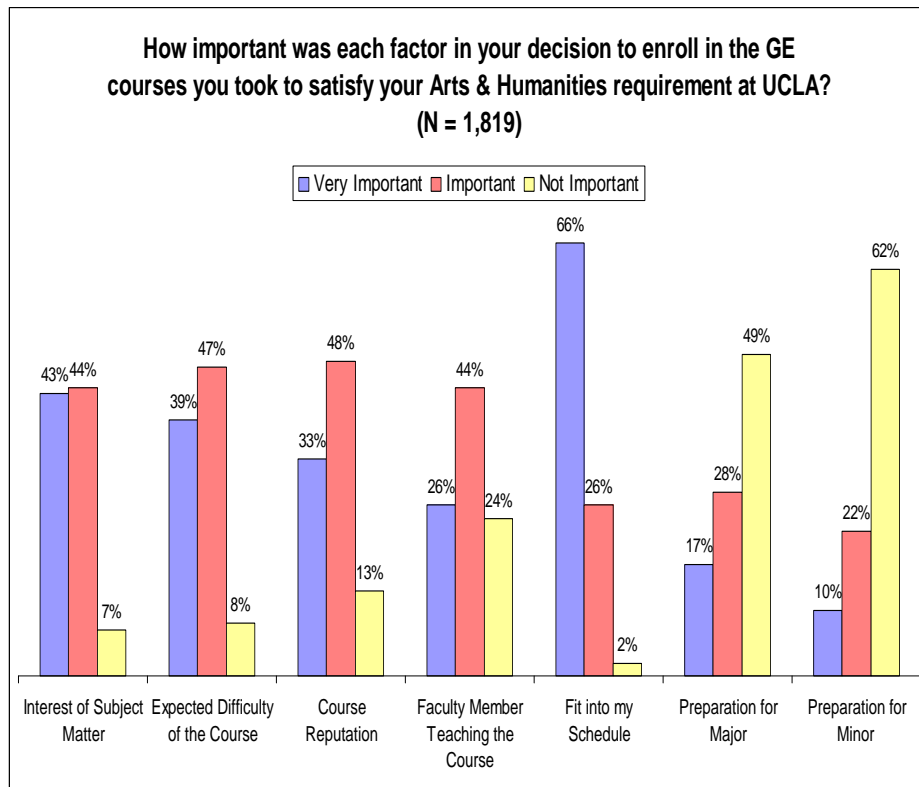
On May 15, 2010, CIS sent a MyUCLA pop-up notification announcing this survey to all currently enrolled, non-transfer students that had completed one Arts and Humanities GE course since Fall 2002 (the date when the new AH GE requirements went into effect). As an incentive for completing the online survey, 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**



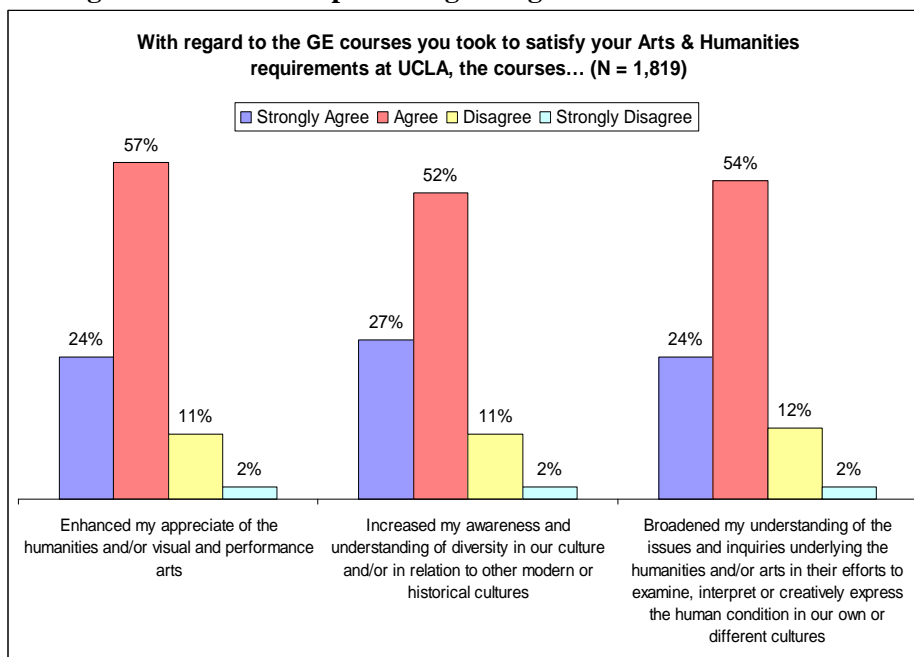
Perhaps the most striking finding is the significance of scheduling in a student’s decision. Over 90% of students felt that it was important (with 66% indicating it very important) that a AH GE

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**

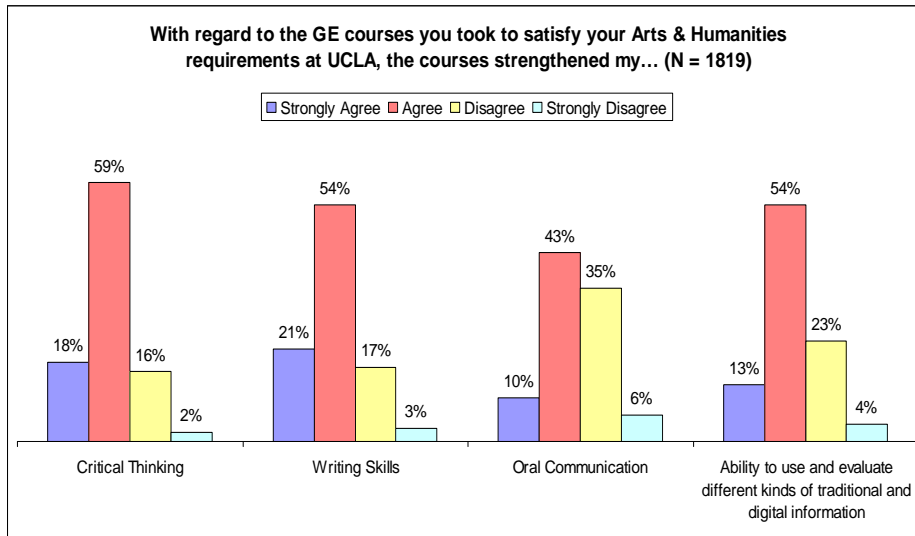


*Academic Skills*

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**

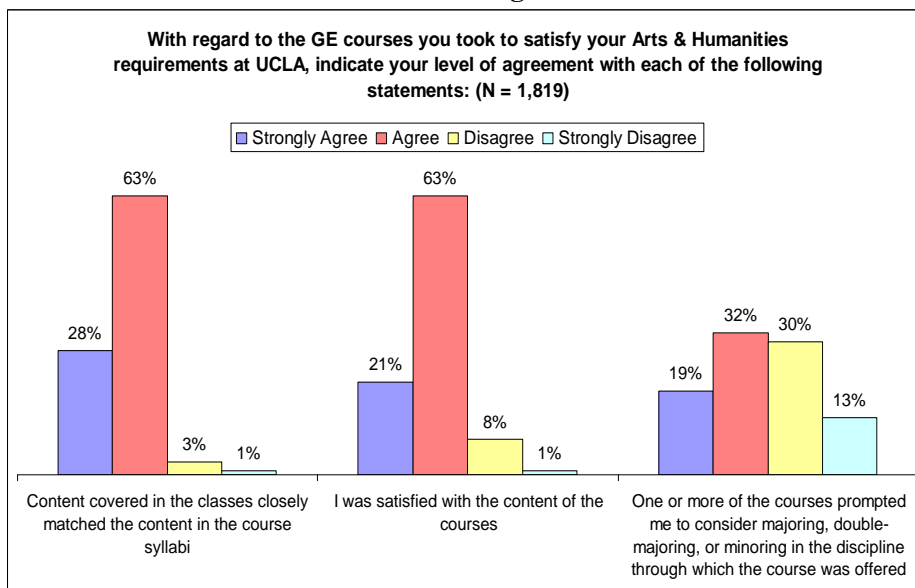


Over half of the students surveyed indicated that their AH courses also improved their ability to communicate orally, which may be attributed to the fact that almost all of the classes in this foundation area now require discussion sections and assign a percentage of their grades to class participation.

*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 A

Arts and Humanities Ad Hoc Review Committee Charge Letter  
and Arts and Humanities Review Proposal

# UCLA MEMORANDUM

General Education  
A265 Murphy Hall  
157101

December 11, 2009

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)

Dear Colleagues,

We write to welcome you as members of the special Ad Hoc Committee for the review of UCLA's Foundations of the Arts and Humanities (AH) General Education (GE) curriculum, and to thank you for your willingness to participate in this critically important academic workgroup. This committee is jointly appointed by the Chair of the General Education Governance Committee and the Vice Provost for Undergraduate Education, and its charge is to conduct a self-review of the university's GE offerings in Literary and Cultural Analysis, Philosophical and Linguistic Analysis, Visual and Performance Arts and Analysis and Practice during the 2009-2010 Academic Year. During this review, the Ad Hoc Committee is expected to explore a range of issues and questions relating to the Arts and Humanities foundation area's pedagogical aims, course quality, and student enrollments (See attached *Review of General Education Curriculum: Foundations of the Arts and Humanities*).

Professor Andrea Loselle of the Department of French and Francophone Studies has kindly agreed to serve as the chair of the Ad Hoc Committee. A member of the 2002 workgroup, Professor Jeff Decker, has graciously agreed to provide resource support for both Andrea and the committee. To further assist the ad hoc workgroup in its review of the Foundations of the Arts and Humanities, the administrative support team of the General Education Governance Committee will provide you with information on the development and implementation of the Foundations of the Arts and Humanities GE curriculum, its course offerings, instructional cohort, student demographics, enrollment patterns, and course evaluations. This information will be provided to you at the first meeting of the committee in early February 2010.

The Ad Hoc Committee's work will take place during the winter and spring quarters of 2010 and involve four, perhaps five, meetings. During the summer, 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 pedagogy, course quality, and student engagement in the Arts and Humanities

curriculum. This report will be followed by an external review of the AH curriculum by the Undergraduate Council during the 2010-2011 Academic Year. To give you a better idea of the committee's charge and timeline, we have appended a copy of the recently approved review guidelines to this letter.

Administrative support staff for the General Education Governance Committee will be contacting you regarding your availability for meetings in the upcoming year. If you have any questions, please contact the Chair of the GE Governance Committee, Robert Gurval ([gurval@humnet.ucla.edu](mailto:gurval@humnet.ucla.edu)), or the faculty liaison to the GE Governance Committee, Jeff Decker ([jdecker@ucla.edu](mailto:jdecker@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 credit in Literary and Cultural Analysis, Philosophic and Linguistic Analysis, and Visual and Performance Arts Analysis and Practice, and will also provide the university with a useful model for North Campus faculty as they move ahead over the next few years to review the Arts and Humanities GE foundation area.

Sincerely,



Robert Gurval  
Chair, General Education Governance Committee



Judith L. Smith  
Vice Provost for Undergraduate Education

## Review of General Education Curriculum Foundations of the Arts and Humanities

### I. Background

In 2002, the College of Letters and Science adopted a 10-course (48 unit) General Education (GE) curriculum centered on three foundation areas of knowledge—*Arts and Humanities*; *Society and Culture*; and *Scientific Inquiry*—with a number of sub-categories in each area, e.g., *Social Analysis* and *Historical Analysis* in the *Foundations of Society and Culture*. That same year, the GE Governance Committee, College Faculty Executive Committee (FEC), and the Undergraduate Council (UgC) reviewed and certified course offerings that were submitted by departments and interdepartmental programs across campus for inclusion in this new GE curriculum. As of Spring 2006, the Schools of Arts and Architecture; Theater, Film, and Television; Engineering and Applied Science; and Nursing have joined with the College in adopting both this foundational GE framework and a common list of courses approved for GE credit in the foundation areas of knowledge and their sub-categories.

During the process of revising the university's GE curriculum, the GE Governance Committee and the UgC decided that there should be some system of periodic programmatic review of the new General Education curriculum with the aim of evaluating:

- How effectively GE courses were meeting the pedagogical aims of their foundation areas;
- How successful departments were in offering their GE offerings and sustaining their quality;
- How students were fulfilling their GE requirements; and
- How students evaluated their educational experience in this area.

On May 17, 2002, the UgC approved a proposal by Vice Provost for Undergraduate Education, Judith L. Smith, for an eight-year systematic rotation of reviews for several non-departmental programs that report to her, including General Education. Under this proposal, Vice Provost Smith's staff will work with the GE Governance Committee and the UgC to conduct a self-review of the three foundation areas over a six-year period as follows:

<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 of the GE offerings in the Foundations of the Arts and Humanities are scheduled to begin in the 2009-2010 Academic Year. As such, it is necessary for the GE Governance Committee and the UgC to do the following: 1) select an Arts and Humanities (AH) *ad hoc* review committee; 2) determine the scope and review process this committee will follow in its evaluation of the SC curriculum; and 3) establish a timetable for both the self and external reviews of this foundation area. The following proposal seeks to establish these review guidelines.

## II. Scope and Review Process

In keeping with the Academic Senate's expectations for the periodic review of the three foundation areas of knowledge in UCLA's General Education curriculum, the *ad hoc* committee charged with the self review of the Foundations of the Arts and Humanities will be expected to explore a range of issues and questions relating to this foundational area's pedagogical aims, course quality, and student enrollments. To successfully complete this review process, the committee will also require information on the development and implementation of the Foundations of the Arts and Humanities GE curriculum; AH course offerings; the AH instructional cohort; and AH student demographics, enrollment patterns, and course evaluations. The following sections address in more detail both the scope of this foundational area review and the data that will be provided to the committee that is appointed to oversee that evaluative process.

### *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, both the self and external review committees will need to review course offerings in this foundational area of knowledge 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.
  - 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 in 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 historians, linguistics, 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.

### *Instructor Experience*

The review will provide instructors assess the teaching experience of courses within the Foundations of Arts and Humanities general education curriculum. Given that GE courses with large enrollments typically contain discussion sections, graduate student Teaching Assistants as well as ladder and non-ladder faculty instructors, the committee will address the following questions:

- How do instructors – Teaching Assistants as well as ladder and non-ladder faculty instructors – rate their experience teaching AH GE courses relative to non-GE courses with similar size enrollments?
- Are faculty aware they are teaching AH GE courses? How re they made aware?
- 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?

### *Student Engagement*

This review also needs to address student engagement in the courses being offered to satisfy their general education requirements in this area of knowledge. Given the fact that these GE courses are directed at both social science and non-social science 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?

### *Information Requirements*

To assist the committee in its review of the Foundations of Arts and Humanities, the following kinds of information will be made available:

#### Pedagogy

- Letter of transmittal and guidelines for the new general education requirements at UCLA from 2002.
- Final foundation area report of the Workgroup for Arts and Humanities from 2002.
- Current approved course lists for the Foundations of the Arts and Humanities area of knowledge.
- Overview of arts and humanities GE requirements throughout the UC system.

#### Course Offerings

- Access to current syllabi of courses in the Foundations of the Arts and Humanities.
- Data indicating when courses in Arts and Humanities have been offered, their student enrollments and instructors of record.

#### Student Engagement

- Data pertaining to non-social science enrollment patterns in Arts and Humanities GE courses.
- Data pertaining to when and how (i.e., through UCLA, transfer, and/or summer session courses) non-social science students are satisfying their AH GE requirements at UCLA.
- Student evaluation of courses in the Arts and Humanities foundation area.

### **III. Review Timetable**

The review of the Foundations of the Arts and Humanities curriculum will be completed in the following manner:

#### **2009-2010 Self-Review**

##### **December 2010**

*December 10:* Meet with representatives of various Undergraduate Education departments and divisions (e.g., Registrar's Office, College Academic Counseling, Undergraduate Education Initiatives, Analysis and Information Management) to discuss data collection needs for the administrative report on Society and Culture curriculum.

December 11: Begin requesting syllabi from Departments (A. Courses currently scheduled; B. January – upon receipt of data, request syllabi of all courses certified)

*December 15:* Send out charge letter to the Ad Hoc Committee

### **Winter 2010**

#### *January*

1. Complete proposal for the Arts and Humanities Self-Review.
2. Meet with Christian Spreitzer and Boyn Chin (UEIT) to construct student and faculty survey tool.
3. Collect course data for administrative report: Instructors of record, regularity of course offerings, student enrollments. Receive syllabi for all certified AH courses
4. Finalize outline for administrative report on Arts and Humanities curriculum.
5. Prepare administrative report on Arts and Humanities curriculum.
6. Adoption of a proposal for the review of the Foundations of Arts and Humanities area of the General Education curriculum by the GE Governance Committee, with recommendations for a Self-Review Ad Hoc Committee

### **Winter 2010**

#### *February*

1. Meeting of self-review committee to address its charge and draw up an agenda for action during the winter and spring quarters.
2. Present administrative report to the GE Governance Committee

### **Winter and Spring 2010**

Meet periodically over the winter and spring quarters to address pedagogical aims, course quality, and student engagement in the Foundations of the Arts and Humanities curriculum.

### **Summer 2010**

Prepare final report of the self-review committee and submit to the UgC in July.

### **2010-2011 UgC Review**

#### **Fall 2010**

*September:* Self-review report formally submitted to the Undergraduate Council with recommendations for external reviewers.

UGC selects external reviewers and sets date for two-day external review.

#### **Winter 2011**

External reviewers conduct one-day site visit for the purposes of evaluating the Foundations of the Arts and Humanities curriculum.

#### **Spring 2011**

External review report and recommendations are presented to the GE Governance Committee, the College FECs, and the UgC.

# Appendix B

Final Report of 2002 Foundations of Arts and Humanities  
Workgroup

May 1, 2002

To: Raymond Knapp, Chair, Undergraduate Council

From: Jean-Claude Carron (Chair, Arts & Humanities Foundation Workgroup) and  
Jeff Decker (Resource Person, Arts & Humanities Foundation Workgroup)

Re: General Education Certification Report for the Arts & Humanities Foundation

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The report summarizes the following:

1. The process the Workgroup used to review courses;
2. The criteria used to evaluate proposals and determine their appropriateness to the foundational area;
3. Questions and issues that emerged from the review process;
4. Courses approved for GE credit in the Foundations of Arts & Humanities.

### **1. Process**

The Arts & Humanities Foundation Workgroup consisted of the following members:

Jean-Claude Carron (Chair – UgC – French)

Robert Gurval (Classics)

Michael Hackett (GE Governance – Theater) [unable to serve]

John Hall (UgC – Music)

Andrew Hewitt (GE Governance – Germanic Languages)

Deborah Kearney (GSA – English)

Cecelia Klein (Art History)

Hilda Koopman (FEC – Linguistics)

Sophia Kozak (USAC)

Gavin Lawrence (Philosophy)

Elizabeth LeGuin (Musicology)

Chon Noriega (Chicano/a Studies – Film, Television and Digital Media)

Colin Quigley (World Arts and Culture)

Patricia Wickman (Art)

Richard Yarborough (Afro-American Studies – English)  
 Olga Yokoyama (FEC – Slavic Languages and Literature)

The Workgroup met three times in March and April 2002 for the purpose of conducting a review of GE submissions to the Arts & Humanities Foundation. The first meeting of took place on March 8<sup>th</sup>, the second on April 8<sup>th</sup>, and the third on April 22<sup>nd</sup>. The first meeting was designed to review the charge of the committee, to provide Workgroup members with background on GE reform, and to establish the process by which the Workgroup would operate over the next two months. At the second meeting, Workgroup members discuss a number of “sample” proposals with the intent of establishing the criteria for GE certification in the foundations of Arts & Humanities. The third meeting, which took place after all submissions had been divided among and reviewed by smaller subgroup reading committees, was used for the purpose of vetting proposals ranked “undecided” by the subgroups. In between each meeting, Workgroup members reviewed submissions independently and in small reading subgroups.

*First Meeting:* Background information on the new GE was provided by Jean-Claude Carron, chair of the Arts & Humanities Workgroup. As an introduction to the process of vetting submissions, Jeff Decker, resource person for the Arts & Humanities Workgroup, briefed the committee on the review of course proposals already undertaken by the GE administrative support staff. Most of this meeting was concerned with process used to review courses. It was decided that a second meeting should be held for the purpose of holding a “norming” session on 4 or 5 sample proposals. The intent of the “norming” session would be to arrive at a consensus regarding what criteria the Workgroup believed a course should meet to justify inclusion in the new GE curriculum and a 5-unit value. For the sake of “symmetry” with the Society & Culture Foundation Workgroup we decided to break into five 3-person subgroup reading committees for the purpose of vetting course proposals. It was hoped that this would allow for greater continuity in the review of cross-foundational submissions. It was also decided that each subgroup reading committee would be chaired by a Workgroup member currently serving on either GE Governance, the UgC, or the FEC. In an effort to avoid the appearance of a conflict of interest, submissions would be divided among the reading committees to ensure that no one reviewed submissions at the subgroup level from their own department or IDP.

*Preparation for the “Norming” Session:* After the first meeting, Jean-Claude Carron selected five “sample” proposals and Jeff Decker designed a Workgroup Course Information Sheet to assist the Workgroup in vetting their samples. The “sample” proposals were drawn from French 5, Korean 5, English 95C, Linguistics 20, and World Arts 22. Courses from these departments/IDPs were chosen because they gave the Workgroup the opportunity to engage a variety of issues. These included: the status of intermediate foreign language courses within the new GE; how diversity is being reflected in the course curriculum; what to expect from a discipline’s “introductory” course offering; what courses qualify within the “philosophical & linguistic analysis” foundation subgroup area; and, how to handle cross-foundational submissions. The

Workgroup Course Information Sheets contained 3 basic questions to be used during the vetting process: Is there an adequate rationale for inclusion in the foundations of Arts & Humanities? Is there an adequate explanation for why this course advances the specified GE principles? Is there an adequate explanation for how the course has been modified to merit a 5-unit designation? Workgroup members unable to attend the “norming” session were asked to email their comments on the sample proposals to Jean-Claude Carron, who read from these reviews during the meeting.

*Second Meeting:* The “norming” session was taken up with a discussion of five proposals. Each would receive a ranking of “A” (approve), “AY2” (approve for 2 years – see *Third Meeting* below), “R” (reject), “U” (undecided – request for additional information), and “NC” (not considered – see *Intermediate Foreign Language Courses* in section 2 below). During the “norming” session, 2 course proposals were approved (Linguistics 20 and World Arts 22), 1 was ranked “undecided” and sent back to the department with a request for additional information (English 95C), and 2 were ranked “not considered” (French 5 and Korean 5).

*Subgroup Meetings:* After the second meeting, Workgroup members were directed to read over their assigned subgroup proposals individually, and then get together at least once with their subgroup teammates or communicate by email to discuss and vote on the disposition of the courses in their care. Subgroup committees emailed requests for additional information on “undecided” submissions to Jeff Decker prior to the third Workgroup meeting so that requests for additional information could be made from departments and IDPs. Subgroup chairs also forwarded to Jeff a list of “undecided” submissions that the reading committee felt needed to be reviewed by the entire Workgroup at the final meeting.

*Third Meeting:* This session was taken up with the review of approximately 25 “undecided” submissions. There were a few cases where a subgroup committee wanted to grant approval to a proposal that was deemed borderline. As a result, it was agreed that in special cases a new ranking, “A2Y,” would be used to approve courses requiring (early) re-certification within two years. Finally, it was decided that Jean-Claude Carron, Chair of the Workgroup, would be responsible for determining the final ranking of the remaining “undecided” proposals receiving departmental/IDP modification after the third meeting. Jean-Claude would then forward all submissions approved by the Workgroup for inclusion in foundations of the Arts & Humanities to the UgC for final approval.

## **2. Criteria**

The second meeting was devoted primarily to discussing, clarifying, and establishing the criteria for vetting proposals within the foundations of Arts & Humanities. Throughout the discussion, the Workgroup was guided by the language of the GE reform legislation adopted by the Academic Senate on January 17, 2002, which reads:

The aim of courses in this area 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.

Workgroup members agreed that while these general aims were useful for thinking broadly about courses in the Arts & Humanities Foundations a consensus need to be reached regarding how to handle more specific issues which might arise in relation to certain types of submissions.

*Intermediate Foreign Language Courses:* A lively debate focused on the appropriateness of “level 4 and above” intermediate foreign language courses within the new GE. Some members felt that the recent introduction of a “cultural studies” approach to teaching intermediate foreign language instruction qualified it as GE. Others maintained that despite this innovation, the aim of most intermediate language courses remains the “skill” of acquiring fluency in language other than English. This debate also raised the question of whether or not these courses satisfied the GE principle of diversity. Some argued that immersion in a foreign language constitutes an intellectual engagement with a culture outside the U.S. Others countered that intermediate foreign language courses do not foreground or only indirectly address issues of social (racial, ethnic, gender, religious, etc.) tension within or across cultures. The Workgroup did not reach a consensus on either issue. As a result, the Workgroup decided to “bracket” all intermediate foreign language course submissions, and ask the FEC and UgC to clarify the place of these kinds of courses in the new GE curriculum. Workgroup members were asked to rank the bracketed intermediate foreign language courses “NC” (not considered).

*Introductory Courses:* Workgroup members agreed that an “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.” This consensus came about during the vetting of English 95C: “Introduction to Fiction” (used as a “sample” proposal at the second meeting). The Workgroup felt that this was an ideal topic for a GE course but that the syllabus did not (even implicitly) demonstrate how this class engaged students in debates within the discipline. English 95C was ranked “undecided” and returned to the department for modification.

*Upper-Division Courses:* Are upper-division courses appropriate for the new GE? There was a consensus that introductory courses are, generally speaking, better suited for GE than those at the more specialized or advanced level. Nevertheless, the Workgroup agreed that courses which are upper-division should not be excluded on that basis alone.

*Courses with Prerequisites:* There was some debate on whether or not to eliminate from



consideration courses with prerequisites, which oftentimes signal an upper-division offering. It was noted that such an exclusion would disproportionately adversely effect departments outside the College of Letters & Sciences, such as Arts & Architecture and the School of Theater, Film & TV, whose GE submissions are numbered differently than most of those from the College.

*Trans-Foundational Courses:* A consensus was reached that submissions requesting certification in Arts & Humanities but originating from departments in other foundations would be judged primarily on whether the course integrated methodologies or “ways of knowing” (rather than simply texts) familiar to the foundations of Arts & Humanities.

*Balanced Approval:* There was some concern that the Workgroup might want to make an effort to ensure “balance” in approved submissions across Arts & Humanities departments and IDPs or within the foundational subgroup areas. A consensus was reached that achieving this kind of balance would not only be difficult but is not one of the responsibilities of the Workgroup.

*Linguistics Analysis Subgroup Area:* After a brief debate, it was determined that the “linguistic” analysis designation among the Arts & Humanities GE foundation subgroup area of “philosophical & linguistic analysis” is not exclusively the domain of Linguistics Department courses.

*Writing Assignments:* The Workgroup agreed that GE courses within the Arts & Humanities foundations should, in most cases, contain a significant writing component.

*Re-Uniting:* All submissions to the Arts & Humanities Foundation are required to be credited with 5 units (with the exception of a few Honors Collegium “W” courses, which are already credited with 6 units). As a result, most departmental/IDP course proposals (with the exception of new course submissions) requested an increase from 4 to 5 units. Sometimes a department or IDP justified its request by claiming that additional reading or writing assignments were required or that a discussion section was being added to the course. In the latter case, Workgroup members were alerted to the fact that most discussion sections met for only one hour/week, and that in such cases the proposal needed to demonstrate an additional two hours/week of student participation. It was decided that, in order to make an informed decision on re-uniting, the Workgroup would require an accompanying prose explanation to the numerical account of student hours provided on the Course Information Sheet.

### **3. Questions/Issues (For Future Consideration)**

Questions were raised and a consensus could not be reached on a few issues.

*Intermediate Foreign Language Courses:* What is the policy on approving “level 4” and above intermediate foreign language courses within the new GE curriculum? Do these kinds of classes ask students to engage the foundations of the Arts & Humanities or are they primarily concerned with teaching students fluency in language other than English?

(Likewise, the “NC” ranking was given to Philosophy 31: “Logic, First Course” because the Workgroup felt that the primary purpose of this class was to develop student “skills” in quantitative reasoning.) If intermediate foreign language courses are appropriate for inclusion in Arts & Humanities, in which foundational subgroup area – “literary and cultural analysis” or “philosophical and linguistic analysis” – are they best suited? Is it best to have a “blanket” policy, which can be applied uniformly across these kinds of offerings? Or would it be best to handle these courses on a case-by-case basis, and approve only intermediate foreign language courses that go significantly beyond language acquisition? (This possibility raised the issue that, given the increased difficulty of non-Western foreign languages for English-speakers, it would be much more difficult for GE credit to be conferred upon non-Western intermediate language classes.)

*Courses Taught in a Foreign Language:* A related concern was raised regarding classes not considered intermediate foreign language courses that nonetheless are taught exclusively in language other than English. The Workgroup decided to deny approval to such courses but would like to have a clear policy articulated regarding the appropriateness of courses taught in a foreign language for GE.

*Upper-Division Courses:* Are upper-division courses, which sometimes rely on prerequisites and are oftentimes more specialized than lower-division courses, appropriate for the new GE curriculum? Should only lower-division courses qualify for GE? (This would require some departments, exclusively those outside the College, to renumber a few of their offerings to reflect this division.)

It is the recommendation of the Workgroup that the UgC and FEC take up these matters with the departments and IDPs.

#### **4. Approvals**

The following courses were approved for inclusion in the new General Education Curriculum in the Foundation of the Arts and Humanities

##### **Applied Linguistics and TESL**

Applied Linguistics & TESL 101W – An Introduction to Language Learning & Language Teaching  
(Philosophic and Linguistic Analysis)

##### **Art History**

Art History 50 – Modern Art  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
*Approval for 2 years*

Art History 54 – Modern Art  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
*Approval for 2 years*

Art History 55A – Introduction to the Arts of Africa  
(Visual & Performance Arts Analysis and Practice) *Approval for 2 years*

Art History 55B – Arts of Pre-Columbian America  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
*Approval for 2 years*

Art History 56A – Art of India and Southeast Asia  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis or Visual & Performance Arts Analysis and Practice) *Approval for 2 years*

Art History 56B – Introduction to Chinese Art  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis or Visual & Performance Arts Analysis and Practice) *Approval for 2 years*

Art History 57 – Renaissance and Baroque Art  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
*Approval for 2 years*

##### **Arts and Architecture**

Arts & Architecture 10 – Arts Encounters: Exploring Arts Literacy in the Twenty-First Century  
(Visual & Performance Arts Analysis and Practice)

##### **Chicana/o Studies**

Chicana/o Studies 10A – Introduction to Chicana/o Life and Culture  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis or Visual & Performance Arts Analysis and Practice)

##### **Classics**

Classics 10 – Discovering the Greeks  
(Literary and Cultural Analysis)  
 Classics 20 – Discovering the Romans  
(Literary and Cultural Analysis)  
 Classics 30 – Classical Mythology  
(Literary and Cultural Analysis)  
 Classics 42 – Cinema and the Ancient World  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
 Classics 51A – Art and Archeology of Greece  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
 Classics 51B – Art and Archeology of Rome  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
 Classics 148 – Early Greek Medicine and Thought  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
 Classics 185 – Origins and Nature of English Vocabulary  
(Philosophic and Linguistic Analysis)

### **Comparative Literature**

Comp Lit 1A – World Literature: Antiquity to the Middle Ages  
(Literary and Cultural Analysis)  
 Comp Lit 1B – World Literature: The Middle Ages to the 17<sup>th</sup> Century  
(Literary and Cultural Analysis)  
 Comp Lit 1C – World Literature: Age of Enlightenment to the 20<sup>th</sup> Century  
(Literary and Cultural Analysis)  
 Comp Lit 1D – Great Books from the World at Large  
(Literary and Cultural Analysis)  
 Comp Lit 2AW – Survey of Literature: Antiquity to the Middle Ages  
(Literary and Cultural Analysis)  
 Comp Lit 2BW – Survey of Literature: The Middle Ages to the 17<sup>th</sup> Century  
(Literary and Cultural Analysis)  
 Comp Lit 2CW – Survey of Literature: Age of Enlightenment to the 20<sup>th</sup> Century  
(Literary and Cultural Analysis)  
 Comp Lit 2DW – Survey of Literature: Great Books from the World at Large  
(Literary and Cultural Analysis)  
 Comp Lit 4AW – Literature and Writing: Antiquity to the Middle Ages  
(Literary and Cultural Analysis)  
 Comp Lit 4BW – Literature and Writing: The Middle Ages to the 17<sup>th</sup> Century  
(Literary and Cultural Analysis)  
 Comp Lit 4CW – Literature and Writing: Age of Enlightenment to the 20<sup>th</sup> Century  
(Literary and Cultural Analysis)  
 Comp Lit 4DW – Literature and Writing: Great Books from the World at Large  
(Literary and Cultural Analysis)

### **Design | Media Arts**

Design | Media Arts 10 – Nature of Design  
(Visual & Performance Arts Analysis and Practice)

### **East Asian Languages and Cultures**

Chinese 50 – Chinese Civilization  
(Literary and Cultural Analysis)  
EALC 60 – Introduction to Buddhism  
(Literary and Cultural Analysis)  
EALC 60W – Introduction to Buddhism – Writing II  
(Literary and Cultural Analysis)  
EALC 61 – Introduction to Zen Buddhism  
(Literary and Cultural Analysis)  
EALC 70A – Popular Culture in East Asia, 17<sup>th</sup> – 19<sup>th</sup> Centuries  
(Literary and Cultural Analysis)  
EALC 70B – Popular Culture in East Asia: From the Sino-Japanese War to the Pacific War  
(Literary and Cultural Analysis)  
EALC 70C – Popular Culture in East Asia: From 1945 to Present  
(Literary and Cultural Analysis)  
Indic 60 – Religion in Classical India: An Introduction  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis) *Approval for 2 years*  
Japanese 50 – Japanese Civilization  
(Literary and Cultural Analysis)  
Japanese 60 – Images of Japan: Literature and Film  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
*Approval for 2 years*

### **English**

English 10A – English Literature to 1660  
(Literary and Cultural Analysis)  
English M40 – Structure of English Words (Same as Linguistics M10)  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
English 80 – Major American Authors  
(Literary and Cultural Analysis)  
English 85 – The American Novel  
(Literary and Cultural Analysis)  
English 88 – Lower Division Seminars: Special Topics in English  
(Literary and Cultural Analysis)  
English 90 – Shakespeare  
(Literary and Cultural Analysis)  
English 95A – Introduction to Poetry  
(Literary and Cultural Analysis)  
English 95B – Introduction to Drama  
(Literary and Cultural Analysis)

English 95C – Introduction to Fiction  
(Literary and Cultural Analysis)

### **Film, Television, and Digital Media**

Film & TV 106A – History of the American Motion Picture  
(Visual & Performance Arts Analysis and Practice)  
Film & TV 106B – History of the European Motion Picture  
(Visual & Performance Arts Analysis and Practice)  
Film & TV 106C – History of African, Asian and Latin American Film  
(Visual & Performance Arts Analysis and Practice)  
Film & TV 108 – History of Documentary Film  
(Visual & Performance Arts Analysis and Practice)  
Film & TV 112 – Film and Social Change  
(Visual & Performance Arts Analysis and Practice)

### **French and Francophone Studies**

French 14 – Introduction to French Civilization  
(Literary and Cultural Analysis)  
French 14W – Introduction to French Civilization  
(Literary and Cultural Analysis)  
French 41 – French Cinema and Culture  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
French 60 – The Novel in France and the Francophone World  
(Literary and Cultural Analysis)

### **Germanic Languages**

German 50B – Masterpieces of German Literature  
(Literary and Cultural Analysis)  
German 56 – Figures Who Changed the World  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
German 57 – Hollywood and Germany  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
German 58 – Sex and Power at the Medieval Court  
(Literary and Cultural Analysis)  
German 59 – The Holocaust in Film and Literature  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
German 61 – The Modern City  
(Literary and Cultural Analysis)  
German M70 – The Origins of Language (Same as Communications Studies M70)  
(Philosophic and Linguistic Analysis)  
German 100C – War, Politics, and Art  
(Literary and Cultural Analysis)

German M122 – Fairy Tales and the Fantastic (Same as Folklore M119)  
(Literary and Cultural Analysis)

### **History**

History 8A – Colonial Latin America  
(Literary and Cultural Analysis)  
History 8AH – Colonial Latin America – Honors  
(Literary and Cultural Analysis)  
History 9A – History of India  
(Literary and Cultural Analysis)  
History 11A – History of China, to 1000  
(Literary and Cultural Analysis)  
History 11AH – History of China to 1000 - Honors  
(Literary and Cultural Analysis)

### **Honors Collegium**

Honors 18 – The Trial of Socrates  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
Honors 20 – What is This Thing Called Science? The Nature of Modern Science  
(Literary and Cultural Analysis)  
Honors 38W – Body-Mind Literacy  
(Philosophic and Linguistic Analysis)  
Honors 41W – The Literature of Renaissance Art  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
Honors 51 – Great Story Collections  
(Literary and Cultural Analysis)  
Honors 58 – Slavery and Freedom in Graeco-Roman Antiquity  
Honors 60 – Discovering and Explaining the Anomalies of English  
(Philosophic and Linguistic Analysis)  
Honors 76 – Thinking About Rights  
(Philosophic and Linguistic Analysis)

### **Italian**

Italian 42A – Italy Through the Ages, Part I  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
*Approval for 2 years*  
Italian 42B – Italy Through the Ages, Part II  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
*Approval for 2 years*  
Italian 46 – Italian Cinema & Culture: Sex and Politics  
(Literary and Cultural Analysis)  
Italian 50A – Masterpieces in Italian Literature in English  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis) *Approval for 2*

*years*

Italian 50B – Masterpieces in Italian Literature: Enlightenment to Post-Modernity  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis) *Approval for 2 years*

### **Lesbian, Gay, Bisexual and Transgender Studies**

LGBTS M114 – Introduction to Lesbian, Gay, Bisexual and Transgender Studies  
(Literary and Cultural Analysis)

### **Linguistics**

Linguistics 1 – Introduction to the Study of Language  
(Philosophic and Linguistic Analysis)

Linguistics 2 – Language in the United States  
(Literary and Cultural Analysis)

Linguistics M10 – Structure of English Words (Same as English M40)  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis) *Approval for 2 years*

Linguistics 20 – Introduction to Linguistics  
(Philosophic and Linguistic Analysis)

### **Music**

Music 15 – The Art of Listening  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)

### **Musicology**

Music History 5 – History of Rock and Roll  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
*Approval for 2 years*

Music History 8 – Funk to Rave: History and Practice of Electronic Dance Music  
(Visual & Performance Arts Analysis and Practice) *Approval for 2 years*

Music History 45 – American Musical  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)

Music History 132 – Mozart  
(Visual & Performance Arts Analysis and Practice)

Music History 133 – Bach  
(Visual & Performance Arts Analysis and Practice)

Music History 134 – Beethoven  
(Visual & Performance Arts Analysis and Practice)

Music History 135A – History of Opera: Baroque and Classical Periods  
(Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)



Music History 135B – History of Opera: Romantic Period  
 (Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
 Music History 135C – History of Opera: 20<sup>th</sup> Century  
 (Literary and Cultural Analysis or Philosophic and Linguistic Analysis or Visual &  
 Performance Arts Analysis and Practice)  
 Music History M136 – Music and Gender (Same as Women’s Studies M136)  
 (Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)  
 Music History M137 – Gay and Lesbian Perspectives in Pop Music (Same as LBST  
 M137)  
 (Literary and Cultural Analysis or Philosophic and Linguistic Analysis or Visual &  
 Performance Arts Analysis and Practice)  
 Music History 150 – History of Jazz  
 (Literary and Cultural Analysis or Visual & Performance Arts Analysis and Practice)

### **Near Eastern Languages and Cultures**

Ancient Near Eastern 10W – Jerusalem, The Holy City  
 (Literary and Cultural Analysis)  
 Ancient Near Eastern 130 – Ancient Egyptian Religion  
 (Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
 Islamic 110 Introduction to Islam  
 (Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
 Jewish Studies 10 - Social, Cultural, and Religious Institutions of Judaism  
 (Literary and Cultural Analysis) *Approval for 2 years*  
 Near East 50A – First Civilizations  
 (Literary and Cultural Analysis)  
 Near East 50B – Ascendance of Monotheism  
 (Literary and Cultural Analysis)  
 Near East 50C – Modern Middle Eastern Cultures  
 (Literary and Cultural Analysis)

### **Philosophy**

Philosophy 1 – Beginnings of Western Philosophy  
 (Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
 Philosophy 4 – Philosophical Analysis of Contemporary Moral Issues  
 (Philosophic and Linguistic Analysis)  
 Philosophy 5 – Philosophy in Literature  
 (Literary and Cultural Analysis or Philosophic and Linguistic Analysis)  
 Philosophy 6 – Introduction to Political Philosophy  
 (Philosophic and Linguistic Analysis)  
 Philosophy 7 – Introduction to Philosophy of the Mind  
 (Philosophic and Linguistic Analysis)  
 Philosophy 8 – Introduction to the Philosophy of Science  
 (Philosophic and Linguistic Analysis)  
 Philosophy 22 – Introduction to Ethical Theory  
 (Philosophic and Linguistic Analysis)

Philosophy 22W – Introduction to Ethical Theory  
(Philosophic and Linguistic Analysis)

### **Slavic Languages and Literature**

Russian 25 – The Russian Novel in Translation  
(Literary and Cultural Analysis)

Russian 25W – The Russian Novel in Translation  
(Literary and Cultural Analysis)

Russian M40 – Language and Gender (Same as Communication Studies M40)  
(Philosophic and Linguistic Analysis)

Russian 99A – Introduction to Russian Civilization  
(Literary and Cultural Analysis)

Russian 99BW – Russian Civilization in the 20<sup>th</sup> Century  
(Literary and Cultural Analysis)

Slavic 99 – Introduction to Slavic Civilization  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis or Visual &  
Performance Arts Analysis and Practice)

### **Scandinavian Section**

Scandinavian 50 – Introduction to Scandinavian Literature and Cultures  
(Literary and Cultural Analysis)

Scandinavian 50W - Introduction to Scandinavian Literature and Cultures  
(Literary and Cultural Analysis)

### **Southeast Asian Studies**

SE Asia 1 – Introduction to Southeast Asian Studies  
(Literary and Cultural Analysis or Philosophic and Linguistic Analysis or Visual &  
Performance Arts Analysis and Practice)

SE Asia 99 – Sophomore Seminar: Introduction to Interdisciplinary Study of Southeast  
Asia

(Literary and Cultural Analysis or Philosophic and Linguistic Analysis or Visual &  
Performance Arts Analysis and Practice)

### **World Arts and Cultures**

Wld Art M22 – Introduction to American Folklore Studies (Same as Folklore M15)  
(Literary and Cultural Analysis)

# Appendix C

Approved General Education Courses in the Foundations of Arts  
and Humanities, 2002-09: Ladder vs. Non-Ladder; Discussion  
Section vs. No Discussion Section; Subgroup Areas

<b>subjarea</b>	<b>course#</b>	<b>disc_sec</b>	<b>Crs_short_ttl</b>	<b>ladder</b>	<b>SubGTitle</b>
AFRKAAN	40	N	AFRIKAANS LIT-TRNSL	Y	Literary & Cultural Analysis
AFRO-AM	M107	Y	CULTRAL HISTORY-RAP	Y	Visual & Performance Arts Analysis and Practice
AFRO-AM	M110A	Y	AFRCN AM MUS HERITG	Y	Visual & Performance Arts Analysis and Practice
AFRO-AM	M110B	Y	AFRCN AM MUS HERITG	Y	Visual & Performance Arts Analysis and Practice
AN N EA	10W	Y	JERUSALEM-HOLY CITY	Y	Literary & Cultural Analysis
AN N EA	10W	N	JERUSALEM-HOLY CITY	Y	Literary & Cultural Analysis
AN N EA	10W	Y	JERUSALEM-HOLY CITY	N	Literary & Cultural Analysis
AN N EA	130	Y	ANCIENT EGYPT RELIG	Y	Literary & Cultural Analysis
APPLING	10W	Y	LANGUAGE IN ACTION	N	Philosophical & Linguistic Analysis
ARCH&UD	30	N	ARCHITECTRL STUDIES	Y	Visual & Performance Arts Analysis and Practice
ARCH&UD	30	Y	ARCHITECTRL STUDIES	Y	Visual & Performance Arts Analysis and Practice
ART	31A	N	MODERNISM	N	Visual & Performance Arts Analysis and Practice
ART	31A	Y	MODERNISM	N	Visual & Performance Arts Analysis and Practice
ART	31B	Y	MODERNISM	N	Visual & Performance Arts Analysis and Practice
ART	31B	N	MODERNISM	N	Visual & Performance Arts Analysis and Practice
ART	31C	Y	MODERNISM	N	Visual & Performance Arts Analysis and Practice
ART	31C	N	MODERNISM	N	Visual & Performance Arts Analysis and Practice
ART HIS	50	Y	ANCIENT ART	Y	Literary & Cultural Analysis
ART HIS	51	Y	MEDIEVAL ART	N	Visual & Performance Arts Analysis and Practice
ART HIS	51	Y	MEDIEVAL ART	Y	Visual & Performance Arts Analysis and Practice
ART HIS	54	Y	MODERN ART	Y	Literary & Cultural Analysis
ART HIS	55A	Y	INTRO-AFRICAN ARTS	Y	Visual & Performance Arts Analysis and Practice
ART HIS	55B	Y	INTR-PRE-COLUMB ART	N	Literary & Cultural Analysis
ART HIS	56A	Y	ARTS-INDIA&SE ASIA	Y	Literary & Cultural Analysis
ART HIS	56B	Y	CHINESE ART	Y	Literary & Cultural Analysis
ART HIS	57	Y	RENSSNC&BAROQUE ART	Y	Literary & Cultural Analysis
ART&ARC	10	Y	ARTS ENCOUNTERS	Y	Visual & Performance Arts Analysis and Practice
ASIA AM	30	Y	ASIAN AM LIT&CULTUR	Y	Literary & Cultural Analysis
ASIA AM	30W	Y	ASIAN AM LIT&CULTUR	Y	Literary & Cultural Analysis
ASIAN	60	Y	INTRO TO BUDDHISM	Y	Literary & Cultural Analysis
ASIAN	60W	Y	INTRO TO BUDDHISM	Y	Literary & Cultural Analysis
ASIAN	60W	N	INTRO TO BUDDHISM	Y	Literary & Cultural Analysis
ASIAN	61	N	INTRO-ZEN BUDDHISM	Y	Literary & Cultural Analysis

ASIAN	M20	N	STUDY OF WRITING	Y	Philosophical & Linguistic Analysis
CEE STD	91	N	CLTR&SOC-CNTR&E EUR	N	Literary & Cultural Analysis
CHICANO	10A	Y	CHICANO HIST&CULTUR	Y	Literary & Cultural Analysis
CHICANO	10A	N	CHICANO HIST&CULTUR	N	Literary & Cultural Analysis
CHICANO	M108A	Y	MUSIC-LATIN AMERICA	N	Visual & Performance Arts Analysis and Practice
CHICANO	M116	Y	CHICANO MUSIC IN US	Y	Visual & Performance Arts Analysis and Practice
CHIN	50	Y	CHINESE CIVILIZATN	Y	Literary & Cultural Analysis
CHIN	60	N	CHINESE RELIGIONS	Y	Philosophical & Linguistic Analysis
CLASSIC	10	Y	DISCOVERING GREEKS	Y	Literary & Cultural Analysis
CLASSIC	10	N	DISCOVERING GREEKS	N	Literary & Cultural Analysis
CLASSIC	20	Y	DISCOVERING ROMANS	Y	Literary & Cultural Analysis
CLASSIC	20	N	DISCOVERING ROMANS	Y	Literary & Cultural Analysis
CLASSIC	30	Y	CLASSICAL MYTHOLOGY	Y	Literary & Cultural Analysis
CLASSIC	30	N	CLASSICAL MYTHOLOGY	N	Literary & Cultural Analysis
CLASSIC	40W	Y	READING GREEK LIT	Y	Literary & Cultural Analysis
CLASSIC	40W	N	READING GREEK LIT	N	Literary & Cultural Analysis
CLASSIC	41W	N	READING ROMAN LIT	Y	Literary & Cultural Analysis
CLASSIC	42	Y	CINEMA&ANCIENT WRLD	Y	Literary & Cultural Analysis
CLASSIC	42	N	CINEMA&ANCIENT WRLD	N	Literary & Cultural Analysis
CLASSIC	51A	Y	ART&ARCL-ANC GREECE	Y	Literary & Cultural Analysis
CLASSIC	51A	N	ART&ARCL-ANC GREECE	Y	Literary & Cultural Analysis
CLASSIC	51B	Y	ART&ARCHL-ANCT ROME	Y	Literary & Cultural Analysis
CLASSIC	87GE	N	SOPHOMORE SEMINAR	Y	Literary & Cultural Analysis
CLASSIC	88GE	N	SPCL TOPCS CLASSICS	N	Literary & Cultural Analysis
CLASSIC	148	N	EARLY GRK MED&THGHT	Y	Literary & Cultural Analysis
CLASSIC	185	N	ENGLISH VOCABULARY	Y	Philosophical & Linguistic Analysis
COM LIT	1A	Y	WD LIT-ANTQ-MID AGE	N	Literary & Cultural Analysis
COM LIT	1B	Y	WRD LIT-MID AGE-17C	Y	Literary & Cultural Analysis
COM LIT	1C	Y	WRD LIT-ENLTNMT-20C	N	Literary & Cultural Analysis
COM LIT	1D	Y	GREAT BOOKS	N	Literary & Cultural Analysis
COM LIT	2AW	Y	SRV-LT-ANTQ-MID AGE	Y	Literary & Cultural Analysis
COM LIT	2BW	Y	SRV-LIT-MID AGE-17C	N	Literary & Cultural Analysis
COM LIT	2BW	N	SRV-LIT-MID AGE-17C	Y	Literary & Cultural Analysis
COM LIT	2CW	Y	SRV-LIT-ENLTNMT-20C	Y	Literary & Cultural Analysis

COM LIT	2CW	N	SRV-LIT-ENLTNMT-20C	Y	Literary & Cultural Analysis
COM LIT	2DW	Y	GREAT BOOKS-WORLD	Y	Literary & Cultural Analysis
COM LIT	2DW	N	GREAT BOOKS-WORLD	Y	Literary & Cultural Analysis
COM LIT	4AW	N	ANTIQTY TO MID AGES	Y	Literary & Cultural Analysis
COM LIT	4BW	N	MIDDLE AGES TO 17C	Y	Literary & Cultural Analysis
COM LIT	4CW	N	ENLITNMNT TO 20TH C	N	Literary & Cultural Analysis
COM LIT	4DW	N	GREAT BOOKS	N	Literary & Cultural Analysis
COMM ST	M70	N	ORIGIN OF LANGUAGE	Y	Philosophical & Linguistic Analysis
DESMA	9	Y	ART&SCIENCE&TCHNLGY	Y	Visual & Performance Arts Analysis and Practice
DESMA	10	N	DESIGN CULTURE	Y	Visual & Performance Arts Analysis and Practice
ENGCOMP	5W	N	LIT&CLTR&CRIT INQRY	N	Literary & Cultural Analysis
ENGCOMP	6W	N	LANG&RHTRC&CLT ANLY	N	Philosophical & Linguistic Analysis
ENGL	10A	Y	ENGL LIT TO 1660	Y	Literary & Cultural Analysis
ENGL	M40	Y	STRCTR-ENGLSH WORDS	Y	Literary & Cultural Analysis
ENGL	M40	N	STRCTR-ENGLSH WORDS	N	Literary & Cultural Analysis
ENGL	M50	Y	INTR-VISUAL CULTURE	Y	Literary & Cultural Analysis
ENGL	80	Y	MAJOR AMER AUTHORS	N	Literary & Cultural Analysis
ENGL	85	Y	AMERICAN NOVEL	N	Literary & Cultural Analysis
ENGL	85	N	AMERICAN NOVEL	N	Literary & Cultural Analysis
ENGL	88A	N	MEDIEVAL LIT	Y	Literary & Cultural Analysis
ENGL	88E	N	ROMANTIC LIT	Y	Literary & Cultural Analysis
ENGL	88F	N	VICTORIAN LIT	Y	Literary & Cultural Analysis
ENGL	88G	N	20TH-CENT BRIT LIT	Y	Literary & Cultural Analysis
ENGL	88I	N	19TH-CENT AMRCN LIT	Y	Literary & Cultural Analysis
ENGL	88J	N	20TH-CENT AMRCN LIT	Y	Literary & Cultural Analysis
ENGL	88M	N	LITERATURE&SOCIETY	Y	Literary & Cultural Analysis
ENGL	90	Y	SHAKESPEARE	Y	Literary & Cultural Analysis
ENGL	90	N	SHAKESPEARE	Y	Literary & Cultural Analysis
ENGL	95A	Y	INTRO TO POETRY	N	Literary & Cultural Analysis
ENGL	95B	Y	INTRO TO DRAMA	N	Literary & Cultural Analysis
ENGL	95C	Y	INTRO TO FICTION	N	Literary & Cultural Analysis
ENGL	95C	N	INTRO TO FICTION	Y	Literary & Cultural Analysis
ETHNOMU	5	Y	MUSIC AROUND WORLD	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	20A	Y	MUSIC-EURO&AMERICAS	Y	Visual & Performance Arts Analysis and Practice

ETHNOMU	20B	Y	MUSIC-NR EAST&AFRIC	Y	Visual & Performance Arts Analysis and Practice
ETHNOMU	20C	Y	MUSIC-ASIA&FAR EAST	Y	Visual & Performance Arts Analysis and Practice
ETHNOMU	20C	N	MUSIC-ASIA	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	25	Y	GLOBAL POP	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	30	Y	MUSIC AND MEDIA	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	35	Y	BLUES&SOC&AMER CLTR	Y	Literary & Cultural Analysis
ETHNOMU	35	N	BLUES&SOC&AMER CLTR	N	Literary & Cultural Analysis
ETHNOMU	40	Y	MUSIC AND RELIGION	N	Literary & Cultural Analysis
ETHNOMU	50A	Y	JAZZ-AMERCN CULTURE	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	50A	N	JAZZ-AMERCN CULTURE	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	50B	Y	JAZZ-AMERCN CULTURE	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	50B	N	JAZZ-AMERCN CULTURE	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	M108A	Y	MUSIC-LATIN AMERICA	N	Visual & Performance Arts Analysis and Practice
ETHNOMU	108B	Y	MUSIC-LATIN AMERICA	Y	Visual & Performance Arts Analysis and Practice
ETHNOMU	M110A	Y	AFRCN AM MUS HERITG	Y	Visual & Performance Arts Analysis and Practice
ETHNOMU	M110B	Y	AFRCN AM MUS HERITG	Y	Visual & Performance Arts Analysis and Practice
ETHNOMU	M116	Y	CHICANO MUSIC IN US	Y	Visual & Performance Arts Analysis and Practice
ETHNOMU	M119	Y	CULTRAL HISTORY-RAP	Y	Visual & Performance Arts Analysis and Practice
ETHNOMU	M119	N	CULTRAL HISTORY-RAP	N	Visual & Performance Arts Analysis and Practice
FILM TV	M50	Y	INTR-VISUAL CULTURE	Y	Literary & Cultural Analysis
FILM TV	106A	Y	HIST AM MOTION PIC	N	Visual & Performance Arts Analysis and Practice
FILM TV	106B	Y	HIST EUROPE MTN PIC	Y	Visual & Performance Arts Analysis and Practice
FILM TV	106C	Y	AFR&ASN&LAT AM FILM	N	Visual & Performance Arts Analysis and Practice
FILM TV	106C	N	AFR&ASN&LAT AM FILM	N	Visual & Performance Arts Analysis and Practice
FILM TV	108	Y	HIST-DOCUMNTRY FILM	Y	Visual & Performance Arts Analysis and Practice
FILM TV	110A	Y	AMERICAN TV HISTORY	Y	Visual & Performance Arts Analysis and Practice
FILM TV	112	Y	FILM&SOCIAL CHANGE	Y	Visual & Performance Arts Analysis and Practice
FILM TV	114	Y	FILM GENRES	N	Visual & Performance Arts Analysis and Practice
FRNCH	14	Y	INTRO-FRN CULTR&CIV	Y	Literary & Cultural Analysis
FRNCH	14	N	INTRO-FRN CULTR&CIV	Y	Literary & Cultural Analysis
FRNCH	14W	Y	INTRO-FRN CULTR&CIV	Y	Literary & Cultural Analysis
FRNCH	14W	N	INTRO-FRN CULTR&CIV	N	Literary & Cultural Analysis
FRNCH	41	Y	FRENCH CINEMA&CULTR	Y	Literary & Cultural Analysis
FRNCH	41	N	FRENCH CINEMA&CULTR	N	Literary & Cultural Analysis

FRNCH	60	Y	FRENCH&FRANCPHN NOV	Y	Literary & Cultural Analysis
FRNCH	60	N	FRENCH&FRANCPHN NOV	N	Literary & Cultural Analysis
GERMAN	50B	Y	LIT ROMANTIC-PRES	Y	Literary & Cultural Analysis
GERMAN	50B	N	LIT ROMANTIC-PRES	Y	Literary & Cultural Analysis
GERMAN	56	Y	FIGURES-CHANG WORLD	Y	Literary & Cultural Analysis
GERMAN	57	Y	HOLLYWOOD&GERMANY	Y	Literary & Cultural Analysis
GERMAN	58	Y	MEDIEVAL COURT	Y	Literary & Cultural Analysis
GERMAN	59	Y	HOLOCAUST-FILM&LIT	Y	Literary & Cultural Analysis
GERMAN	59	N	HOLOCAUST-FILM&LIT	Y	Philosophical & Linguistic Analysis
GERMAN	61A	Y	CULTURE-BERLIN	Y	Literary & Cultural Analysis
GERMAN	61A	N	CULTURE-BERLIN	N	Literary & Cultural Analysis
GERMAN	61D	Y	CULTURE-PRAGUE	Y	Literary & Cultural Analysis
GERMAN	M70	Y	ORIGIN OF LANGUAGE	Y	Philosophical & Linguistic Analysis
GERMAN	M70	N	ORIGIN OF LANGUAGE	Y	Philosophical & Linguistic Analysis
HIST	8A	Y	COLONIAL LATIN AMER	Y	Literary & Cultural Analysis
HIST	9A	Y	INDIA	Y	Literary & Cultural Analysis
HIST	11A	Y	HIST-CHINA TO 1000	Y	Literary & Cultural Analysis
HIST	11A	N	HIST-CHINA TO 1000	N	Literary & Cultural Analysis
HIST	11AH	Y	CHINA TO 1000-HONRS	Y	Literary & Cultural Analysis
I E STD	M20	N	STUDY OF WRITING	Y	Philosophical & Linguistic Analysis
I E STD	M70	Y	ORIGIN OF LANGUAGE	Y	Philosophical & Linguistic Analysis
I E STD	M70	N	ORIGIN OF LANGUAGE	Y	Philosophical & Linguistic Analysis
ISLAMIC	110	Y	INTRODUCTN TO ISLAM	Y	Philosophical & Linguistic Analysis
ITALIAN	42A	Y	ITALY THRU THE AGES	Y	Literary & Cultural Analysis
ITALIAN	42A	N	ITALY THRU THE AGES	N	Literary & Cultural Analysis
ITALIAN	42B	Y	ITALY THRU THE AGES	N	Literary & Cultural Analysis
ITALIAN	42C	Y	ITALIAN FOOD & LIT	Y	Literary & Cultural Analysis
ITALIAN	46	Y	ITAL CINEMA&CULTURE	Y	Literary & Cultural Analysis
ITALIAN	46	N	ITAL CINEMA&CULTURE	N	Literary & Cultural Analysis
ITALIAN	50A	Y	LIT-MID AGES-BAROQE	Y	Literary & Cultural Analysis
ITALIAN	50A	N	LIT-MID AGES-BAROQE	Y	Literary & Cultural Analysis
ITALIAN	50B	Y	LIT-ENLGHT-MODERNTY	Y	Literary & Cultural Analysis
ITALIAN	50B	N	LIT-ENLGHT-MODERNTY	Y	Literary & Cultural Analysis
JAPAN	50	Y	JAPANESE CIVILIZATN	Y	Literary & Cultural Analysis



JEWISH	10	Y	SCL CULT&RELG-JUDSM	Y	Literary & Cultural Analysis
JEWISH	75	Y	MDRN HBRW LIT-FILMS	Y	Literary & Cultural Analysis
LGBTS	M114	Y	LSBN&GAY&BSX&TRNGND	Y	Literary & Cultural Analysis
LGBTS	M137	Y	GAY&LSBN POP MUSIC	Y	Visual & Performance Arts Analysis and Practice
LGBTS	M137	N	GAY&LSBN POP MUSIC	Y	Visual & Performance Arts Analysis and Practice
LING	1	Y	INTR-STUDY-LANGUAGE	Y	Philosophical & Linguistic Analysis
LING	1	N	INTR-STUDY-LANGUAGE	Y	Philosophical & Linguistic Analysis
LING	2	Y	LANGUAGE IN THE U S	Y	Philosophical & Linguistic Analysis
LING	M10	Y	STRCTR-ENGLSH WORDS	Y	Philosophical & Linguistic Analysis
LING	M10	N	STRCTR-ENGLSH WORDS	N	Literary & Cultural Analysis
LING	20	Y	INTRO TO LINGUISTCS	Y	Philosophical & Linguistic Analysis
LING	20	N	INTRO TO LINGUISTCS	Y	Philosophical & Linguistic Analysis
MCD BIO	60	Y	BIOMEDICAL ETHICS	N	Philosophical & Linguistic Analysis
MUS HST	3	N	INTRO-CLASSICAL MUS	Y	Visual & Performance Arts Analysis and Practice
MUS HST	5	N	HIST-ROCK AND ROLL	Y	Visual & Performance Arts Analysis and Practice
MUS HST	7	Y	FILM AND MUSIC	N	Visual & Performance Arts Analysis and Practice
MUS HST	7	N	FILM AND MUSIC	Y	Visual & Performance Arts Analysis and Practice
MUS HST	8	N	HIST-ELEC DNCE MUSC	Y	Visual & Performance Arts Analysis and Practice
MUS HST	60	Y	AMERICAN MUSICAL	Y	Visual & Performance Arts Analysis and Practice
MUS HST	60	N	AMERICAN MUSICAL	Y	Visual & Performance Arts Analysis and Practice
MUS HST	62	N	MOZART	Y	Visual & Performance Arts Analysis and Practice
MUS HST	63	Y	BACH	Y	Literary & Cultural Analysis
MUS HST	63	N	BACH	Y	Visual & Performance Arts Analysis and Practice
MUS HST	64	Y	MOTOWN AND SOUL	Y	Visual & Performance Arts Analysis and Practice
MUS HST	64	N	MOTOWN AND SOUL	Y	Visual & Performance Arts Analysis and Practice
MUS HST	65	N	BLUES	N	Visual & Performance Arts Analysis and Practice
MUS HST	66	N	GETTING MEDIEVAL	Y	Visual & Performance Arts Analysis and Practice
MUS HST	66	Y	GETTING MEDIEVAL	Y	Visual & Performance Arts Analysis and Practice
MUS HST	68	Y	BEATLES	Y	Visual & Performance Arts Analysis and Practice
MUS HST	70	N	BEETHOVEN	Y	Visual & Performance Arts Analysis and Practice
MUS HST	72	Y	SACRED MUSIC	Y	Visual & Performance Arts Analysis and Practice
MUS HST	75	Y	HISTORY OF JAZZ	Y	Visual & Performance Arts Analysis and Practice
MUS HST	75	N	HISTORY OF JAZZ	Y	Visual & Performance Arts Analysis and Practice

MUS HST	135B	Y	HISTORY OF OPERA	Y	Visual & Performance Arts Analysis and Practice
MUS HST	135B	N	HISTORY OF OPERA	Y	Visual & Performance Arts Analysis and Practice
MUS HST	135C	Y	HISTORY OF OPERA	Y	Visual & Performance Arts Analysis and Practice
MUS HST	M136	Y	MUSIC AND GENDER	Y	Visual & Performance Arts Analysis and Practice
MUS HST	M136	N	MUSIC AND GENDER	Y	Visual & Performance Arts Analysis and Practice
MUS HST	M137	Y	GAY&LSBN POP MUSIC	Y	Visual & Performance Arts Analysis and Practice
MUS HST	M137	N	GAY&LSBN POP MUSIC	Y	Visual & Performance Arts Analysis and Practice
MUSIC	15	Y	ART OF LISTENING	Y	Visual & Performance Arts Analysis and Practice
MUSIC	15	N	ART OF LISTENING	N	Visual & Performance Arts Analysis and Practice
NR EAST	M20	N	STUDY OF WRITING	Y	Philosophical & Linguistic Analysis
NR EAST	50A	Y	FIRST CIVILIZATIONS	Y	Literary & Cultural Analysis
NR EAST	50B	Y	JUDSM&CHRISTN&ISLAM	Y	Literary & Cultural Analysis
NR EAST	50C	Y	MOD MID EAST CULTRS	Y	Literary & Cultural Analysis
PHILOS	1	Y	BNGS-WESTRN PHILOS	Y	Philosophical & Linguistic Analysis
PHILOS	3	Y	HIST INTRO TO PHIL	Y	Philosophical & Linguistic Analysis
PHILOS	4	Y	ANLY-CNTMP MORL ISS	Y	Philosophical & Linguistic Analysis
PHILOS	5	Y	PHILOS IN LITERATRE	N	Literary & Cultural Analysis
PHILOS	5	Y	PHILOS IN LITERATRE	N	Literary & Cultural Analysis
PHILOS	6	Y	INTRO-POLITICL PHIL	N	Philosophical & Linguistic Analysis
PHILOS	7	Y	INT PHILOSOPHY-MIND	Y	Philosophical & Linguistic Analysis
PHILOS	8	Y	INTRO-PHILOS OF SCI	N	Philosophical & Linguistic Analysis
PHILOS	22	Y	INTRO-ETHICAL THRY	Y	Philosophical & Linguistic Analysis
PHILOS	22W	Y	INTRO-ETHICAL THRY	Y	Philosophical & Linguistic Analysis
PORTGSE	M35	Y	NATURE OF LANGUAGE	Y	Philosophical & Linguistic Analysis
PORTGSE	M35	N	NATURE OF LANGUAGE	Y	Philosophical & Linguistic Analysis
PORTGSE	40B	N	BRAZILIAN LIT-TRNSL	N	Literary & Cultural Analysis
PORTGSE	46	N	BRAZILN CULTURE&CIV	Y	Literary & Cultural Analysis
RUSSIAN	25	Y	RUSSIAN NOVEL-TRNSL	Y	Literary & Cultural Analysis
RUSSIAN	25	N	RUSSIAN NOVEL-TRNSL	Y	Literary & Cultural Analysis
RUSSIAN	25W	Y	RUSSIAN NOVEL-TRNSL	Y	Literary & Cultural Analysis
RUSSIAN	25W	N	RUSSIAN NOVEL-TRNSL	Y	Literary & Cultural Analysis
RUSSIAN	90A	N	INTR-RUSSIAN CVLZTN	Y	Literary & Cultural Analysis
RUSSIAN	90A	Y	INTR-RUSSIAN CVLZTN	Y	Literary & Cultural Analysis

RUSSIAN	90BW	N	RUSSIAN CVLZTN-20 C	N	Literary & Cultural Analysis
S ASIAN	60	N	RELGN-CLASSCL INDIA	Y	Literary & Cultural Analysis
SCAND	50	Y	INTRO-SCAN LIT&CLTR	Y	Literary & Cultural Analysis
SCAND	50	N	INTRO-SCAN LIT&CLTR	N	Literary & Cultural Analysis
SCAND	50W	Y	INTRO-SCAN LIT&CLTR	Y	Literary & Cultural Analysis
SCAND	50W	N	INTRO-SCAN LIT&CLTR	Y	Literary & Cultural Analysis
SE A ST	1	Y	INTRO-SE ASIAN STDS	N	Visual & Performance Arts Analysis and Practice
SE A ST	1	N	INTRO-SE ASIAN STDS	Y	Literary & Cultural Analysis
SEASIAN	M20	N	STUDY OF WRITING	Y	Philosophical & Linguistic Analysis
SLAVIC	90	N	INTRO-SLAVIC CVLZTN	Y	Literary & Cultural Analysis
SPAN	M35	Y	NATURE OF LANGUAGE	Y	Philosophical & Linguistic Analysis
SPAN	M35	N	NATURE OF LANGUAGE	Y	Philosophical & Linguistic Analysis
THEATER	10	N	INTRO-THEATER	Y	Visual & Performance Arts Analysis and Practice
THEATER	M112	Y	INTERPRTNG PERFRMNC	Y	Visual & Performance Arts Analysis and Practice
WLD ART	22	Y	INTR-AMER FLKLR STD	Y	Literary & Cultural Analysis
WLD ART	22	N	INTR-AMER FLKLR STD	N	Literary & Cultural Analysis
WLD ART	47	N	WORLD DANCE HIST	N	Visual & Performance Arts Analysis and Practice
WLD ART	47	Y	WORLD DANCE HIST	N	Visual & Performance Arts Analysis and Practice
WOM STD	M114	Y	LSBN&GAY&BSX&TRNGND	Y	Literary & Cultural Analysis
WOM STD	M136	Y	MUSIC AND GENDER	N	Visual & Performance Arts Analysis and Practice

# Appendix D

## Course Evaluation Sheet

Syllabus Reviewed by: \_\_\_\_\_

Foundations of Arts and Humanities  
Evaluation Sheet

CATEGORY	STATUS	COMMENTS
I. Educational Aims of Arts and Humanities GE Courses (Based on the Foundation Area Mission Statement)		
A. Does this course provide perspectives and intellectual skills necessary to think critically about our situation in the world as human beings?		
B. Does this course give students an adequate introduction to the methods or “ways of knowing” humanists use to study art and culture?		
C. 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?		
D. 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?		
II. General Education Principles: Does the course achieve two or more of the education goals listed below that UCLA has determined should be central concerns of its GE offerings?		
A. General Knowledge		
B. Integrative Learning (Interdisciplinarity)		
C. Ethical Implications		
D. Cultural Diversity		
E. Intellectual Skills		
• Critical Thinking		
• Rhetorical Effectiveness		
• Problem-Solving		
• Library and Information Literacy		

# Appendix E

## In-depth Course Review Team Reports

## Foundations of the Arts and Humanities

### *In-depth Instructor Interview Question and Answer Sheet*

#### *General*

1. Who normally teaches the course (ladder, non-ladder, visiting instructors, graduate students)?
2. Is the instructional team aware of the fact that this course carries General Education credit in the Foundation Area of Arts and Humanities? What does that mean to you; and what effect, if any, does it have on the way you teach the class?
3. What are the course objectives?
4. How do you organize the course to achieve those objectives?
5. Do you see this course as a way of introducing non-majors to the discipline?
6. Do you see this course as a way of attracting new majors or minors to your department?
7. How do you integrate lectures and discussion sections?
8. Do you feel that the time allotted for discussion section is adequate?
9. How would you rate your experience in this course?
10. How might you improve the organization and delivery of the course?

#### *Assignments*

11. What criteria do you use for choosing reading assignments? How much reading do you require on a weekly basis?
12. What criteria do you use in creating writing assignments? How much writing is assigned in terms of total number of pages per quarter? How much is assigned in terms of number of discrete writing assignments per quarter? What kind of feedback do students get on writing assignments?

#### *TAs*

13. How do you use the time allotted for discussion section?
14. Do you teach writing in discussion section? If yes, on average what percentage of discussion section is devoted to teaching writing? How much time (hours per week) do you spend teaching students how to write outside discussion section (e.g., during office hours, via email)?
15. Have you received training to TA for this course? If yes, what kind of training and when did it take place?

# Appendix F

## Faculty Survey Instruments



### *Faculty Survey*

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.
- Other (please specify) [Text box]

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 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.
- Other (please specify) [Text box]

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.)
- Other (please specify) [Text box]

# Appendix G

## Student Survey Instruments

Survey of Undergraduate Students and Their  
Foundations of the Arts and Humanities  
General Education Course

The General Education Governance Committee is conducting a two-year review of the course offerings that carry Foundations of the Arts & Humanities (Literary and Cultural Analysis, Philosophical and Linguistic Analysis, Visual and Performance Arts Analysis and Practice) GE credit at UCLA. During this review, the Committee is interested in learning how effectively these GE courses are designed, taught and meet the educational aims of their foundation area. This survey is designed to give undergraduate students like yourself an opportunity to comment on the educational effectiveness of the GE courses that are intended to introduce you to the work and methodologies of scholars working in the arts and humanities.

Thank you for your participation in this survey. Your feedback will help UCLA improve the General Education experience of all of its future students.

---Survey Begins---

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]
  - a) Interest of Subject Matter
  - b) Expected Difficulty of the Course
  - c) Course Reputation
  - d) Faculty Member Teaching the Course
  - e) Fit into my Schedule
  - f) Preparation for Major
  - g) Preparation for Minor
  - h) Other (please specify) [Text box]
  
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]
  - a) The courses enhanced my appreciation of the humanities and/or visual and performance arts.
  - b) 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.
  - c) 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.

d) Other (please specify) [Text box]

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:

- a) Critical thinking
- b) Writing skills
- c) Oral Communication
- d) Ability to use and evaluate different kinds of traditional and digital information
- e) Other (please specify) [Text box]

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]

- a) The content covered in the classes closely matched the content in the course syllabi
- b) I was satisfied with the content of the courses
- c) One or more of the courses prompted me to CONSIDER majoring, double-majoring, or minoring in the discipline through which the course was offered
- d) Other (please specify) [Text box]