

# AIE Student Pathways Selected Samples 2017-2018



## Amanda Acevedo:

### **Fall:**

**T012: Theory & Education: Critical Approaches to Practice (Harouni):** This class, a very challenging and confusing exploration into why we teach and the power dynamics of education, includes a close reading of Paulo Freire's *Pedagogy of the Oppressed* with many texts to contextualize Freire's work. I have found "doing the work," close reading the texts, and the intensive writing assignments transformative.

**A305: Deeper Learning for All: Designing a 21st-Century School System (Mehta):** As a teaching artist and coming from a career in arts non-profits I found the course readings to support what we know implicitly works in arts education but backing that up with research and contextualizing it in the history of American education. This course was my heaviest load each week—150 pages of reading, blog posts, an extensive group project, a final symposium—but it was a perfect complement to the work done in S300.

**A608: Leadership, Entrepreneurship, and Learning (Higgins):** Because I came to HGSE from a non-profit background this course gave me great insight into the ties between for-profit / private and non-profit / public education initiatives, and it challenged me to confront my assumptions about the influence of the private sector on the public sector. We read case studies for nearly every class and were required to have very active engagement with the material. At the end of the course you develop your own theory of leadership which I found helpful looking ahead to the careers I wanted after the program ends!

**S300: The Arts in Education: Philosophical Dimensions and Reflective Practices (Seidel):** We spent the fall exploring, in-depth, our relationship to our artistic and teaching practices. Many of the HGSE tracks do not have the opportunity to meet with their cohort once a week throughout the year of study. This class allows us time to get to know each other and create a community to continual touch base with and grow alongside. Steve framed our learning through structuring activities with the lenses of: identity, purpose, values, responsibility, and learning. I appreciated that of all my classes, the course readings came from the most diverse array of authors.

### **Winter: S305: Slow Looking: Learning through Observation in Museums and Beyond (Tishman)**

I would highly recommend this two-week January-term course! Shari (Project Zero researcher) had just published her text of the same name and our two weeks consisted of field trips and experiences in slow looking, everywhere from the art museum to the arboretum. The course culminated in our own mini-research projects on an aspect of slow looking and learning- which served as a great crash course into research projects. This course broke down one component of crafting arts-related learning experiences, attending and lingering, with resources, literature, and tools to implement. This is a great course for students interested in arts integration whether they are classroom teachers, teaching artists, or arts programmers.

### **Spring:**

#### **T006: Adult Development (Helsing)**

I enrolled in Adult Development because of my special interest in conducting professional development with adult arts educators. Yet, this course led to a deep process of self-reflection through the lens of Robert Kegan's Constructive Development Theory and completing an Immunities-to-Change process where you identify assumptions that prevent your personal growth. I found this class extremely challenging and rewarding. There is a lot of assigned reading, weekly portfolio exercises to complete, and a large final paper. This course will shape the way I approach my work as a leader in the arts sector and provide opportunities for growth to my collaborators.

#### **S515: Emancipatory Inquiry: Listening, Learning and Acting for Social Change (El-Amin)**

Dr. El-Amin challenges the traditional notions of what constitutes valid research methods and methodologies with S515. This course was popular with Arts in Education students; we explored intersectional critical theories, narrative and embodied inquiry, PAR and YPAR, and conducted or designed our own arts-based inquiry projects using the methods explored throughout the class. This course made research approachable, embedded ample arts integration into the learning, and broke down institutional language that had previously acted as a barrier to my learning. This course made transparent the connections between my work and disposition as an artist and how to apply those skills to research, assessment, and evaluation.

#### **S301: The Arts in Education: Philosophical Dimensions and Reflective Practices (Seidel)**

We spent the spring exploring the arts in education at a systemic level and the challenge of proving the arts *do* something. As I mentioned in the fall, we have a strong cohort because of this core class that brings us together weekly to grapple, discuss, and make. We completed bi-weekly exercises assigned to foster our personal, reflective practices and provide us with an opportunity to identify why we do what we do the way we do it.

#### **MAS S70: Design for Learning in the Flow of Everyday Life: Children, Families, Communities, and Beyond (Cross-Registration at MIT Media Lab with Jim Gray and Deb Roy)**

I cross-registered for this course through the MIT Media Lab (only one T stop away). This survey course looked at a variety of topics under the theme "learning in the flow of everyday life." We had amazing guest artists come to our intimate class (David Perkins, Mitch Resnick, Catherine Snow, John Gabrieli, Deborah Leong - to name a few), which meant we had access to ask of these leaders in the field whatever we wanted! This course allowed me to apply the work I had done as an arts educator to a variety of settings outside of the boundaries of school. One thing to keep in mind when cross-registering, MIT is on a slightly different schedule than HGSE, so this course started and ended two weeks after HGSE courses.

## Ali Blake:

### Fall:

**S300: Arts in Education: Philosophical Dimensions and Reflective Practices (Seidel):** In this core AIE course, we situated ourselves and our practice(s) within (or outside of) the field(s) of art, education, and the arts in education. Through this situating, I was able to articulate a working understanding of my relationship to each of these dimensions and begin to explore their implications on my practice.

**T440: Teaching and Learning: The Having of Wonderful Ideas (Schneier):** In "The Having of Wonderful Ideas" the course community engaged in the individual and collective understanding of teaching through critical exploration by learning through critical exploration. We engaged in a number of fieldwork activities, (reflective) journaling, watched the moon, and proposed, designed, and carried out our own fieldwork experiences. I explored natural dyeing through critical exploration in my final fieldwork.

**T550: Designing for Learning by Creating (Brennan):** In this course participants work to understand the learning theory of constructionism through a constructionist learning experience, particularly through a project of personal interest. For my project I designed and brought to life a communal clothing making space for queer and trans folks called QTthreads, which I continue to iterate on. This course can become many things to many people and its richness is largely what you make it. There's also music and food/caffeine and pre-class making sessions each week, which helps to create a lively (and livening!) class community.

**A111-P: Public Narrative: Self, Us, Now (Ganz):** In this module through the Kennedy School, we learned the practice of public narrative as a leadership tool for calling an "us" to urgent action. The ways that course participants planned to, and have, implemented this practice are broad-ranging. Each participant wrote, developed, and shared a 5-minute public narrative calling the "us" of the course section, and perhaps broader, to action on an urgent challenge of personal significance.

**A111-Q: Public Narrative: Loss, Difference, Power, Change (Ganz):** In this module, we built on the foundations of the first module (self, us, now) to analyze the practice of public narrative as a leadership tool in moments of particular leadership challenges (loss, difference, power, change, and intersections of any/all). Participants analyze leadership moments from their own life experiences and those of classmates in their course section as a means of further understanding the dynamics and challenges of each lens.

**Extracurricular Activities:** I have a year-long internship at VSA Massachusetts (with a number of wonderful AIE alums!) as Associate Gallery Curator. In that role I have been working to reimagine the work of the gallery space and its programs within the larger work of VSA MA and within the broader context(s) of folks and organizations with intersecting missions! I also teach a wearable art and fashion design residency at Community Academy of Science and Health (CASH), a high school in Dorchester, also with VSA MA.

### Spring:

#### **T519: Digital Fabrication and Making in Education - Bertrand Schneider**

We explored digital fabrication technologies such as the laser cutter and 3D printer alongside other digital tools such as programming. We considered their significance and potential applications for learning. We worked on a variety of projects for familiarity with the equipment and processes while engaging with constructionist ideas through explorations of texts. For the final project, I worked with a partner to create a project which explores themes of justice, identity, and equity through Imagined Worlds -- we created two books, one which supports facilitators and one which supports learners.

#### **S301: The Arts in Education: Philosophical Dimensions and Practical Considerations -- Part II - Steve Seidel**

We considered "where are you going from here?" in our work as artist // educator // beyond. We considered practical challenges for realizing quality arts learning environments and how we might address them. We considered how we might communicate with others about our work -- with those within our field(s) (or not,) and with those with whom we share values and purposes (or not.) Beyond professionally, we considered "what will our lifelong learning lives look like?"

#### **S316: Art, Design, and Learning in Public Spaces - Steve Seidel**

We explored socially engaged and public participatory arts practices through analysis of theoretical texts, documentation of sea//ppa projects, design of our own sea//ppa project proposals (and in some cases eventually the projects), and individual and collective reflection. Throughout the semester we went through iterations on the design process to develop a proposal for a socially engaged or public participatory arts project. My project, after a number of detours, was called *Office Hours*, creating spaces and structures for all at HGSE to hold or attend spontaneous *Office Hours* in common spaces on campus.

#### **T553: Learning, Teaching, and Technology - Karen Brennan**

We explored ed tech trends -- such as gamification, maker culture, and big data -- through theoretical texts, weekly mini-projects, weekly individual and collective reflection, and in-class activities. Each week, a "trend team" of course participants supported our explorations of the trend before and during each class session. We culminated our time together with "Ideafest," and I left feeling like a many-headed idea monster.

**other spring happenings:** Throughout the year I've worked an internship with VSA MA as Associate Gallery Curator, culminating in the curation and opening of an exhibition on the Fashion Accessibility Project. I also taught a Storytelling + Fashion Design residency with VSA MA COOL Schools at Community Academy of Science and Health in Dorchester. I continued working on and holding QTthreads, as described in my fall pathway for T550 Designing for Learning by Creating. In the spring there were a number of collaborative QTthreads sessions within and outside of HGSE.

## **Jocelyn Bonadio:**

### **Fall:**

**S300: Arts in Education: Philosophical Dimensions and Reflective Practices (Seidel):** This course was a valuable space for examining the dual identities of artist and educator and for giving us the opportunity to create art projects in new mediums, write, and hone the practice of reflection.

**A027: Managing Financial Resources in Nonprofits (Honan):** Super practical, very informative yet supportive of those venturing into financial management for the first time. This class was a class you'd think you'd need to take at HBS but was situated much more comfortably here at HGSE. The first day, we went around the room saying what we were working on and I felt incredibly lucky to be sitting amidst such a diverse and international group of people.

**S997: Field Experience Practicum (Jacobs)** I worked in the Venture Incubation Program (VIP) at the Innovation Lab across the Charles River on Harvard's Allston campus.

**T012: Theory & Education: Critical Approaches to Practice (Harouni):** I learned a tremendous amount about group dynamics, my own dependence on teachers, and my own passivity in class (I became more vocal and critically engaged in group scenarios). I received tremendous amounts of feedback on the very personal writing assignments.

**Music 177: Advanced Creative Music Ensemble (Iyer):** One of the best musical experiences I have ever had. Lots of chances to perform, improvise, write, and collaborate with musicians I would never have otherwise.

### **Extracurricular Activities:**

I produce a concert series which was accepted into the Venture Incubation Program at the Innovation Lab. Participating in the V.I.P. was, for me, the "internship" part of the Field Experience class. Working on a nonprofit arts venture at the iLab (as opposed to, say, a for-profit tech venture), I learned a tremendous amount about startups and met some great people there. I play piano in the Latin Band, which was a great way to meet other musicians and led me to becoming an Associate at the Signet Society. I co-hosted and produced *The Palette*, the podcast for our cohort, which was a great project though a lot of work. I worked part time at Weidner Library Stacks.

### **Spring:**

#### **MUSIC 178R: Applied Music Activism, Esperanza Spalding**

I was extremely excited to take a course with Esperanza the first semester she taught at Harvard; this course was at the College. I enjoyed the intersection of marketing and music.

#### **S515: Emancipatory Inquiry, Aaliyah El-Amin**

Dr. El-Amin is so caring and wonderful and fantastic. If you can take a course with her, do yourself a favor and do it! It was really inspirational to defy academia within such an institutional space.

#### **A122: The Why, What and How of School, Family, and Community Partnerships, Karen Mapp**

This was one of the most important courses I took at HGSE. It completely changed my mindset and will affect the work I do going forward in almost every aspect. Dr. Mapp is an incredible professor and you should do everything you can to take one of her courses while you're here!

#### **S301: Arts in Education, Steve Seidel**

While I found the Fall semester more potent than the Spring semester in terms of the course readings, this class was still a great place to connect with my cohort, delve into facets of arts education, and question and wonder.

#### **A501: Negotiation Workshop, Goldstein and Todd**

I took this five-day intensive course in May and while I was totally exhausted and just ready to graduate, I learned **so much** in that short time and the information felt particularly useful as I was deep in my job search while taking the course. A masterclass in facilitation.

**Extracurricular Activities:** I also: played piano in Latin Band at the college, participated in HybridSalon, performed at ArtsFirst, produced a sold-out event at OBERON, and co-hosted *The Palette* podcast.

## **Vanessa Chung:**

### **Fall:**

**S300: Arts in Education: Philosophical Dimensions and Reflective Practices (Seidel):** A required course that gave me space to develop language to talk about my practices as an artist, educator, and arts educator. The readings were one of my favorite parts of the class, as they provided new insight and affirmation about the arts in education and the practices of being in the field. Get ready for a lot of verbal and written reflection.

**T550: Designing for Learning by Creating (Brennan):** Karen Brennan has designed a class experience that actually lives up to its course title. She has designed a learning experience through creating an environment for creation! We spent time thinking about constructionism through practicing constructionism and designed our own constructionist learning project. Get ready to be “wow’d.” Also, there were donuts, bananas, and coffee every morning.

**T004: Ethnic Studies and Education (Villarreal):** I would say Ethnic Studies was one of my favorite courses this semester. V is a phenomenal instructor; she is passionate about the subject matter, her students, and the world we live in. The course is about the Ethnic Studies academic field but is applicable to anyone interested in creating equitable and just learning spaces. Through a critical lens, we analyzed the social inequities of the U.S. and created a final project where we developed an Ethnic Studies resource related to a field of our interest. A few AIE peers and I created an “Ethnic Studies and the Arts” project!

**EDU S005 Introduction to Educational Research (Tivnan):** Though I have had experience in research, I wanted to see what educational research looked like. Terry has now retired, but through the opportunities in this class, I worked with a few peers and Domonic Rollins to create a research study on HGSE students’ perceptions of the school’s Diversity, Equity, and Inclusion initiatives. During Spring semester, we presented our findings at HGSE’s Student Research Conference.

**Extracurricular Activities:** My work study jobs included working as the Program Assistant in the AIE office (through this position, I also was the AIE student representative in various Career Services Office and Admission Office events) and working as a Graduate Student Teacher at the Harvard Art Museums. I also was the Graphic Designer and a Steering Committee Co-Lead for the Alumni of Color Conference (AOCC). I was a member of QueerEd, Resistance@HGSE, and PACE (Pan Asian Coalition for Education).

### **Winter:**

**S305: Slow Looking (Tishman):** Shari is a dream. If you want to take a J-Term course that still allows you time to rest from a whirlwind quarter, this is the class to take. We spent the two weeks going to museums, looking at objects, hearing really sweet anecdotes from Shari...I really appreciated having the time to slow down after my first semester at HGSE.

### **Spring:**

**S301: Arts in Education: Philosophical Dimensions and Reflective Practices Part 2 (Seidel):** More reflection! I enjoyed the practical applications of this semester. We talked about evaluation, funding, the importance of the arts. This course helped solidify all the work I was doing in my other courses through loosely-guided reflection exercises.

**S316: Art, Design, and Learning in Public (Seidel):** Maggie and Steve are a dream team. Students from the GSD and GSE met weekly to discuss Socially Engaged Art practices and create a socially engaged artworks! We had several guest artists who shared their insights; we created projects based on the sources we encountered, including these lectures! The readings from this course blew my mind week after week, and it was SO nice to have designated time to discuss at length. It was a commitment, but well worth it.

**T008: Power and Pedagogy: Self, Society, and Transformation (Houruni):** If you feel ready to have difficult conversations with your peers, your friends, and yourself, you probably still aren’t ready for this class. This course requires students to go into their readings and consider all the implications of text in our world. It was an experience I will never forget and that I truly believe has been formative to my teaching practice.

**A027: Managing Financial Resources in Non-Profits (Honan):** Very practical class. It was tough to engage in a subject I had virtually no interest in, but I enjoyed the case studies and the final assignment.

**Extracurricular Activities:** I still worked with Scott and the Harvard Art Museums. I helped with all of the PACE events this semester and organized AOCC. I also contributed to the Let’s Talk Conference (as a panelist and graphic designer), the Hip Hop Education Initiative Conference (as a graphic designer), and Continuing the Conversation, the AIE conference (as a graphic designer). I participated in HybridSalon, an arts collaboration led by an AIE’er, worked as a freelance graphic designer, and volunteered for various HGSE events.

## Rose Connelly:

### Fall:

**T550: Designing for Learning by Creating (Brennan):** A constructionist class about constructionism (constructionism is an educational theory/approach). Much of the work of this class was centered on a semester-long, very open-ended creative project. For my project, I designed an immersive Harry Potter-themed treasure hunt adventure, which I tested out on a group of HGSE students. It was stupendously fun.

**HT500: Growing Up in a Media World (Blatt):** An overview of the media children use, how they use it, and the challenges and opportunities of its impact on young people. I did an interview with a kid about media use, watched a *tremendous* amount of children's TV for a content analysis report, became completely obsessed with a children's podcast for a presentation, and (for my final project) wrote a media proposal for a radio drama for children about a tooth fairy in training.

**T015A: Equity in Practice - Exploring Race and Equity in Education (Bocala):** Of the race/ethnicity/equity classes on offer at HGSE this semester, this one was particularly focused on introspection/personal journey. I read frameworks of racial identity development, wrote a racial auto-biography examining my experiences with race growing up, worked on a personal hang-up in my own race/equity development using an exercise called the "immunity to change" framework, studied case studies of educational settings trying different approaches to equity work, and wrote a paper on an organization doing equity work I aspired to (Facing History).

**T311A: Establishing Loving Spaces for Learning: Gender & Sexuality in Schools (Brion-Meisels):** An overview of gender and sexual identity development and issues in creating welcoming spaces for LGBTQ+ students. I studied frameworks of gender/sexual identity development, wrote a reflection paper about experiences in education that shaped my attitudes about gender/sexual identity, observed an educational setting (a museum) from the perspective of gender/sexual identity, and created an original resource/tool for making educational spaces more gender/sexual identity inclusive (in my case I made a research resource for the museum I work for about the history of LGBTQ+ life in New York).

**S300: The Arts in Education (Seidel):** I reflected on my identity as an artist/educator, and the role of the arts in learning and in life, and the responsibilities of artists/educators. My favorite projects included interviewing another artist/educator, making a collection of images/identities of artists/educators I aspired to, and creating something (in my case a poem) in response to an artist/educator work that inspired me.

**Extracurricular Activities:** I sang two songs with cohort-mates at the AIE Cabaret, went to Monday Night Remix, volunteered as a participant for a few other class projects for T550, and helped with a theater workshop about leadership for the Kennedy School with two theater educators in the AIE cohort. I also stayed on per-diem at my pre-HGSE museum job in NYC, so I went down to NYC one weekend per month to work.

### Spring:

#### **HT123: Informal Learning for Children (Blatt)**

A whirlwind dive into how to research, design, create, launch, evaluate and support meaningful informal learning for children. I saw a dizzying number of speakers from many different informal learning contexts, from summer camps to apps to TV shows. Several speakers were from Sesame Street, a central model of successful informal learning studied in the class. The major work of the class was a group project—a proposal for a multi-platform informal learning intervention, which we pitched to industry professionals at the end of the week. My group proposed a reality TV show for middle schoolers designed to promote exposure and understanding of the cultural diversity within Boston.

#### **H611: Moral Adults: Moral Children (Weissbourd)**

A course about the field of moral education, and how to best support young people's moral development and the growth of moral capacities across a wide range of topics, both smaller-scale interpersonal and as related to broader social justice. For my final project, I designed school ceremonies, traditions, and practices to welcome newcomers to school communities.

#### **H137: Emotion in Development and Learning (Schliemann)**

An overview of how emotion influences learning, and how to design learning experiences with emotional goals in mind as well as cognitive ones, so as to best leverage emotion for learning. For my final project I designed a living history program (an immersive theatrical experience of a historical moment) for the Lowell National Historical Park in MA, designed to create the emotional experience of "narrative transportation."

#### **S301: The Arts in Education (Seidel)**

A continuation of the class from the fall, more outward-focused than last semester— how to impact the field of Arts in Education as a whole. My favorite projects included designing a protocol for creating art as an act of love (for a DIY assignment), writing a proposal for the first step a passion project related to arts in education, and writing a post-grad plan for my continued professional learning.

#### **H810G: Adolescent Literature (Adams)**

I read many YA books across genres, discussed their content and style, as well as how they might be used or useful in educational settings. For my final project I made an annotated bibliography of high-quality YA historical fiction with girl protagonists.

**Extracurricular:** I continued working one weekend per month at my museum job in NYC. I wrote and performed three historical stories in collaboration with another student, as part of an artist-collaboration event created by another AIE-er called HybridSalon. I audited a class at MIT called "Designing for Learning in the Flow of Everyday Life." I also interned in the Education Department at WGBH (Boston's PBS affiliate).

**Josie Davis:**

**Fall:**

**T550 Designing for Learning by Creating (Brennan):** This course explored the theory of constructionism through making activities, readings, in-class discussions, and a semester-long student-initiated project. I led a series of five workshops with a public-school strings program that explored musicality using graphic scores, storytelling, and imagery. The project culminated in a series of lesson plans that can be used by teachers in the future.

**S300 The Arts in Education: Learning In and Through the Arts (Seidel):** In this course, I reflected on my own identity as an artist and educator. The seven different exercises helped me synthesize what we were learning while also relating it to my own musicianship and pedagogy.

**A021 Leadership in Social Change Organizations (Mapp):** As an aspiring arts nonprofit leader, this course provided an incredible opportunity to reflect on my own leadership tendencies and also learn about guiding principles and frameworks in the field of leadership. I focused my mid-semester case analysis on a particularly challenging teaching and leading moment at a summer music workshop I direct.

**A019 Education Sector Nonprofits (Honan):** In this course, we explored the fundamentals of nonprofit management from effective governance to fiscal responsibility. The combination of guest lectures, readings, and in-class case analysis discussions provided an excellent foundation that I continue to build on in the arts programs I direct and facilitate.

**Spring:**

**S501: Partnering with Youth in Educational Research and Practice**

In this course, we explored the foundations of Youth Participatory Action Research (YPAR). In my semester-long project, I designed a curriculum and evaluation plan for a summer music workshop that I direct. The project was focused on reimagining and disrupting some of the traditions associated with classical music.

**S316: Art, Design, and Learning in Public Spaces**

This course dove into socially engaged participatory art, spanning across many disciplines. In my semester-long project, I co-created a participatory waste audit of Gutman Cafe that took place at the end of the semester.

**T413: Transformative Justice: From Classroom to Cellblock to Community**

This course provided historical context of the US criminal justice system and the school-to-prison pipeline. The restorative justice model that framed much of our conversations fed into my final project--an autoethnography that explored how the opioid epidemic intersects with the fishing industry in rural Maine.

**S301: AIE, Philosophical Dimensions and Practical Considerations**

In addition to reflecting on my purpose and identity as a performer, teacher, and organizer, I focused more broadly on my career and learning priorities. We shifted away from theory toward discussions of practice, exploring topics such as assessment and quality.

**A027: Managing Financial Resources in Nonprofit Organizations**

This course provided a foundation in how to manage finances in a nonprofit, from accounting to strategic planning. The skills I learned support my arts administration and organizing work and are a useful set of tools going forward.

## **Tony Delarosa:**

### **Fall:**

**T550 Designing for Learning by Creating (Brennan):** Learned about constructivism and epistemology through readings, makerspaces, collaboration, activities, panels, and speakers. Through this multimodal learning framework, one of the overarching goals was to maintain a design journal in order to track the growth of one's learning. I found it extremely helpful that we were paired with our own teaching fellows to guide us through this learning journey. I created a constructivist and de-constructivist curriculum for my youth spoken word organization (Boston Pulse). KB was extremely open to new ideas, as I was able to lead a workshop based on an empathy-game I co-created called Fail Fail Trade.

**T004 Ethnic Studies and Education (Villarreal):** We learned about ethnic studies through readings, writing critical reflections, speakers, activists, and project-based learning. It was an amazing combination of diversity, equity, and inclusion work with a mixture of interrogating historical narratives / movements that have been taught through monolithic lenses and the banking method of education. I feel like I had a strong sense of DEI work already, but this forced me to go deeper and see the more nuanced layers of oppression and triumph of marginalized communities. Being Filipinx-American, it was incredible to see my own culture being examined as a formal study. As a final project, my team and I created a makerspace presentation. My personal project was a Filipinx Literary Journal called *Filipinx Ano Ba?*, which was an act to combat the erasure of Filipinx perspectives in literature.

**EDU S300 The Arts in Education: Philosophy (Seidel):** We developed our own sense of how to identify a teacher, artist, and teaching artist through deconstructing the role and purpose of these identities. We learned through readings, panels, speakers, workshops, art analysis, collaboration, peer-to-peer critique, teaching fellow critique, and more. The most helpful aspect of this was engaging in the praxis exercises that forced us to go deeper into our own art and practice as well as learn from the diverse perspective of others within and outside the cohort. My favorite project was the interview I conducted with local teaching artist and spoken word cooking show "Adobo Fish Sauce." As a spoken word artist, I was able to learn how they are creating new ways to tell stories and perform that engages the all of the senses.

**EDU A608 Leadership, Entrepreneurship, and Learning (Higgins):** We learned how to define each of these three terms through the case study method, role play, readings, panels, speakers and more. As a non-profit leader, it was extremely helpful to picture yourself in the shoes of the Executive Director of Taco Bell or Scandinavian Airlines. We were able to analyze real life situations in which these leaders drove the vision of their companies through an ever-changing business ecosystem. We gained a primer of when to approach a problem with an intrapreneurial vs. entrepreneurial mindset. Beyond frameworks, we've discussed challenging topics that often go missed or undermined in business: empathy, trust as a resource, as well as diversity, equity, and inclusion.

### **Spring:**

**EDU S501 Partnering with Youth in Education Research (Brion-Miles)** In this course we learned of ways of authentically partnering with youth as they engage in Youth Participatory Action Research. A large focus of the beginning of this class is revisiting primer text on building critical consciousness, power dynamics, and positionality between youth and adults. Another large component that grounded the course was this idea of epistemology, or ways of learning. The pedagogy was fun to learn from as Gretchen is always having multiple ways of absorbing, processing, and sharing knowledge. The most interesting thing learned in this class is the primer to etic and emic coding. I appreciate how this course differentiated the projects that we could work on.

### **EDU S301 The Arts in Education Philosophy (Seidel)**

The core required course for all AIE graduate students. This course explores a variety of texts and exercises that encourage learners to explore their identity as artists and educators as well as the grey area in between. This course is 60% theory and 40% practice. The structure of S300 encourages members of the AIE cohort to reflect on the work they do in the arts and education, with a large focus on the rationale to engage in the very art you've brought to the program. A helpful project was the passion project which entailed us pursuing a project that we enjoyed. I personally used this as an opportunity to explore how my youth organization Boston Pulse Poetry could mold with an existing non-profit in order to gain access to more resources.

### **EDU T413 Transformative Justice (Stern)**

This course helped me parse out my own definition of what justice even means. It then helped me understand the difference between transformation and restoration and be critical with understanding one as not the other. We examined the danger of euphemistic language to the roots of various forms of injustices in different racial and ethnic communities. The final project was to contend with one's idea of transformative justice, and to write a proposal or continue research about a transformative justice technique that you want to use.

### **EDU T414 Restorative Justice Practicum (Stern)**

This was a follow up module to T414. Through this course there was little to no readings, and you are carrying out your own action research project to implement the strategy you chose in T413. I chose the impact of transformative circles in my program and measured how keeping the fidelity of the traditional restorative justice circle would impact the pedagogy and thus learning and experience of the children I serve. This was helpful to see how theory aligned with practice. We were exposed to speakers from the community which also helped us put our practice into context.

### **EDU A027 Managing Financial Resources (Honan)**

This was a very helpful course if you are trying to lead an organization, especially at a senior level. The professor is very transparent about the syllabus and how the first arc is "boring" and a primer on the language that CFO's, Executive Directors, Board Members (and what have you), use when talking about the financial resources in an organization. This course also used the case method, which helped us imagine how we could make certain decisions about finances given rising short-term and long-term problems and opportunities to scale. The final is a series of case studies you have to analyze, imagine yourself in the position of the leader dealing with a financial problem, and solving the problem with as much grace as possible. The most difficult aspect of this class was understanding how ratios work, and the most helpful aspect of this class was to understand how to read a financial report.

**Extra Curriculars:**

Pan-Asian Coalition of Education Co-President/Chair; Harvard Kennedy School Asian American Policy Review Contributor; 16th Annual Alumni of Color Conference Co-Director/Chair; Arts in Education Student Ambassador; 4.0 Schools Tiny Fellow: Social Impact Venture Incubator program; Communications Fellow for the Voice Program at Harvard GSE; Consultant for “Scaling for Impact Conference” led by Professors Monica Higgins and James Honan; Resistance at HGSE Member (Student Activist Group fighting to strengthen the Diversity, Equity, and Inclusion Policies and Practices).

**Vanessa Denino:**

**Fall:**

**S300 The Arts in Education: Philosophical Dimensions and Practical Considerations-Part One (Seidel):** The core required course for all AIE graduate students. This course explores a variety of texts and exercises that encourage learners to explore their identity as artists and educators. The structure of S300 encourages members of the AIE cohort to reflect on the work they do in the arts and education, and why.

**T550 Designing for Learning by Creating (Brennan):** In this course students engage in the instructional practice of constructionism by being led through the process while designing a free-choice project. The teaching team approaches the steps of constructionism each week, with the intention that the process will influence the way students approach the design of their own work. My final project was a handmade book that outlined the process and principles needed for successful arts integration practices to be implemented in an academic classroom.

**A305 Deeper Learning for All: Designing a 21st-Century School System (Mehta):** This course centers on deeper learning principles at various levels of education, from classrooms to policy makers. Students who take this course will better understand the 21st-century skills that students need for success in our ever-changing world (i.e. collaboration, critical thinking, creative problem solving) and the processes that can facilitate that development (project-based learning, design thinking, apprenticeship models, etc.). The semester culminates in an all-day presentation symposium of student projects. For my final project I partnered with two members of my class to develop a yearlong, experiential, teacher-centered professional development. Our PD program guides K-12 educators through the process of arts integration train teachers how to implement arts integration lessons to develop 21st-century skills in their students.

**T002 Critical Race Theory in Education (Graves and Truong):** CRT goes through the development and tenets of critical race theory and how race/racism are permanent socially determined fixtures in American society, which impacts education from the classroom to policy development. The course begins with a lecture style instruction and moves into student-led classes through group and individual presentations. The final paper for the class is a research paper that uses the tenets of CRT to analyze an educational subject of your choice. My paper looked at K-12 visual arts classroom pedagogy and teaching tools through the lens of CRT with the goal of developing best practices on bringing more diverse artists into the common artist canon to create more inclusive, creative spaces in schools.

**Spring:**

**S301 The Arts in Education: Philosophical Dimensions and Practical Considerations-Part Two (Seidel):** The core required course for all AIE graduate students. This course explores a variety of texts and exercises that encourage learners to explore their identity as artists and educators. The structure of S301 encourages members of the AIE cohort to reflect on the work they do in the arts and education, and why.

**S316: Art, Design, and Learning in Public Spaces (Seidel):** In S316, students explore socially engaged public art (SEA) and what it means to create public artwork that incorporates collaboration and learning communities; while thinking critically about what constitutes as “public.” This course includes weekly readings, in depth reading discussion, critiquing examples of public art and guest artists from the Boston area. The final project for this course is a public art proposal, which students work on throughout the semester. The goal is for students to take the core concepts from the course to imagine their own socially engaged art piece on Harvard campus.

**A122: The Why, What, and How of School, Family, and Community Partnerships (Mapp):** In A122, students learn about how schools and organizations can engage students, their families and communities in student education. This course ranges from basic definition of who “families” are, what frameworks are used to develop meaningful relationships between schools and families and dismantling the biases that educators have towards families and communities when it comes to their involvement in schools. The semester long project for this course is to partner with an organization observe their family engagement policies, meet with stakeholders to gather data and create a report about their work using the frameworks and theories from the course. Partner sites are assigned by the teaching team and range from the Dudley Street Neighborhood Initiative to the Boston Children’s Museum.

**T014: Educating to Transform Society: Preparing Students to Disrupt & Dismantle Racism (El-Amin):** T014 explores core concepts around critical consciousness development in students of color in order to support students in navigating racism and help build tools to dismantle racism with the goal of creating a more just society. Through readings, group work, lectures and guest speakers, students explore different case studies, research and relevant examples of how this work is being done in different learning spaces across the country. The final project for this class is to create a “build” that teachers or students can use to dismantle racism in their communities. For my group’s end of year project, we created a critical arts toolkit for educators working with immigrant youth focusing particularly on counter-storytelling through documentaries.

## Camila Garcia Enriquez:

### Fall:

**H810F Children's Literature (Robinson):** This course was an overview of the publishing and award-giving practices of children's books. It is a great opportunity to come across recently published, high quality picture and chapter books and learn how to assess which are good and which not, but the course itself is not designed to give you practical skills to write or illustrate children's books.

**HT500 Growing up in a Media World (Blatt):** Through class readings, section meetings, guest speakers and assignments this course delves deep into policies that regulate children's media, children's media consumption patterns and the benefits and risks of exposure to tv, films, advertisement, texting and apps, social media and video-games. The course also gives you the opportunity to acquire practical media research skills while providing some insight into media production.

**S121 Art and Understanding (Elgin):** In this course we engaged in philosophical discussions about art as a language and its role in advancing understanding as studied by Nelson Goodman and professor Catherine Elgin. The readings and class discussions are intellectually stimulating, and the assignments provide a great opportunity to develop one's ideas in a philosophical format.

**S300 Arts in Education (Seidel):** In our AIE class we occupy ourselves with readings and discussions that explore, expand and challenge our sense of identity as artists and/or educators, while being systematically engaged in a philosophical revision of one's role, responsibility and motivation behind working at the intersection of the arts and education.

**T550 Designing for Learning by Creating (Brennan):** This is by far the most practice-based course I took this fall. T-550 is grounded on Seymour Papert's constructionist theories and focuses on the benefits of learning through making and being engaged in discovery and iteration. The course is incredibly flexible and gave me the freedom to develop a project directly related to my internship with the Harvard Art Museums and CRLS, while incorporating some of the ideas explored in S-121.

### **Internship (GST Program with the Harvard Art Museums)**

This is a teaching internship where I was put in a team of three graduate students and together created and delivered gallery lessons for AP World History classes from Cambridge Rindge and Latin School (CRLS). My team focused on inquiry-based learning so that the students' visits were less reading and listening oriented and more observation and discovery driven. The main question we sought to answer was how art can be used as a primary source and advance understanding of other disciplines, such as AP World History.

### Spring:

**S301 Arts in Education (Seidel):** The second semester of AIE, while still a continuation of self-reflective practices and exercises, becomes a lot more practical in nature. We grapple with readings about quality in education in and beyond the arts, we write project proposals, and we get to design our own exercises.

**H606 Mindfulness for Educators:** This is not a course that teaches educators how to teach mindfulness, rather, it is a course for educators who want to become more mindful in their personal and professional practice. Many of the discussions are of personal nature, but the course does give tools to better manage stress and navigate the complexities of interpersonal relations and identity.

**VES112: Drawing 2: Expanded Visual Thinking:** This is a drawing class from the department of Visual and Environmental Studies at FAS. The course is open to undergraduates and graduates and far from teaching technical drawing skills, it gives each student the opportunity to explore art-making in ways that are meaningful to them. Assessment is based on biweekly critiques, and participants have 24/7 access to a studio space and materials. Throughout the course, the professor gives the students a set of drawing exercises that can be interpreted freely, understanding drawing as an ever-expanding medium.

## **Nimah Gobir:**

### **Fall:**

**EDUA11P: Public Narrative: Self, Us, Now (Ganz):** In this module, we developed our personal narratives that were constructed to call your desired community to action. I took this course because I wanted to express myself, my art, and my work's intentions clearly. I left the class with a framework for constructing speeches and statements of purpose. This class was difficult and fast-paced, but I know that I will continue to use it in my practice.

**MLD 356M: Public Narrative: Loss, Difference, Power, Change (Ganz):** This class is EDU A11P's optional counterpart. It is more praxis-focused; you'll apply specific frameworks to case studies that you and your classmates bring to class. The framework in this class is also extremely useful for everyday situations as well as issues that come up in leadership scenarios.

**EDU H810F: Children's Literature (Robinson):** I took this class as an elective. It is a low-stress module and Lolly has extensive knowledge of children's literature. The project is an annotated bibliography of children's books about a subject of your choice (I chose art and art-making). This class is great for exposure to several children's books.

**EDU S300: Arts in Education: Philosophical Dimensions and Reflective Practices (Seidel):** I found that this course (re-)directed me towards my identity and practice as a teacher/artist. The readings were the best part of this class; they are more diverse in terms of authors than any of my other classes (with the exception of Critical Race Theory). It is also helpful to connect with the AIE cohort every week.

**EDU T002: Critical Race Theory in Education (Graves, Truong):** I took this class so that I could root my art, which looks at race and black identity, in a specific theory. Though this class is loosely structured and race can be an elusive concept, this course gave me the vocabulary to talk about race and racism and how it relates to my work.

**EDU T550: Designing for Learning by Creating (Brennan):** The way that Professor Brennan teaches this course is just as valuable as the content of the class. Learners' autonomy, flexibility, and play are central to getting the most out of T550. You are encouraged to iterate and fail. My final project involved several stages of collaborations, disposable cameras, and drawings to create in color-in post cards.

### **Extracurricular:**

I was Steve Seidel's research assistant for Talking with Artists Who Teach and ROUNDS. I worked on transcribing his interviews and managing logistics for his monthly ROUNDS meetings. I also co-produced and co-hosted *The Palette* podcast. I created a custom coloring page for each episode. I also tried to collaborate with colleagues as often as possible; I helped illustrate a few children's books, poems, and characters.

### **Spring:**

**EDU A027: Managing Financial Resources for Nonprofits (Honan):** This course establishes a foundational understanding of nonprofit financial documents, auditing, and budgeting. This class is extremely practical for any type of work that a person will do within or alongside a nonprofit.

**EDU 301: The Arts in Education: Philosophical Dimensions and Practical Considerations- Part 2 (Seidel):** This course is required for all AIE students. It is a combination of exercise assignments, diverse readings, and discussions. This course encourages reflection and documentation as we begin to explore how to apply what we've learned at HGSE to our personal practice outside of the institution.

**EDU S515 Emancipatory Inquiry (El-Amin):** This class looks at the ways in which research, which is normally seen as rigid and one-sided, has the potential to be an empowering co-creative process. In this course, there is an emphasis on alternative research practices and complicating the traditional notion of what research is. The culminating assignment was a self-designed inquiry project or research proposal.

**EDU T014 Educating to Transform Society: Preparing Students to Disrupt and Dismantle Racism (El-Amin):** This course identifies ways in which we can incorporate emancipatory practices into schools. The course is taught dynamically with weekly memo responses to readings that are incorporated into class discussions. The culminating assignment was a group project and paper where we were required to create a useable resource for disrupting and dismantling racism.

## Sanu Goonetilleke:

### Fall:

**A027: Financial Management of Nonprofit Organizations:** Learned about best practices in financial management, as well as strategy and leadership in trying situations through case studies, readings, and discussions. I focused on arts organizations (Eastern Music Festival, Cincinnati Symphony, Petrie School of Music at Converse College, and an organization based on Serendip Strings Tuition) for my analyses.

**S012: Introduction to Statistics for Educational Research:** My first non-music research class! I took this to familiarize myself with how to analyze quantitative research. Our coursework dealt mostly with educational testing. I hope to use what I learned in this class to analyze event feedback/survey responses from concerts and arts events.

**S997: Field Experience Program:** Through this class, I reflected on my experience as the Boston Philharmonic's Education and Community Engagement Intern, as well as one of the BPO's Teaching Artists (I teach flute at the Conservatory Lab Charter School).

**S300: Arts in Education:** Core AIE class. We engaged in a mixture of reading/reflection, discussion, and arts/education related activities. We learned from one another as well as our guest lecturers/artists.

**HLS2127: Arts and the Law: Exploring Connections:** 1 credit Reading Group/Seminar at Harvard Law School. We explored the connections among the arts, politics, and public opinion. At each session, we focused on a different art form. I learned a lot from this class's diverse opinions.

**Extracurricular:** In addition to my internship at BPO and being one of their Teaching Artists, I performed in the Du Bois Orchestra and River Charles Ensemble. Also in the planning committee for South Asia ConnectED and applying to the President's Innovation Challenge at the iLab with *Shakthi*, a skills development venture for youth in urban Sri Lanka.

### Spring:

**S301: The Arts in Education: Philosophical Dimensions and Practical Considerations-Part Two (Seidel):** This course was a continuation of S300. We continued with the theme of Identities, Responsibilities, Values, Purposes, and Learning, this time with the addition of the many players in the 'outside worlds' that artists and artistic educators work with.

**H614: Understanding Truth, Beauty, and Goodness: The Constituents of a Good Education (Gardner):** This course was about understanding truth, beauty, and goodness through philosophical, pedagogical, and (developmental) psychological perspectives. The course also featured discussion on the digital era and its ramifications for these values. Our final project was designing an original curriculum; mine was about teaching goodness through literature and film.

**S553: Learning Lab for Researching and Creating Knowledge (McGowan and Garson):** This course was a guided, peer-supported independent study. Students had the freedom to choose their own topic, genre of final product (a lit review/business plan/white paper, etc.), and reading list.

**A132: Education Innovation and Social Enterprise in Comparative Perspective (Reimers):** This course was about using various business model frameworks to understand how to address a social problem by using social enterprise. Students could work on their chosen project either individually or in teams.

## Alex Greco:

### Fall:

**T440 Teaching and Learning: “The Having of Wonderful Ideas” (Schneier):** I undoubtedly learned the most about the human aspects of my practice in this signature course. Through whole class meetings, weekly small-group sections, journals, fieldwork assignments, and conversations about moon observations that spilled over into revelations about the nature of discovery and the many personal paths to understanding individuals can take, I gained a much more nuanced comprehension of how to truly attend to, appreciate, and help validate the intelligence of each learner’s unique internal logic.

**T550 Designing for Learning by Creating (Brennan):** Through the winding process of this course, I challenged my own long-held assumptions and fears about imaginative risk-taking as a learner and gained insight into the related inhibitions that often cause young adults to “play it safe” instead of embracing openness, innovation, and positive challenges. By the end of the course, I had created an advanced prototype of an interactive, crowdsourced, placed-based poetry map and learned a good deal about “permissions”—most notably, those which we give to our creative selves.

**S300 The Arts in Education: Philosophical Dimensions and Practical Considerations - Part One (Seidel):** Often, this course functioned for me as a space of reflection and critical questioning about my various identities within and without the arts and education sectors. I was grateful to be introduced to several signature exercises—such as the Artists Who Teach Interviews and Listening Circles—which could be easily adapted to a multiplicity of circumstances and revisited throughout my career. The biggest gift of the course, however, was the opportunity to connect with cohort colleagues and get glimpses into the beauty of their diverse lives, passions, and work.

**T600 Thinking and Learning Today and Tomorrow: Project Zero Perspectives (Clapp & James):** This course served as a comprehensive survey of fifty years of Project Zero research. Notably, it allowed me to gain proficiency with the broad range of PZ’s classic Thinking Routines and findings underlying deep understanding in both formal and informal learning environments. One choice that made the course particularly useful and rewarding for me was the decision to focus both of my “mini-projects” on closely listening to and co-constructing dynamic literature curriculum with some of my former high school students.

### Extracurricular Activities

I planned and presented tailored gallery lessons to Cambridge Rindge and Latin high school students through the Graduate Student Teacher program at the Harvard Art Museums. I also had the opportunity to volunteer as part of Project Zero’s 50<sup>th</sup> anniversary celebration and spend some time at MIT engaging in an excellent Messing About in Science gathering under the guidance of educators from the Hawkins Centers of Learning.

### Spring:

#### **S305 - Slow Looking: Learning through Observation in Museums and Beyond (Tishman)**

This brief but pedagogically rich J-Term course offers students the opportunity to engage in first-hand explorations of flexible “slow looking” techniques for object-based learning (broadly-defined). Observations and activities, inspired by the research and methods of Project Zero, are conducted in non-traditional ways inside typical classroom settings, as well as in the field at institutions such as the Harvard Art Museums/Materials Lab, the Arnold Arboretum, the Peabody Museum of Archaeology and Ethnology, and the Isabella Stewart Gardner Museum. The course culminates in a final group project in which students design, execute, and write a research report on their own original “slow looking” learning experience. For my final project, my colleagues and I designed a “slow looking at public policy” workshop that used Thinking Routines to help participants investigate and surface critical questions about proposed legislation.

#### **S301 - The Arts in Education: Philosophical Dimensions and Practical Considerations, Part II (Seidel)**

This second half of the year-long Arts in Education core course focuses on the more practical, forward-looking questions of students’ artistic and educational practices. Readings and signature exercises shift to deal more directly with how students can care for themselves and those with whom they work on a number of levels as they develop strategies to pursue their professional vision and undertake the projects most meaningful to them. Individual reflection and meaning-making, the heart of the AIE program, still feature heavily, but are blended with considerations of social and community responsibility. The final assignment asks students to generate an action plan for their post-AIE personal and professional goals.

#### **A027 - Managing Financial Resources in Nonprofits (Honan)**

A wealth of foundational readings, frequent discussions of case analyses, and bi-weekly lectures led by a highly knowledgeable instructor are the hallmarks of this course. Major assignments are two student-selected case analysis write-ups and one take-home final examination that allows students to respond to four of seven prompts covering the full range of course content. Emphasis is placed on distilling evidence-driven critique from and providing concise, confident financial advice based on detailed case studies.

#### **ENGLISH CHCR - Advanced Poetry Workshop (Bell)**

A fifteen-person roundtable-style poetry workshop based in the Faculty of Arts and Sciences. Participants hail from the College and several of the graduate schools. Each three-hour weekly session centers around student-led discussion of peers’ poetry and the construction of a crowd-sourced recommended reading list. The course requires a minimum of six poem submissions for workshopping and offers ample opportunity to meet with instructor for one-on-one feedback.

## **Carolyn Ho:**

### **Fall:**

**S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel):** In this course, we closely examined our professional identities as a teacher as well as an artist. Through structured “exercises” and intentional readings, deep and meaningful discussions were prompted and carried out. I was able to reflect on my own professional identity as well as witness my own growth over the term. This is a mandatory core course for AIE.

**T550: Designing for Learning by Creating (Brennan):** This course is based on the concept of constructionism, learning through making. Through this course, I have acquired multiple tools for classroom reflection as well as ideas to make authentic learning happen in my classroom. For our final project, our group designed a Spontaneous Makerspace that brought in artists to create and interact with those in the room. Many of the projects that were started in this course often times carry on beyond the course.

**S012: Empirical Methods: Introduction to Statistics for Research (Tivnan):** My last statistic course was done in high school, so this course provided the right amount of scaffolding I needed for statistics in educational research. This course provided an introduction to basic education statistics techniques and demonstrated STATA techniques that are helpful in conducting research.

**T600: Thinking and Learning Today and Tomorrow (Clapp, James, Boyd):** This course provided an overview of many of the major frameworks produced by Project Zero in the past 50 years. We had guest speakers from Project Zero every week, sharing their projects and insights on education. For my mini projects, I looked at reflective practices for music classrooms, and how they could drive teaching practices and yield better student performances.

**S999: Independent Study (Seidel):** In my independent study with Steve, we worked on how to do literature reviews, polish a research question as well as writing arts-based proposals for grants. Steve and I met weekly/bi-weekly to share progresses and discuss next steps.

### **Winter:**

#### **A613- Social Relationships and Networks in School Organizations (Bridwell-Mitchell)**

This course focused on Social Network Analysis, and how social relationships can lead to various educational phenomena and outcomes. Throughout the course, we learnt about features at different levels of the Social Network Analysis and how they affect the outcome. We learnt how to use tools such as UCINET and Netdraw in the class.

### **Spring:**

#### **EDUA011D- The Art of Communication (McCarthy)**

This module focused on honing in public speaking techniques for educators. Each student delivered three speeches, one on an educational lesson, another on framing, and the last one on “why I do what I do”. We received personal feedback from the professor, the teaching fellow, and peers. This module helped me build my confidence in speaking and writing speeches.

#### **EDUA607- Organizational Leadership and Management (Bridwell-Mitchell)**

This course took a deeper dive into organizational structures and leadership. There are three different modules, focusing on different organizational systems- natural, open and rational. The class was grouped into teams from the very beginning and throughout each module, we write full case reports base on a Harvard Business School case study and course materials. This course was helpful in helping me think critically about school organizations, relationships and resources.

#### **EDUS316- Art, Design and Learning in Public Spaces (Seidel)**

This course took a diverse and in-depth look at various socially engaged art and artists. We had very qualified guests in our classes, and the student population was very diverse which added to the dimensions of the course. My course project was focused around raising awareness for female users at Hemenway gym at Harvard. This course provided great scaffolding for students to build a workable and useable socially engaged arts project proposal.

#### **EDUS301- Arts in Education (Seidel)**

This semester, we branched out to take a more diverse perspective on arts education. Our readings and coursework were more students and community focused. The AIE exercises this semester allowed me to shape my research questions and assisted me in building a framework for the work I would like to do going forward.

#### **EDUS999- Independent Study (Elgin and Seidel)**

My independent study this semester focused on building an arts grant proposal on cross-cultural and cross-disciplinary research. My independent study builds off of research methods acquired from my internships at Project Zero, where both qualitative and quantitative research methods were used. The end deliverable for my study was an arts grant proposal, which will be used this summer for my upcoming projects.

## Sheliza Jamal:

### Fall:

**S300: The Arts and Education (Siedel):** This core AIE course focused on developing our identities as artists, educators, and/or teaching artists. We explored our own praxis around teaching and learning in the arts and completed exercises for extended reflection. We focused on understanding the core identities, values, purposes, responsibilities and ideas that inform our work.

**T550: Designing for Learning by Creating (Brennan):** In this course, we learned about constructionism and how to keep play alive in the classroom by creating a fine balance between structure and agency. We were immersed in designing things from assessment tools to light up greeting cards; there was a focus on creativity with endless possibilities. For my final project, I created an interactive children's book using SCRATCH.

**TDM181DB: Performance Activism (Friedman):** This was an undergraduate course that shed light on the history of performance activism. Every week, there was a virtual guest who shared their work on performance activism. We also had a few opportunities to perform our research around performance activism.

**T004: Ethnic Studies and Education (Villarreal):** In this course, I was exposed to an alternative narrative of American history. For my final project, I explored the identity formation of people from the South Asian diaspora as a result of migration. Through a photo gallery exhibit, I shared the personal narratives of individuals with origins from countries in South Asia.

**A021: Leadership in Social Change Organizations (Mapp):** This course was a leadership class that focused on deconstructing one's own identity and leadership style and examining leadership frameworks. Each group was assigned an organization to analyze through a leadership framework and then produce a paper with the findings.

**A371Y - Practicum in Coaching for Equity and Diversity in Schools (Teitel):** In this year long course, I coached Somerville District team members in equity and inclusion. Using the RIDES framework, I worked with the Superintendent's office to develop and carry out the districts theory of action.

**Extracurricular:** I am one of the Equity and Inclusion Fellows with the HGSE Office of Student Affairs facilitating intergroup dialogue on issues arising at the university. I developed a Theatre of the Oppressed workshop for the Harvard community and beyond to address the lack of graduate level programming in the Arts. In addition, I worked part time.

### Spring:

**S301 - The Arts and Education (Siedel):** This core AIE course focused on developing our praxis as artists, educators and/or teaching artists. In second semester, we focused on learning environments from inquiry with beautiful questions, to qualities of quality education and assessment and evaluation. We engaged in rich dialogue about our reasoning behind certain measures of evaluation and selection of art. This semester I brought my passion project exercise to life and produced and directed, Yoni Ki Baat, South Asian Vagina monologues.

**A111E - Education Reform and School Culture (Gregory):** This was a cross-registered course at the Law School. This discussion-based course delved into diagnosing problems with school culture and how they impact schools, student, parents and communities. We gained an understanding of aspects that make up school culture, learned about educational reform efforts in North America and beyond. We learned about Trauma Sensitive Schools as one method of reform to meet the needs of schools, students, parents and communities. As my final project, I filmed a documentary about trust in high schools and the impact on school culture.

**T014 - Educating to Transform Society: Preparing Students to Disrupt and Dismantle Racism (El-Amin):** This course not only challenges you to think critically about your current praxis but invites you to think about ways in which you can empower students to develop their critical consciousness. In this course, I designed professional development modules for educators using Culturally Relevant Pedagogy and Critical Arts Pedagogy.

**A011D - The Arts of Communication for Educators (McCarthy):** In this module, I learned about elements of effective communication as well as speech writing and delivery. We wrote and performed three speeches and received instructor and peer feedback. The speeches on lessons, framing and our why helped to build confidence and share our personal narratives.

**A132 - Educational Innovation and Social Entrepreneurship (Reimers):** This class provides a space for you to create a social impact venture, develop a business plan and test your business idea. You will be exposed to various business models and theories and share ideas with your peers. This is a great testing ground to learn about entrepreneurship and build on a venture idea. I worked on developing theater-based coaching for educators and school leaders using culturally relevant pedagogy using critical consciousness development. I was able to run pilot workshops and receive feedback on my business model.

**A371Y - Practicum in Coaching for Equity and Diversity in Schools (Teitel):** In this year long course, I coached Somerville District team members in equity and inclusion. Using the RIDES framework, I worked with the Superintendent's office to develop and carry out the districts theory of action.

**A501 - Negotiation Workshop (Goldstein):** In this May term course, we learn to deepen our negotiation skills and practice negotiations with case studies and real-life scenarios. We delved into navigating difficult conversations as well as understanding where our own assumptions, biases and behaviors manifest themselves.

**Extracurriculars:** This semester, I ran three more Theatre of the Oppressed workshops - two at the BOK center and another at HGSE as a part of the Social Justice Workshops. In addition, I was the Program and Proposals lead for the 16th Annual Alumni of Color Conference. I performed in a peer's project, Hybrid Salon, and I also brought my passion project to life which was producing and directing *Yoni Ki Baat*, South Asian Vagina Monologues in Askwith Hall. I continued my work as an Equity and Inclusion Fellow and with my team, we held an evening of Cross Racial Dialogues.

## **Jordan Koffman:**

### **Fall:**

**T550: Designing for Learning by Creating (Brennan):** This class is meant to blow your mind--and it does! Through guest speakers and making activities, we were introduced to constructionist learning design. My final project for this course was a collaboration with two other students on a pop-up artistic makerspace meant to build community in a spontaneous way through the artistic process.

**S040: Introduction to Applied Data Analysis (McIntyre):** This class is a great way to get a solid footing on statistical concepts and practices that can be used in future analysis or consumption of research. My final project for this class examined the relationship between student self-efficacy or identity and their performance on math exams. I also further developed approaches for analyzing data I have previously collected on arts learning and student engagement.

**T514: Multi-Modal Learning Analytics (Schneider):** This course serves as an intensive introduction to many potential tools for documentation and analyzation of learning and teaching practices. I learned how to collect data with sensors which I then analyzed using data visualization software and machine learning. My final project used an eye tracker and document camera at the BOK Center to study the relationship between blind contour drawing and the development of observational skills.

**S300: Arts in Education: Philosophical Dimensions and Reflective Practices (Seidel):** To have a core course with the entire cohort that met every week and provided a space for vigorous investigation of my place in this program and this program's place in my pathway has been integral to my growth as a learner and thinker of the arts. With several key lines of inquiry and accompanying exercises meant to elicit thoughtful reflection on them, this course allowed for more agency to explore responses that reached beyond what I expected of myself entering this program.

**Extracurricular:** I was in the Graduate Student Teacher Program at the Harvard Art Museums where I collaborated with another graduate student to create and implement gallery-based lessons that integrated with curriculum at a local public high school. I worked with a portraits class and a mythology class. I also interned in the Materials Lab at the Harvard Art Museums, where I helped to develop and implement workshops, design curriculum, and explore research opportunities for the upcoming semester. I found myself at the BOK Center for Learning quite a bit this semester and believe that my time there was among the most valuable experiences in my pathway so far. It is a pretty magical place and is quite difficult to express the many ways in which it has created opportunities and support for my research questions and creative endeavors.

### **Spring:**

**EDU H614: Understanding Truth, Beauty, and Goodness: The Constituents of a Good Education (Gardner):** A philosophy centered seminar which delved into the three virtues of truth, beauty, and goodness. We spent two weeks on each virtue: the first week we would discuss foundations, the second more contemporary commentary. The last part of the course focused on developmental considerations for bringing these virtues into various learning environments. For my final project, I created a curriculum for PhD students in Art History around the intersection of truth and beauty when conducting technical examination of material objects.

**S301: The Arts in Education: Philosophical Dimensions and Practical Considerations-Part Two (Seidel):** The AIE required weekly gathering for intense discussions around the practice and implications of arts in education. In a continuation of the Fall semester's exercises and readings, I found myself engaged in the production of reflections through various media.

**S553: Learning Lab for Researching and Creating Knowledge (McGowan):** This course provides support via a learning community and structured research approaches to conduct a project of one's own interest. My final project was the proposal for a one-week residency and two-week learning institute for the purpose of rigorously investigating the evolution of process through dialogic collaboration between artistic and non-artistic disciplines of inquiry.

**S999: Independent Study (Seidel):** CelloTap: A Case Study for Cross Modal Dialogue in the Artistic Process: This independent study allowed for my academic approach to inquiry around how artists communicate. I joined the CelloTap project to learn how two artists of different disciplinary backgrounds entered into a space of dialogue to create a shared process and performance. Using mostly qualitative research methods such as observation and interview analysis, I developed an ecologically informed framework to describe the different interacting components of dialogue.

**Extracurricular Activities: Student Assistant in the Materials Lab at the Harvard Art Museums:** I worked closely with the director of the Materials Lab to refine and frame their workshops and summer institute. This opportunity allowed for rich exposure to expertise and research in a museum setting around materials and materiality. It was a fascinating setting to apply my learning at HGSE and pedagogical lens to an informal learning environment within the Harvard community. **Graduate Fellow at the Bok Center Learning Lab:** As a Learning Lab Fellow, I developed projects to explore the relationship between the arts and communication. While my primary project was CelloTap, I also collaborated on the production of HybridSalon and participated in various arts and learning focused labs.

## Mo Kwok:

### Fall:

**S300: The Arts in Education: Learning in and Through the Arts (Seidel):** allowed me to learn with artist / art educators. It was amazing to hear that my peers have the same questions, specifically, the questions of representational justice within the classroom and the social responsibility of the artist. Being acquainted with Steve's incredible work such as Talking to Artists Who Teach, open new possibilities for me to explore and exercises to practice beyond the classroom and after graduation.

**A608: Leadership, Entrepreneurship, and Learning (Higgins):** redefined what it means to be a leader. Through the case method (reading cases and a sort of socratic style of discussion), I was able to see the intersection between the three elements above, and extract very useful and practical information that will come in handy when I build an art school of my own.

**T550: Designing for Learning by Creating (Brennan):** is incredibly flexible and literally wonderful. With the perfect balance of freedom and constrains, I was able to take the first steps of building a constructivist art school for the elderly in Hong Kong. Experimentation was encouraged. There was also a lot of support from my peers, from Karen, and from the teaching fellows.

**VES150: Narrative Tactilities: Studio Course (Maddin):** taught me how to make a film. I had some prior experience in filmmaking, but I was able to learn the nitty gritty of filmmaking systematically. At the end of the semester I produced a short film featuring many AIE and HGSE actors/actresses and the final film was screened at the Harvard Film Archive.

**VES121: Principles and Plasticity: Intermediate Painting Course (Strobert):** provided me the space to continue my practice as a painter, I was given a studio space and materials to paint, which was much needed. I produced a solid body of work by the end of the semester and am excited to continue to explore the different mediums and materials.

**Extracurricular:** I was part of the HGSE Christian Fellowship. I worked as a Graduate Student Teacher at the Harvard Art Museum. I took a beginner class at the Harvard Ceramics studio and a contemporary dance class which was part of the Harvard Dance program. I also made a poetry zine featuring HGSE POCs and organized a release party of poetry reading.

### Spring:

#### **A320 - Building a Democratic School (Nathan)**

I came to this school to take this class. I learned how to build a school and now I am going to build an intergenerational project-based school in Hong Kong upon graduation.

#### **MAS 712 - Learning Creative Learning (Resnick)**

I took this class at the MIT Media Lab, I was curious because this course was the "father" of T550, and I wanted to learn more about Lifelong Kindergarten and Mitchel Resnick's work

#### **VES 149 - Where The Wild Things Are (Renaldi)**

This is an intermediate photography class. It was really nice to continue my practice as an artist during the school year. I was able to produce work in community, which to me is vital to my practice.

#### **S301 - The Arts in Education (Seidel)**

#### **CHNSE 163 - Business Chinese (Wang and Liu)**

I took this class because I needed to translate all my material for school building into "professional" Chinese, and this course helped me do exactly that.

**Extracurricular:** UHaul Show, fellow AIE student Nimah and I created a work to have art exhibition titled *non-sterile art happenings* in a UHaul truck that was parked behind Gutman Library.

**Bre'Lynn Lombard**

**Spring**

**T-014: Educating to Transform Society: Preparing Students to Disrupt and Dismantle Racism (El-Amin)** This course gave me language and academic grounding to discuss racial ethnic identity and critical consciousness with students in academic content. For those interested in using critical arts as a medium for education reform or social movements, this course will give you language and scholarship to integrate the arts in those arenas.

**A362: Institutional Change in School Organizations, Systems and Structures (Bridwell-Mitchell)** Course gave me an in-depth understanding of how institutions are created sustained and explores the possibility of changing institutions. This course does not solely explore school as an institution but goes through TONS of institutional theory that could help school reformers understand how schools function as a societal institution. Understanding the institution of education helped me understand how to use my role as an arts educator effectively in education reform.

**S301: The Arts in Education: Philosophical Dimensions and Practical Considerations (Seidel)** This semester is rooted in more practical skills that can be translated into your practice. The last three weeks of reading are phenomenal!

**S-999 Independent Study** I also did an independent study with Steve Seidel to connect the many projects I completed on and off campus and how they supported and helped develop my practice.

## **Bre'Lynn Lombard**

**T242: Teaching and Learning Race: Exploring and Transforming the Relationship Between Race and Education (de Novais)** I consider myself to be an artist educator whose work is rooted in social issues and ideologies. This course gave me the vocabulary to express the purpose, content and context of my work which is often rooted in race and spirituality, two areas that are not often rooted in academic grounding. The mid-term and final paper helped me put the knowledge learned in class and ideologies discussed in the readings to practice!

**T-015: Equity in Practice: Exploring Race and Identity in Education (Bocala)** This module went well with T242, because it allowed me to do the work of social identity exploration on myself and helped me understand equity frameworks in a racism context.

**S300: The Arts in Education (Seidel)** More reflection with an arts lens. This has helped me find a name for the work that I am doing.

**T-550: Designing for Learning by Creating (Brennan)** This course was the launchpad for my ideas in bringing conversations of social identities and racism to formal elementary settings. The constructionist environment allowed me to explore new ideas, test them, and revisit elements of those ideas that needed more tinkering.

**T-600: Thinking and Learning Today and Tomorrow: Project Zero Perspectives (James, Clapp, and Boyd)** This class provided me with many Project Zero frameworks I am able to apply to my practice and use with the population I work with. The lenses we viewed these frameworks through (for whom and according to whom?) allowed me to remain inquisitive while exploring the frameworks.

## **Spring**

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**S-999 Independent Study** I also did an independent study with Steve Seidel to connect the many projects I completed on and off campus and how they supported and helped develop my practice.

## Gaelle Pierre Louis:

Fall:

**S300 The Arts in Education: Learning in and Through the Arts (Seidel):** The core AIE course allowed us to participate in exercises that helped us focus on the identities, values and responsibilities that we bring to our work as artist and educators. We look back at our statement of purpose and re-examine what we intend to contribute to the arts education space and meet various inspirational individuals working in the space who visit us throughout the year.

**EDU A027 Managing Financial Resources in Nonprofit Organization (Honan):** This course provides students with an introduction to financial management practices, problems and solutions facing non-profit organizations. Using the “case” method, we looked at specific topics that include financial accounting, budgeting/resource allocation/cost containment and retrenchment as well as strategy development. For my final paper, I looked at arts non-profit organizations in New York and used their income statement and balance sheets to determine appropriate paths forward for their financial sustainability.

**EDU A090: Crafting a Compelling and Rigorous Proposal (McGowan):** This course provides students with proposal writing skills to help facilitate a substantial project of interest. I learned how to develop conceptual frameworks, logic model development, analytic thinking and benefited from a learning community that can give me weekly feedback through step back consulting and peer editing. I developed a project for an art-based community center in Haiti that combined artistic training and agribusiness in Duchity, Haiti.

**EDU H810F: Children’s Literature (Robinson):** This module focused on illustrated literature for children in pre-K through elementary school (ages 4-11) with an emphasis on finding new books to supplement an existing curriculum. Through guest speakers, lectures, book discussions, we explored strategies for evaluating books and finding the best children book authors and illustrators. For my final project, I looked at children’s books that focused on black female protagonist and their influence on the arts such as Firebird by Misty Copeland, first African-American principal ballerina at American Ballet Theatre.

**S420: Designing Experiments with School Districts to Improve Literacy Practices & Outcomes at Scale (Kim):** In this course, we learned how to bring an experimental design into an operational research plan focused on improving K-5 literacy. Through a unique partnership involving the READS Lab at Harvard and the Charlotte-Mecklenburg, NC Schools (CMS), I was able to design a final project that included a prototype for a children’s book and illustrations with fellow AIE cohort member on Dinosaurs and Human Body Systems.

**S301: Arts in Education (Seidel)** This course explores the many roles for the arts in the educational experiences of children and adults, both in and out of schools by addressing philosophical dimensions on Identity, Purposes, Values, Responsibility, and Learning. The deliverables for this semester included a plethora exercises both solo and group projects that allowed us to reflect on our artistic practice, find meaning in the choices we make, partner with other students in our course to test educational activities, and design self-care activities that we could use to apply towards our career.

**A501: Negotiation Workshop (Todd and Goldstein)** This is a practitioner-focused course introducing frameworks, tools, and skills to effectively manage negotiations in a variety of professional and personal settings. We looked at cases focused that were arts related and non-arts related. Some of our arts related cases included Sally Soprano in which we had to negotiate a lead role for artists and another case focused on selling artwork from one corporate firm to a local museum. The final deliverable for this course was to prepare a final paper displaying the negotiation tactics and principles that we learned and how we planned to bring that knowledge into our personal and professional lives.

**Music 178R: Applied Music Activism (Spalding)** This course identified music that has been key to successful social movements; explored the specific methods used by those musicians to deliver their message effectively; and empowered students to utilize their learning, designing and presenting their own musical campaign to further a cause of their choosing. The final deliverable for this course was to design a campaign that used music for a social cause. I worked in a group that focused on bringing awareness to mental health support groups at Harvard University’s campus for Harvard undergraduate students. I served as music supervisor and instrumentalist for the entire project and made sure that the music fit in with the narrative. Learning from Esperanza Spalding and the guest she brought to class was such a treat!

**Music and Digital Media- Harvard Law School:** This course explores a variety of legal issues relating to the creation, exploitation, and protection of music and other content. The courses primary emphases are music and the ways in which legal principles manifest themselves in practice in the music industry. The deliverables for this course included writing blog posts about current issues the music industry faces as it pertains to entertainment law. I also wrote a final paper on the merits of the Classics Act and its implication for legacy artists who distributed music prior to 1972.

**Black Business and Entrepreneurship- Harvard Business School (Rogers)** This course helped me to design business models around the ideas. I am interested in shifting to for-profit business models for the arts. Although this course was not arts-related, I learned transferable skills that I plan to apply to build sustainable models for the arts. The final deliverable for this course was to design a pitch a business that served an underserved market and solved an issue for that target demographic. In my group, we delivered a pitch for a centralized app service to identify and support black businesses. Some of the businesses we wanted to get on our database included black art galleries, black independent artist shows, etc.

**Shanti Norman:**

**Fall:**

**S300: The Arts in Education: Learning in and Through the Arts (Seidel):** This course led us to reflect upon our practice as educators and artists. Through a series of exercises and readings we were asked to reflect upon our identity, purpose, responsibility and learning.

**T560: Universal Design for Learning (Hartmann and Blackorby):** This course walks students through the Universal Design for Learning principles. For my semester project I created a unit plan for my Middle School Special Education Art class utilizing the UDL principles.

**T550: Designing for Learning by Creating (Brennan):** This course on the constructivist approach to teaching and learning gave us the opportunity to tinker with big ideas. For my semester project, I created a constructivist unit plan for my Middle School Art class.

**T600: Teaching and Learning Today and Tomorrow: Project Zero Perspectives (Clapp and James):** This course gave us an overview of some of the pedagogical frameworks of Project Zero. For my two projects, I created a unit for my Middle School Art class using the Teaching for Understanding framework.

**Spring:**

**S301: The Arts in Education: Philosophical Dimensions and Practical Considerations - Part 2 (Seidel):** In this continuation of the year-long AIE core course, we investigated the connection between arts education research, advocacy, activism and policy through a series of practical exercises, discussions, and readings.

**H606: Mindfulness for Educators (McGarvey):** This course gave me the opportunity to practice and better understand the purpose and practicality of mindfulness. The first half of the semester was spent learning techniques and reflecting on our progress through written reflection and group discussion. In the second half of the semester, we turned towards a mindful approach to understand power and privilege within societal structures.

**S316: Art, Design, and Learning in Public Spaces (Seidel and Cavallo):** This course allowed students to investigate contemporary public art practices through a lens of learning. Discussions, readings and weekly written reflections promoted understanding through inquiry and ongoing dialogue with peers and instructors. For my semester project, I worked with a partner to design and implement a socially engaged waste audit of Gutman Cafe.

**ESPP 90D: Planetary Health: Understanding the human health impacts of accelerating environmental change (Golden and Meyers):** I took this course to extend my knowledge base of environmental issues that could be explored through contemporary artmaking practices. I learned of the many anthropogenic changes made to the environment and the impacts of these modifications to human health.

## **Isabela Pires Darcie:**

### **Fall:**

**S300 - The Arts in Education: Philosophical Dimensions and Practical Considerations (Seidel):** This is our cohort's main course. We focused on the reflection of our practice and identities as artists and/or educators. The readings were deep and very inspiring and we had the opportunity to discuss and work closely with colleagues in small groups as well as share our thoughts with the entire cohort. Most of all, professor Seidel was brilliant in understanding the needs of the class and delivering amazing responses to our concerns. The exercises were very valuable in targeting core questions in the field through multiple approaches. We also had the opportunity to meet and talk to artists and educators who are pioneers in pedagogical and artistic approaches.

**S121: Art and Understanding (Elgin):** This course focused on the epistemological philosophy developed by Nelson Goodman about how art advances understanding. It was a big and intense challenge to elaborate my thoughts philosophically through an established epistemology. But I am much more prepared to discuss the importance of art in education with solid arguments and strong conceptual support, which was exactly what I wanted from this course. We wrote a paragraph each week about the assigned readings and discussed the week's theme in class with our colleagues and the Professor. For my midterm paper I wrote an analysis on the Native American Art Gallery at the Museum of Fine Arts Boston. My final paper focused on the role of metaphors in fiction and how we can derive meaning from them.

**T550 - Designing for Learning by Creating (Brennan):** This course is a very practical experience in constructionism. Every week we wrote journey entries on the weekly readings and assignments. In class we explored the readings and concepts in many creative ways that have greatly enriched my lesson portfolio. The classes were fun and the structure fostered bonds between the students. For my project I worked in a group to interview artists and construct makerspaces where these artists and the public could create and interact freely.

**A019 - Education Sector Nonprofits (Honan):** The course focused on understanding the dynamics of many aspects nonprofit functioning, from governance and leadership to scaling and collective impact. The readings and handouts were very good and professor Honan enriched them with his vast experience in the field. We had the opportunity to talk to and interview top leaders in the nonprofit field covering all the areas we studied. We also discussed cases, two of which I wrote an analysis previous to class. For the final paper and presentation I worked in a group to analyze and propose recommendations on how can an organization balance collective and individual metrics.

### **Extracurriculars**

I worked at the Harvard Art Museums as a Graduate Student Teacher. The program offered the opportunity to develop and teach lessons using the museum's collection to students from a neighbor high school. We had weekly group trainings where each of us developed a lesson to try out with our colleagues and get feedback. Also, we had the privilege to talk to professionals in the museum education field and discuss further our relationship to the institution. It was an amazing way to put to practice strategies I learned in the courses. This will continue next semester. I also worked as a volunteer at the Museum of Fine Arts Boston as a guide in the Accessibility Program. There I developed tours for individuals with disabilities taking into account their limitations and strengths and also created and introduced art lessons at a school for children with severe disabilities in a partnership with the Museum.

### **Winter:**

**S305 Slow Looking: Learning through Observation in Museums and Beyond (Tishman):** This is a very intense course that fully develops itself in two weeks. You will be amazed about how much you can learn in such a short period of time. Prof. Tishman is a brilliant researcher who creates unique practical experiences for learning how to use thinking routines and deepen students' understanding through careful observation. You will hear from many guests, visit amazing places for the lessons, and most importantly you will have a lot of fun! The final project for this course is development of a mini research project, which will come out of your class experiences. Tishman will help you every step of the way and help you discover how to execute the project—this is especially valuable for those like me who had no previous experience with research. My research was on the role of motivation in students' self-driven learning, I analyzed this through a thinking routine on looking closely at pictures of snowflakes.

### **Spring:**

**S301 The Arts in Education: Philosophical Dimensions and Practical Considerations (Seidel):** The part two of our core AIE course takes on new approaches. A lot of the readings are related to practical issues that relate the Arts to the bigger picture of Education and the biweekly exercises are more investigative. The discussions get more serious and touch on the approaching return to the job market and the future of the Arts in Education. You will have the opportunity to dig deeper into the pressing issues in our field as well as start to develop your own path by focusing on what is more important to you. Prof. Seidel and the teaching team will be your greatest supporters in these endeavors.

**H614 Understanding Truth, Beauty, and Goodness: The Constituents of a Good Education (Gardner):** This course was very eye opening and intimate. The readings are intense and you are required to write a weekly commentary on them to which Prof. Gardner will respond before class. There are only 15 students, which make it crucial that you dedicate time to the readings so you can fully participate in the discussions; if you do that all classes will be very interesting. Prof. Gardner designs in-class activities to spice up the debates on the three virtues. If you are interested in holistic education for the fully development of the students civic and humane qualities, you should definitely consider this course. As a final project, you will develop a curriculum based on one or more of the virtues. Even if you have not done this before, Prof. Gardner will provide timely feedback and give plenty of opportunity for you to align your project with the requirements of a curriculum. I developed a curriculum on moral education for parents of elementary school children.

**A027 Managing Financial Resources in Nonprofit Organizations (Honan):** This is a comprehensive course on the financial role of nonprofit managers and leaders. Is it quickly paced and you will meet twice a week. Prof. Honan's energy and extensive knowledge on the field help you keep up. It is very important that you show up to class, your notes will be valuable assets for the completion of

the assignments. You will write two case analysis and do a final take-home test. You will learn how to read financial statements and be given many resources on how to deal with the financial aspect of managing in your future career.

**T008 Power and Pedagogy: Self, Society, and Transformation (Harouni):** This is a very challenging course in many aspects. The readings are hard and you must go through them carefully to engage in conversation in class. The discussions in class are very intense and personal; they depend a lot on who is taking the course with you and what are their views. Be prepared for polemic and to have your views analyzed and challenged. The writing assignments will give you the opportunity to develop some of your ideas about education. The teaching team will read them very deeply and you will get a careful feedback. You will also have the opportunity to rewrite and develop your writing. The structure of this course is very different from any other in HGSE, if you want to try something different and to transform your views on the structures of education you should sign up.

**Extracurricular:** Outside of class I continued my internship in the Harvard Art Museums. I planned museum lessons for students of a portraits class in the partner local high school. Throughout the semester we also developed an assessment project of our choice. This was a very valuable practical experience for me; I have an extensive portfolio of lessons now. I also volunteered at the accessibility program at the Museum of Fine Arts and worked at the conservation lab at Widener Library.

I also audited the H611 Moral Adults: Moral Children (Weissbourd) course. It is a very interesting course on the development of morality and I was able to use a lot of the resources for my H614 project.

## **Joseph Quisol:**

### **Fall:**

**EDU T002: Critical Race Theory in Education:** This course provided a framework for using storytelling as a liberatory practice. My final paper was a storytelling project in which I interviewed three gay men of color and incorporated my own personal story to uncover how queer identity, gender, and racial identity intersect. I will use the theoretical frameworks on race as a foundation for planning arts-based community events in my future work.

**EDU S300: The Arts in Education:** This course provided a venue for investigating new styles of pedagogy - especial critical hip-hop pedagogy - to imagine alternatives to oppressive forms of education that have been perpetuated historically. In addition, I've been able to use the class exercises to develop my own artistic practice. Specifically, I shot, edited, and produced a music video for one of my songs in the course and planned the promotion of my next EP.

**MUSIC 177: Creative Music: Advanced Ensemble Workshop:** This class allowed me to collaborate with musicians of other styles and disciplines in a way I hadn't before. I was able to co-create new works of original music and perform them live with the feedback of the talented musicians in the class, but also professor Vijay Iyer (a world renowned jass musician) and the inspiring TFs Rajna Swaminathan and Philip Golub.

**A027: Managing Financial Resources in Nonprofit Organizations:** This course provided me with the hard skill of reading and comprehending nonprofit financial statements. The exposure to these documents and working through them in the case studies prepared me for the entrepreneurial career I desire, managing an arts-based community organization.

### **EDU S301: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part Two (Seidel):**

This was the second half of the core required course for all AIE graduate students. This course explores a variety of texts and exercises that encourage learners to explore their identity as artists and educators. The structure of S301 encourages members of the AIE cohort to reflect on the work they do in the arts and education as well as develop their own plan and practices for growing in this work beyond graduation.

**MUSIC 178R: Applied Music Activism (Spalding):** This course, Applied Music Activism, was a project-based class that allowed me to study the metrics and technology involved in creating a compelling media project for a social cause, and then implement this learning in a group project.

**EDU HT123: Informal Learning for Children (Blatt):** This course familiarized me with the design process for media-based learning, modeled largely after Sesame Street and other key informal learning projects. The group-project approach allowed me to build and pitch a prototype of a children's show about young activists to the CEO of Sesame Street, Jeff Dunn.

**EDU T008: Power and Pedagogy: Self, Society, and Transformation (Harouni):** Power & Pedagogy showed me a new way of inquiry into position and privilege while providing a deep philosophical exploration of the practice of education. The problem-posing style of education offered an intriguing alternative to standard teaching practices.

**EDU T413: Transformative Justice: From Classroom to Cellblock to Community (Stern):** This course allowed for an in-depth look at the history of punishment in the United States and a philosophical inquiry into the role of punishment in society. This course also allowed me to investigate art-based alternatives to youth incarceration by researching Creative Justice, a program in Seattle's King County, Washington.

**Elli Smith:**

**Fall:**

**T550: Designing for Learning by Creating (Brennan):** Learned the importance of documenting creative process in a design journal. Explored many creative avenues for expression as well as a more in-depth dive into a creative project of my choice. Got to collaborate and share ideas with many other students, both in AIE and other programs.

**S300: Arts in Education Seminar: Reflecting, Thinking, Talking, Creating, Complaining and Reflecting (Seidel and Tio Coco):**

This class is like homeroom- the place in which you return to synthesize all your learning in other classes as well as practicing slowing down and deep reflecting. Great for exploring your own identity in a safe place with a cohort that will challenge and support you.

Seidel is a ninja of deep learning / teaching and if you're not careful you just might refine and develop a lifelong practice of learning.

**A162: The Art and Science of Portraiture (Lawrence-Lightfoot):** This class was by far the most challenging and arguably rewarding course I took this semester. I learned to read, listen and speak carefully and articulately about the many texts/novels/portraits we read. I also learned how to write a portrait, which is a method of social science inquiry pioneered by the magnanimous Sara Lawrence-Lightfoot. This is a method of inquiry and writing that I hope to keep practicing throughout my life and career. In learning this method, I have also learned to hone my eye and ear for the undercurrents of metaphor flowing beneath life's surface.

**A019: Education Sector Nonprofits:** This class has been a missing link for me, learning about the structure, policy and financial aspects affecting nonprofits. I can apply what I learned here to arts nonprofits, easily. I am also excited to practice what I learned in my future jobs. A very practical course for someone who needed a little grounding in her arts education.

**S301 The Arts in Education: Philosophical Dimensions and Practical Considerations-Part Two (Seidel):** A deeper dive into the refractive considerations of the arts. Continuing exercises as a way to learn about one's own practice and position. A way to get to know your AIE'rs more closely - which creates sometimes loving, sometimes tense, sometimes inspiring, sometimes challenging conversations and settings.

**A027 Managing Financial Resources (Honan):** Learning the vocabulary and practical concepts of financial management for nonprofit organizations. Used case studies of real organizations as the basis of study and consideration. Extremely useful if you plan to go into or return to the nonprofit world. Useful for any member of the nonprofit world as finances affect everybody. I created a budget plan for a nonprofit production company. I am also using my skills directly for capacity building for this same arts nonprofit.

**S515 Emancipatory Inquiry (El-Amin):** Valuing different ways of knowing. Recognizing one's own positionality in research and how it affects that research. Valuing research as an action to be performed with a community rather than on a community.

Recognizing different methodologies and methods as valid ways of knowing and researching including embodied performance, photo-voice, PAR (participatory action research). I designed a Youth Participatory Action Research project to work with indigenous youth to research their relationship to the environment as explored through documentary filmmaking.

**A101 Native Americans in the 21st Century: Native American Nation Building (Norman):** A hands-on course doing research and fieldwork with a Native American Nation as your client. Students match with interested Nations, complete a site visit, and create a final report consulting the Nation on their specific area of study. A fascinating course and very unlike any other at Harvard. I consulted with a tribe on their tribal museum and how to best preserve artifacts and promote cultural revival in conjunction with their nonprofit organization.

## **Sarah Sun:**

### **Fall:**

**S300 The Arts in Education: Learning In and Through the Arts (Seidel):** In this class, we reflected on our roles as artists and educators. We are constantly challenged to think about who are we excluding/including in our art making process.

**HT500 Growing up in a Media World (Blatt):** This class is closely associated with my background as a filmmaker. I learned about children's media and how media, particularly film and television, can influence their everyday decisions. For my final project, I proposed an online learning tool that helps parents to make more informed media choices for their children.

**T550: Designing for Learning by Creating (Brennan):** This class was all about design thinking. Through tinkering and experimenting, I gradually came to a better understanding of the phrase "design for learning by creating," which I think can be summarized by three key words: visualization, motivation and interaction. My final project for the class was a communicational a device that allows teenagers to send voice messages to their grandparents who struggle with using phones and tablets.

**S012: Empirical Methods (Tivnan):** This class is not directly related to the arts.

**Extracurricular:** I completed an internship at the Harvard College Admissions Office, and led three student organizations in a series of activities and events that helped me to realize my identity as an artist and educator. As the co-president of Harvard STEAM, I led weekly STEAM workshops and field trips to local STEAM startups and organizations. Among these activities, I was particularly inspired by a field trip to Orimagi, a startup based in Boston that combines paper art with robotics. As the panel manager of China Education Symposium, one of the largest and most active student organizations in the Harvard community, I organized a series of panel discussions that initiated a conversation on 21st century Education in China. I also led the weekly One Club - a Confucian club where students gather and discuss Confucian philosophies.

### **Spring:**

**S301 The Arts in Education (Seidel):** The core required course for all AIE graduate students.

**A122: The Why, What, and How of School, Family, and Community Partnerships:** This course examines the role of school, family, and community partnerships as a component of whole-school educational reform. We investigated "promising practice" strategies being implemented by schools and districts to cultivate and sustain school, family, and community connections that support children's learning. It is one of the most practical classes I've taken at HGSE.

**EDU T563: Practicum in Implementing Universal Design for Learning:** I enjoyed every single piece of reading from this class, which is a discussion-based seminar. In this class I explored the role of the arts in shaping one's formal learning experience at school. For the final project I created an assessment tool kit for project-based learning.

### **Creative Computing Lab Internship:**

I redesigned the Creating Computing Lab online community and creating a short video representation for the Creative Computing Lab front page.

**Extracurricular:** I co-organized and facilitated the China Education Symposium, a two-day conference that brings together over 300 people from around the globe. It is the largest student-led event on HGSE campus. As the co-chair of Harvard STEAM, I Coordinated field trips to the Harvard facilities and local start-ups to enrich the learning experience of Harvard students and Led makerspace and interactive workshops that focused on interdisciplinary and project-based learning.

**Olivia Sweet:**

**Fall:**

**T550 Designing for Learning by Creating (Brennan):** This constructionist course about constructionism allowed us to explore our interests and passions while learning the history and tenets of learning by creating. The majority of the work was weekly readings and maintaining a design journal, along with our final project. My final project was creating a toolkit and booklet for self-directed, creative learning experiences in art museums.

**S300 The Arts in Education: Philosophical Dimensions and Practical Applications (Seidel):** In this course we explored our identities, values, and purposes as arts educators. The bulk of the coursework was readings and exercises designed to allow you to reflect on your practice and your place in this work. This semester I focused on understanding my role as an educator and why I do what I do.

**T440 The Having of Wonderful Ideas (Schneier):** In this course through weekly reflective journals, predetermined field work assignments, collaborative exploration of the moon, fieldwork learning experiences of your own design, and in depth class and section discussion, we were invited into the realm of critical exploration in teaching and learning. In my final fieldwork, I explored how people make meaning of text as a visual medium. This course made me think and feel differently about learning and teaching.

**HT500 Growing Up in a Media World (Blatt):** In this survey course of children's media use, media effects theories, and the societal, educational, and personal implications of media use in the lives of young people, we worked on three major assignments and a presentation on a work of children's media. The assignments were a content analysis of children's media, an interview with a young media user, and a final project that was very flexible in form and content. The assignments and the class itself allowed for a lot of freedom in deciding what questions to pursue. I was interested in the effect that nonhuman characters have on very young children's learning outcomes from educational media and explored that in my final project.

**A027 Managing Financial Resources in Nonprofits (Honan):** Jim Honan's course was an introduction to budgeting and financial management in nonprofits. It was very helpful to me because my baseline in this content area was essentially zero. I now feel like I can speak in a pretty informed big-picture way about financial strategy, which has been helpful in the job process. The assignments were tough, but low stakes and the final was actually fun and compelling for a content area I don't feel passionate about.

**H606 Mindfulness for Educators (McGarvey):** In this course with Metta McGarvey we explored mindfulness practices, developing a personal meditation practice, and applying mindfulness to dialogue across difference and issues of power and privilege. I came away with some great personal practices and worked on understanding, naming, and mitigating my own emotional reactivity in personal and professional situations.

**H610R Integrating Knowledge into Practice (McGowan):** This May module was one of my favorite experiences this year. We spent a lot of individualized, structured yet open reflection time thinking about what we're taking away from this year and how it informs what comes next. I thought very deeply about how my desire to work in museums has been shaped by my identity, experiences, and time at HGSE. Eileen MacGowan is a supportive dream. Such a wonderful capstone to a beautiful, confusing, eye-opening, challenging year.

**S301 Arts in Education (Seidel):** This semester in our Arts in Ed course, we explored more of the external stakeholders and constituents in our practices. We looked into research and evaluation practices as well as assessment. I worked on maintaining my own creative practices and thinking about how to continue committing to the process of answering my overarching questions.

**S305 Slow Looking (Tishman):** In this course taught by Shari Tishman, we explored the importance of slow, the imperative for time to process and deep observation. There were so many opportunities to practice in various settings on field trips including museums and the Harvard Arboretum. For our final project, we did an inquiry project, in which we designed a curriculum for slow looking experiences at the Harvard Art Museums as a means of empowering learners and turning a critical eye to the institution.

**S515 Emancipatory Inquiry (El-Amin):** In this course taught by the incomparable Aaliyah El-Amin, we explored critical epistemologies and qualitative research practices that value and celebrate participants' full humanity and take into account historical and present day realities of various intersecting systems of oppression. For this class I completed my favorite project I've done at HGSE for our final mini-inquiry project, which incorporated our emancipatory frameworks, methodologies, and methods. I invited educators from HAM to reimagine a problematic didactic text for a German Expressionist artwork and shared the results with the head of my department to try and effect a positive change in the language and tone of the existing text. This class opened up my understanding of research and equipped me with a lot of useful tools and language.

**Extracurriculars:** This semester, in addition to working at HAM, I worked on a public art tour project with the Harvard Ed Portal, in which I researched and designed tours in Allston of the many murals and installation in conjunction with the Arts First Festival.

## Ava Untemeyer:

### Fall:

**S300: Arts in Education (Seidel):** This course explored how the arts can be used to empower individuals. We discussed subjects such as positive identity formation, responsive pedagogy, student-led learning and the democratic classroom. We reflected upon our own learning experiences to inform that learning experiences that we may create for others. My exercise projects for this course included interviewing Terry Goetz of the Creative Dance Center and creating *Tell Her She's a Fool*, a dance piece that investigates sexual assault.

**A117 Implementing Inclusive Education (Hehir):** This course examined educational equity for students with disabilities. We examined supports for students with disabilities on government, school, classroom and child levels. My final project for this course was designing and implementing dance-interventions for students with disabilities in Brookline High School's inclusive dance classes.

**H382 The Challenges Kids Face (Lem):** This course explored the psychological well-being of youths. It emphasized understanding a child as a whole person as well as creating positive relationships with a child. My final project for this course entailed watching a documentary on a child with mental disorders and evaluating potential influences on his psychological well-being as well as interventions for him.

**T550 Designing for Learning by Creating (Brennan):** This course investigated a constructionist approach to education. We explored the process of making, personalizing, sharing and reflecting within our learning. Throughout the course, we worked on our student-led final projects. My project was creating a "Ava: Movement Harmony" website that reflected my mission as an Artist and an Educator.

**Extracurricular:** I interned at Brookline High School as an Assistant to the Dance Department. I observed dance classes at private and public schools throughout the Boston area. I interviewed Dance Educators, including Heidi Latsky of Heidi Latsky Dances. I attended lectures on Transformative Justice at the Harvard Graduate School of Education as well as the Harvard Divinity School.

### Winter:

**Topics in Educational Psychology HT107 (Starr):** This January term class explores different philosophies in educational psychology– including behaviorism, constructivism and motivation theories. The course asks that students write and discuss extensively on a daily basis. This consistency enabled me to develop a strong understanding of course concepts. My main assignments included analyzing children's conversations through the lens of educational psychology philosophies.

### Spring:

**Emotions in Development H137 (Rappolt-Schlichtmann):** This course focuses on designing for social-emotional learning. The professor ties social-emotional learning to her areas of expertise, including neuroscience, universal design for learning and design thinking. For my final project, I created curriculum that integrates dance-music collaborations and communication skills.

**Adolescent Development H136 (Hill):** This course provides a strong overview of adolescent development. The main project of the course entails designing interventions for Medford High School, encouraging the class to apply course concepts. This course supported me in better relating to the teenagers that I've been working with outside of Harvard.

**Arts in Education Edu S301 (Seidel):** This course examines the arts in education from multiple perspectives. It explores articles that both support and critique the current role of arts in education. The course engages with topics such as student-assessment, arts-based research and online arts-education resources, that can be easily applied to work in the field. The culmination of S300 and S301 was personally transformative as an arts educator.

**Educating to Transform Society T014 (El-Amin):** This course provides students with tools to deconstruct and dismantle racism in K-12 education. The course engages with multiple voices – including young people, educators from across the country and fellow class mates. The course also encourages students to explore dismantling through multiple means, including arts projects, activism events and written responses. For my final project, I designed a Critical Dance Curriculum that supports racial justice through dance education.

## Allida Warn:

### Fall:

**EDU S300 The Arts in Education, Seidel:** This is our core class, and what makes AIE so special. We get to spend time in community with our peers contemplating readings and exercises that are at once philosophical and practical. There is a lot of opportunity for connection, and it is a very active class. It shaped a lot of my personal inquiry and most of all gave me space to listen and learn from my peers.

**EDU A117 Implementing Inclusive Education, Hehir:** This class, regarding organizational theory, law, and policy applications around inclusive education, offered an opportunity to play consultant via some applied research. Our final project was a group project focused on observations at Boston Arts Academy, to solve a problem of practice presented by the principal and special education coordinator.

**EDU S063 The Meanings that Children and Youth Make of Stories about Relational, Social, and Civic Topics:** In this class, you learn to systematically look at and draw out themes from qualitative data that is publicly available online. I picked a rather weird story, so the title tangentially triangulates to what I focused on which was abstract thinking via a children's book about Music and Art. This book formed a central focus for three of my classes and had some applications within S300 too. In this case, looking at online reviews, I drew out "emic" codes to understand what impeded or facilitated learning about musical structures in the book. There were other themes of cooperation, disability, and feedback that surfaced, but the bulk of reviews were about the imagery or symbolic content.

**EDU S121 Art and Understanding, Elgin:** An awesome class about how meaning is made in the Arts, it focuses on the writings of Nelson Goodman, Dr. Elgin herself, and a few others. It is straight philosophy (mostly epistemology, some works by Goodman verge on semiotics, and some works by Elgin are something new that takes into account affect and non-linguistic cognition). In this class, I considered the way the illustrations in the picture book break down and symbolize musical structures to create new connections for readers by putting what is heard and what is seen into a conversation that works on a philosophical and theoretical level.

**EDU T600: Thinking and Learning Today and Tomorrow: Project Zero Perspectives:** In the PZ class, we get to do some action research to apply Project Zero frameworks, protocols, or routines and/or modify them to fit our own contexts. It's a great class and you get to meet a number of Project Zero Researchers. My mini-project focused on how to use thinking routines and norming protocols to teach an abstract understanding of music through art. The first stage was drawing from music, and the next stage was making music from drawings, and inspired my shadow-puppet cinema for the cabaret.

### Extracurriculars:

Internship: Center for Collaborative Education: projects on Performance Quality Assessments and Microcredentials in the context of Teacher PD; STEAM Team Co-Chair: a few maker events, a few field trips, and some fun conversations with visiting scholars; PZ50 Event Intern: Helped people who were unfamiliar with the campus and/or classroom technology to navigate and was able to meet the luminaries and attend some sessions; Panelist on Creativity Panel with PZ: Students from a high school were visiting wanted perspectives on creativity and being closer to practice I offered the boots on the ground viewpoint of creativity.

Monday Night Re-Mix: Facilitated a print-making station at the October P-ART-ici-party session; Cabaret: Performed via projection as live-action cinema or shadow-puppet ballet to a recording of *The Firebird Suite* by Igor Stravinsky.

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### Spring:

**S301 The Arts in Education, Seidel** The second semester of the AIE core class focused in on a lot more practical struggles with quality, rhetoric, philosophy, and tensions in what the arts do for education in practice. We read and discussed a plethora of controversial scholarly works about the arts, debated in what ways the arts function intrinsically and in what ways they might be instrumental to other learning. We talked about the rhetoric of the arts in the larger social discourses: what do the arts have to do with race? How do conventional systems of art and education reinforce systemic issues, and in what ways can we combat oppressive structures with counter-cultural production?

**S316 Art, Design, and Learning in Public Spaces, Seidel** At the beginning of the semester when I had six classes for the first two weeks, I debated dropping this class because we already have Steve for AIE. I am so glad I picked two others to leave behind, because this was exactly what I needed. It dives deep into both theory and practice in the realm of Socially Engaged Art (SEA), which in turn gave me names for a lot of my art practice and expanded my definitions of what it means to be an artist-educator, even though I've been doing it a long time, this class both deepened and vindicated the legitimacy of my practice as an artist who works not as a master-in-a-studio, but as the boots on the ground playing, protesting, and participating in communities to drive conversations and connections that combat the dominant paradigm. My project, a way of making AIE student pathways more visible in combination with a celebratory fiber arts installation, was more connective than activist, but it gave me strong tools to think about the role of SEA in my practice, and perspectives on how to make my practice more explicitly focused on justice.

**S501 Partnering with Youth in Educational Research and Practice, Brion-Meisels** Everyone calls this class the YPAR class. YPAR is research driven by young people, and takes a bunch of different forms, and is focused on how political activism, social

justice, and critical consciousness can be taught by getting young people to look closely at the systems they're embedded in. In this class we read a lot about what YPAR is, who is doing it, and what its purposes are, as well as some of the practical and pedagogical tensions surrounding working with young people not just as a teacher who wants to center their needs, but as a researcher, attempting to activate and elevate their valuable feedback about how the world affects them. In this class, I expanded the Making Visible Music project I started last term. I began fleshing out a website for youth to use, and presented the project as a whole at the Student Research Conference for feedback as a part of the process of understanding where it fits in terms of YPAR and SEA.

**S522 Analyzing Culture: Dialogue, Discourse, and Theme, Haste** This class was transformative. Although I have some background in evaluative "coding" from my job in assessment, I always wondered what qualitative coding looked like. This class helped me look deeply at the ways that people are constantly constructing and positioning themselves in the world. After the first one which dealt with data from a study Professor Haste did in the 1980's in England, we had a lot of flexibility in deciding what data to consider in our projects. For the first long paper, I did a rhetorical analysis of a seminal speech in the school choice movement by Governor John Engler of Michigan. For the group project and the final project I used my own data from the Making Visible Music pilots, and drew some conclusions about how the power dynamics between teacher and student might be influenced by learner's perceptions of convention and/or perfection in the context of art education.

**Audit: H370 The Uses of Cross Media to Promote Ed, Ethics, Aesthetics, Proj Designs, Pilots, & their Formal Evaluation, Selman** In Dr. Selman's second class, I decided to audit. I sat in on all but one class, and his insights into ways of using stories to foster civic and ethical educational practices through perspective taking were invaluable to my Making Visible Music project. Since his Cross-Media framework includes Aesthetics, I was given the opportunity to present a short lesson to the class about the role of aesthetics in story-telling, for which I used my expertise, the classic Albert LaMorisse film *The Red Balloon* (1956), and a reading from Ellen Handler Spitz's book *The Brightening Glance* (2002) to talk about the way aesthetics uses a heightening of perception to draw connections and make meaning.

**Extracurriculars** Internship: Center for Collaborative Education: projects on Learners of English as an Additional Language (LEAL's) in Performance Quality Assessments and Microcredentials in the context of Teacher PD, which resulted in a published White Paper. Internship: Project Zero, worked on quality assurance and marketing measures for the PZ online learning platform and processed some feedback data from the PZ 50 Conference. STEAM Team Co-Chair: a few meetings, a Film Screening, and the China Conference presentation described below. AIE Gutman Art Show: A quilt from fabric I designed digitally, and a series of photos of my favorite Bridge in Ann Arbor. Student Research Conference: Present and receive feedback on Making Visible Music, an SEA/YPAR inspired project designed to China Conference: Present a STEAM Maker-space based on some activities I had done previously with learners from FLY Creativity Lab where I was the Program Director before HGSE. Arts First: Working with 5 AIE colleagues and one other HGSE colleague, I directed a Dance called Metamorphoses for the Arts First Festival based on Paulo Freire's idea that there is no teaching without learning, and that in order to teach literacy, one must teach both from the book (the word) and from the world around us. Cabaret: A live action cinema piece to some contemporary Jazz. Attended various museums, musical events, and workshops in the community: Volunteered at AOCC, and QT Threads, Attended Latin America Education Conference, and lots of music, art, and lectures in the neighborhood!

## **Jacob Watson:**

### **Fall:**

**S300: The Arts in Education - Philosophical Dimensions and Practical Considerations (Seidel):** This course gave me an opportunity to reflect on where my work fits in the arts in education landscape and how I want to move forward in my career based on my purposes and values for pursuing this field of study.

**A305: Deeper Learning for All - Designing a 21st Century School System (Mehta):** This course offered a broad view of what it means for students to learn in deep ways, as well as the many structural, pedagogical, and institutional barriers to implementing this type of learning in US schools. We examined different strategies and approaches to school intervention and reform, and I developed a final project called *Enlivening History*, which focused on integrating theatre pedagogy and critical theory in an experiential way to support deeper understanding in history classes.

**H310m/T311a: Establishing Loving Spaces for Learning: Preventing Bullying & Discrimination in US Schools / Nurturing Gender & Sexuality Development in US Schools (Brion-Meisels):** This course consisted of two modules which each focused on an aspect of what makes schools a safe and loving place for students. In the first half we looked at bullying and discrimination data and interventions, and I developed a tool which problematized the idea of safety using an intersectional lens and offered an empirical argument for the use of creative practice to support marginalized and traumatized youth. In the second half, we looked at gender and sexuality development, and I developed a resource packet for middle school teachers to use theatre of the oppressed techniques to deconstruct compulsory heterosexuality and toxic masculinity as they relate to systems of power within the school community.

**A608: Leadership, Entrepreneurship, and Learning (Higgins):** This course offered a refreshing chance to look outside the education sector, using case studies that analyze leadership practices from various domains and institutions. My final paper was to define a theory of entrepreneurial leadership, which I focused on defining a participatory model that blends strategic vision with distributed team leadership.

**Extracurriculars:** I organized a theatre-based leadership development workshop called *The Authentic Self: Leading with Integrity*, along with two other AIE students, which was presented as part of an initiative with the Kennedy School's Center for Public Leadership. I volunteered at Project Zero's 50th Anniversary conference, which gave me the opportunity to connect with leading researchers in the field. Additionally, I have been participating in the Transformative Justice Working Lunch series led by Kaia Stern, and hope to lead a workshop related to this topic in the spring. Finally, I taught a theatre workshop at the first Monday Night Remix and performed a song at the AIE Cabaret!

### **Winter:**

**HT113 Research Practicum for Microschools: Developing Innovative Schools Based on Neuroscience and Cognitive Science Principles (Grotzer):** This course was about exploring what happens when we design schools based on the scientific community's understanding of how learning happens. We read about topics like perception and attention, memory, emotional regulation, and flow, and then considered the implications of these for learning. We looked at different school philosophies, such as Reggio, Living Curriculum, Expeditionary Learning, Montessori, etc. and then visited a few "microschools" in the Boston area. The final project was to design our own school based on our vision of the learner, the physical space of learning, and the process of learning. I interpreted "school" broadly and created a community center in which older adults (55+) and adolescent learners could come together and learn from and with professional artists.

### **Spring:**

**S301 The Arts in Education: Philosophical Dimensions and Practical Considerations-Part Two (Seidel):** This course, required for AIE, took a shift in the second half of the year to focus on questions of policy, advocacy, and research. The exercises and activities asked us to zoom out from our own personal practice and place it in context of the broader landscape of the arts in education. We talked about assessment, documentation, and continued thinking about our purposes, values, and notions of quality in our work.

**S515: Emancipatory Inquiry: Listening, Learning, and Acting for Social Change (El-Amin):** This was a new and very necessary course that looked at non-oppressive research paradigms. Situated within critical theory, we learned about different lenses for research, such as feminist, queer, decolonial/indigenous, and disability theories, and then applied these to our own work. We practiced different non-dominant research methods throughout the semester (humanistic interviewing, photo voice, embodied inquiry), and then each developed a "mini-inquiry" that we either proposed or did during the final weeks of the class. I investigated faculty perspectives on embodied learning at HGSE and conducted a series of semi-structured interviews to share in a short performance/presentation.

**S522: Analyzing Culture: Dialogue, Discourse, and Theme (Haste):** This was a qualitative methods course that focused on how meaning is constructed and negotiated through talk. We looked at lots of different types of text -- films, plays, interviews, surveys -- and tried out different ways of analyzing and finding meaning. We started with simpler methods like thematic analysis and grounded theory, and then progressed to more complex approaches like discourse analysis. There were multiple, small research papers throughout the semester and then a longer final paper, in which I analyzed competing discourses of consent in young people's narrative accounts of past sexual encounters. The data came from research I did for a play I made before I came to HGSE, and it was fun to revisit this text.

**S999: Independent Reading and Research (Seidel):** I used this course as an opportunity to dig deeper into a conceptual idea I had about theatre as a kind of embodied cognition. I did a ton of reading on topics related to learning in imagined spaces of theatre and drama, participatory design, and liberatory pedagogy. Then, I pulled this all together into an original essay and framework called "The Aesthetics of Participation." I presented on my research to a small group of peers and professors, and hope to continue pursuing these ideas after HGSE.

**Extracurricular:** I worked at the Bok Center as a Graduate Fellow, where I ran CollabaLab, a bi-weekly exploration of collaboration in the classroom. I also participated in HybridSalon, which was organized by a fellow AIE student, as an opportunity to create original artwork in collaboration and across disciplines.

**Carlyn Wright Eakes:**

**Fall:**

**A816: Education in Armed Conflict (Dryden-Peterson):** This class explored humanitarian and educational responses to countries in armed conflict. For the final project, I completed a Narrative Project around the story of a young woman and her experience in a post war country. My project was a creative nonfiction story book which I wrote and illustrated based on my interview with the young woman.

**A021: Leadership in Social Change Organizations (Mapp):** This course explored the leadership styles, practices and dispositions, as well as the systems and structures necessary to create and sustain equitable educational organizations and institutions.

**MLD 356M Welcome to Public Narrative: Self, Us, Now; Public Narrative - Loss, Difference, Power and Change (Ganz):** This class used the art of storytelling and public narrative to inspire others to create change by examining our identities of 'self' our collective consciousness of 'us' and the change needed in the 'now.' We also looked at how to achieve agency and change through the lens' of loss, difference, power and change.

**S301 The Arts in Education: Philosophical Dimensions and Reflective Practices (Seidel):** In this course we reflected on identity, purpose, value, responsibility and learning as both artists and educators. The exercises allowed me to explore my own perceptions of these core components in regards to my work and artistic practice and teach the importance of reflection in learning and teaching.

**A011D Arts of Communication for Educators (McCarthy):** This course taught public speaking, recognizing the art of body and voice to communicate messages to a group of people.

**S501 Partnering With Youth in Education (Brion-Meisels):** Studied Youth Participatory Action Research and created a final project exploring YPAR and arts based curriculum for a education non-profit in Guatemala City

**T006 Adult Development (Helsing):** Applied Robert Kegan's Constructive Developmental Theory to social justice organizing and race consciousness. Created an art exhibit of self-portraits as data to represent and illustrate the stages of consciousness.

**S301 Arts in Education (Seidel):** Core Required Course. Began a Passion Project around portraits of survivors of sexual violence, focused on self-reflection and assessment, created a post graduate learning plan.

**T413/414 Transformative Justice (Stern):** First module learned about Restorative Justice and Circle practices as applied to race and queer theory. Second Module did a practicum on Restorative Practices for survivors of sexual assault.

**T210M Writing Workshop (Sommers):** J – term course on creative non-fiction writing.