

HGSE Arts in Education program

Student Pathways 2014-15

In the following pages the 2015 graduates of the HGSE Arts in Education program testify—one by one, in alphabetical order (by first name)—to the required arts-related research and writing they did in five or more of their courses. Each strictly academic “pathway” is followed by a note about any other enterprises in which the respective student may have been engaged during the year—extracurricular activities that enabled him or her to put theory into practice, to make a little money, to exercise artistic skills, or some combination of these. Note that AIE students are required to take only the two specific core courses of the program, both taught by AIE program director Steve Seidel—S300 in the fall and S301 in the spring—and that no two “student pathways,” like no two snowflakes, have ever to our knowledge been exactly alike.



Ahava Silkey-Jones

S300 The Arts in Education: Learning in and Through the Arts (Seidel): In this course I had the opportunity to reflect on my identity as an artist, educator, and arts educator; analyze my theories of learning; research the arts program that inspired me to be an educator; and connect my habits of heart and mind to my professional pursuits.

MLD-224 Behavioral Science of Negotiations (Minson): I was introduced to the research behind effective negotiation strategies, engaged in weekly negotiations, and completed an end of semester project where I worked with a team to negotiate on a behalf of a Boston-based arts based organization, SmART Schools.

A027 Managing Financial Resources in Nonprofit Organizations (Honan): I learned how to understand and contribute to the management of financial resources in a non-profit organization from every level (with a focus on management from the board of directors level). For my final exam I analyzed the strengths and weakness of the financial model for the Alvin Ailey American Dance Theater and made recommendations for growth.

A021 Leadership in Social-Change Organizations (Mapp): I analyzed my own leadership style in regards to my work as an arts administrator. I also worked on a final project that deeply analyzed an arts organization in Boston. Through this project I gained a better understanding of the organizational structures and leadership frameworks in place in a successful non-profit arts organizations focused on serving youth.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): I explored the intersection of policy and the arts in education. I worked with a team to develop a proposal for the Arts for All Foundation. The proposal outlined a professional development program that would build the capacity of Boston Public School teachers to incorporate the arts into their classrooms to support the social emotional learning of their students.

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp): I explored the deep importance of family, school, and community partnerships. I also learned tools for how to best cultivate these relationships. I designed an organization called Educate**Together**, which utilized the arts to improve family engagement and parent and teacher relationships within a school.

S997 Field Experience Program: Individual Work (Jacobs/Seidel): As a Policy Intern for the Department of Global Education with the Boston Public Schools (BPS), I worked with the director of the department, teachers, and the BPS legal team to develop a home stay policy for the district to be utilized by both local and international partner organizations.

LAW-0014 Revitalizing America's Cities (Ogletree; Harvard Law School): In this course I studied the intersection of education, employment, public safety, and health care. I completed a policy proposal and research paper on the impact of privatization in education. I focused my research on charter schools in Chicago, IL.

Extracurricular: I served as a Co-Lead for Logistics for the Alumni of Color Conference and as a Program Manager for the Harvard Leadership Conference; presented at workshops and conferences in five countries over J-Term with the Asia Leadership Trek; served as a student ambassador for the AIE program; and worked with Envoys (organization led by HGSE grads) to lead high school students on a service and language-immersion trip.

Angela Fisher

S300 The Arts in Education: Learning in and Through the Arts (Seidel): In this course, I considered deeply what it means to create art, to teach with art, and to learn through art. I considered the implications of identity in art spaces.

A111P Public Narrative: Self, Us, Now (Ganz): Through this course in the Kennedy School of Government, I wrote a speech defending the role of arts in education as a means for voices to be heard.

T550 Designing for Learning by Creating (Brennan): I designed a curriculum for elementary school students that allowed them to create as a means of learning as they explored ideas of community and culture in a global context.

S997 Field Experience: Individual Work: At Harvard Art Museums I developed curriculum for high school students allowing them to experience art. In the course I analyzed the work culture of this arts-based organization.

S121 Art and Understanding (Elgin): I audited this course to gain a better sense of the philosophy behind art.

S305 Active Learning in Museums (Tishman): I worked on a team that created a comment-sharing app to stimulate active looking and learning at art in the museum.

T581 Advanced Design Studio (Kahle): I played a design role in creating a website to help college freshman navigate their first-year experience.

T560 Universal Design for Learning: Meeting the Challenge of Individual Differences (Rose): My team created an app that allowed museum visitors to explore different perspectives on an artwork incorporating the UDL guidelines.

T553 Learning, Teaching, and Technology (Brennan): This course was not directly arts-related, but provided an overview to current trends in education that affect the arts in education.

S999 Independent Study: Learning Experience Design: I studied what it meant to design in the digital space while incorporating arts principles of identity, expression, and voice through an internship at Six Red Marbles.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): In this course I presented a proposal for a professional development program for software engineers to promote cross-company cultural awareness through the arts.

Extracurricular: I worked as a graduate Student Teacher at Harvard Art Museums, was a Communications Co-Director for HIVE (Harvard GSE Innovation & Ventures in Education), worked as a Learning Experience Design Intern at Six Red Marbles, assisted in a Global Art Exchange and Portraits of Global Caring exhibit for OneWorld Classrooms, taught second graders from the James Otis Elementary School global competency and facilitated visit to the MFA, accompanied the Longfellow Relief Society Choir and the Belmont Multi-Faith Choir performance of Faure's Requiem on the harp, performed harp at the AIE Cabaret, and presented in the Student Research Conference.

Anjali Rodrigues

S300 The Arts in Education: Learning in and Through the Arts, Steve Seidel

A111P Public Narrative, Marshall Ganz

T002 Critical Race Theory in Education, Daren Graves and Kim Truong

S504 Introduction to Qualitative Research, Duraisingh: I designed a research proposal focused on exploring the RAW Talent poetry program in Richmond, California, using youth participatory action research and portraiture methodology.

S997 Independent Study (Duraisingh) As a Project Zero Artist-in-Residence, I completed an independent study project where I looked at how to use documentation to capture powerful learning moments in an arts-based classroom. I also explored the intersection of my work as a teaching artist at the Urbano Project in Jamaica Plain with the Project Zero projects Making Learning Visible and Out of Eden Learn.

T010A Critical Theory, Politics, and Pedagogy (Harouni) I pursued a research question of choice related to the philosophers we studied. My question was: what does education as liberation look like? I was able to explore this question in the context of arts education and its relationship to liberatory education.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel)

My major project consisted of co-writing a proposal that sought to expand on the work of the Arts Expansion Initiative in Boston Public Schools by providing high-quality professional development in arts-integrated learning and instruction.

T139 Investigating Learning and Teaching through Close Collaborative Examination of Student and Teacher Work (Blythe) In this course, I learned various protocols to collaboratively look at student work with colleagues. I conducted a project that used these protocols to better understand how to promote deep engagement in an arts-based learning environment with teens.

Extracurricular: In the fall I taught a Saturday school writing class to high school students who are English language learners; accompanied Scott Ruescher as a teaching assistant for an English composition class taught at MCI-Framingham women's prison; started the Harvard Youth Empowerment Task Force, a group focused on bringing Public Narrative ideas and practice to high school students in Boston Public Schools; and was a part of a Women of Color Collective, which sought to build community and solidarity among women of color scholars across the Harvard graduate schools. During the spring semester, as a Project Zero Artist-in-Residence, I worked as a teaching artist with high school students at the Urbano Project in Jamaica Plain pm a project that used photojournalism to capture and share the stories of teenagers in Boston, and to explore the ways in which society influences their perspective and their experiences. I also coached at several workshops and conferences as a Public Narrative coach, including the Black Policy Conference at HKS, a Harvard College winter session, and the Harvard Trade Union Program. Additionally, I planned and lead a Public Narrative workshop for high school students from Boston Public Schools as part of the Harvard Youth Leadership Conference (hosted by HKS).

Ava Kerr

S300 The Arts in Education: Learning in and Through the Arts (Seidel): In this class I spent time thinking about the interconnections between identity and art-making, and examined the way high quality student art work can be used to inform instruction.

A 117 Implementing Inclusive Education (Hehir): I did a research project at Boston Arts Academy to determine whether math teachers were using Universal Design for Learning principles to guide their teaching, and interviewed teachers about their incorporation of design and visual thinking into their math curricula.

T 550 Designing for Learning by Creating (Brennan): I worked on a semester-long project to visually represent on an online platform an excerpt from a Louisiana French Dictionary.

H140A Roadmap to Empirical Research in Psychology and Cognitive Neuroscience: Understanding the Literature (Luk): I did research on the connections between musical processing and dyslexia.

A027 B: Managing Financial Resources in Nonprofit Organizations (Honan): In this course we examined how nonprofits create strategies to maintain financial sustainability, expand their programmatic reach, and respond in periods of austerity. We looked at several case studies of arts nonprofits (example: Steppenwolf Theater Company) in order to understand the financial data and position of arts nonprofits.

The Art of Social Change (at Harvard Law School (Bartholet): This course provided an overview of child welfare structures and opportunities to mobilize legal protections for minors but did not have any explicit arts content.

T010B Educating to Transform Society: Leveraging Student Tools for Resistance and Resilience (El-Amin): In this course we attempted to understand the way racism impacts the educational experiences of students of color. The content focused heavily on thinking about strategies to empower students to not merely navigate, but transform oppressive systems. For my final project I proposed a program which would give students the opportunity to use the arts as well as research to create community portraits in order to foster a sense of resilience and pride in one's community.

H331 Risk and Resilience in Social Contexts from Birth to Adulthood: Strategies of Prevention and Resilience (Jones): This course gave me the opportunity to explore how interventions in the lives of young people can create better outcomes for them, as well as how developmental processes can be examined in distinct social contexts. It did not have an arts-orientation or focus.

S301 The Arts in Education: Research, Policy, Activism and Practice (Seidel): In this course we examined how research, policy, and activism can inform practice in arts education, as well as how practice can in turn influence research, policy and activism. The course allowed me to delve into the way the arts have been marginalized in education and gave me the opportunity to consider what level of activist engagement I want to embody in the field.

Extracurricular: I played the cello with other members of the cohort and consulted with arts educators in New Orleans as they seek to host a three-day professional development session for arts educators in the city at a local museum.

Aysha Upchurch

T-600 Thinking and Learning Today and Tomorrow: Project Zero Perspectives (James and Clapp): I've been investigating care as it relates to habits of the mind as an arts educator. I conducted surveys with students and teachers about their perception and reception of care and how that impacted their learning. Originally, I wanted to investigate the care in arts and non-arts learning environments. However, I had to peel back my question to just investigate the overall state of care. In my final synthesis paper, I make inferences about the arts' ability to impact care and dispositions to learning as "care agents."

H-107 Intro to Educational Neuroscience (Rose): My project: Including short interventions of dance in the classroom positively triggers the affective network, placing learners in an optimal cognitive state

S-012 Empirical Methods: Introduction to Statistics for Research (Tivnan)

A108 Strategies & Policies for Narrowing Racial Achievement Gaps (Ferguson)

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp): For the midterm, I investigated how community-based arts organizations may be particularly suited to use their social capital to enhance family engagement at schools.

A117B Implementing Inclusive Education (Hehir): Examined UDL & problems of practice in an inclusion high school dance class

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): Wrote proposal to fund three-year practice-based research for classroom teachers and community-based teaching artists to collaborate and create professional development curriculum to find out how to reinforce each other's practices in their own classrooms.

Extracurricular:

As a Project Zero Artist-in-Residence, I used documentation to track the process (and challenges) of creating a choreo-poem in a high school dance class, using Tina Grotzer's Causal Patterns/ Understandings of Consequence as a framework. I worked on the Youth Engagement Committee for the Alumni of Color Conference and as an HGSE Ambassador; interned at VSA Massachusetts; worked as Core Office Assistant in Project Zero on work-study funding; was a member of the Hip Hop Dance Break student group at HGSE and a member of the HGSE Black Student Union.

Babe Liberman

S300 The Arts in Education: Learning in and Through the Arts (Seidel)

T550 Designing for Learning by Creating (Brennan): For my final project I designed a drawing-infused tour of the Harvard Art Museums for adults who don't identify as visual artists.

A019 Education Sector Nonprofits (Honan): I worked with a group on a presentation and paper surrounding the strategy of collective impact, as used by arts education-focused organizations, partnerships, and coalitions.

S040 Introduction to Applied Data Analysis (Eidelman, Tutwiler, and McIntyre):

S305 Active Learning in Museums (Tishman): This J-term course offered an opportunity to explore how different audiences learn in museums. My group research project involved documenting active learning behaviors exhibited by visitors at the MIT museum.

A011b Learning from Practice: Evaluation and Improvement Science (Bocala): In this module, I practiced formative program evaluation skills in an authentic setting by working closely with staff members at Boston After School and Beyond to document their program theory and develop an evaluation proposal. It was not arts-related.

LAW 2011 Art of Social Change (Batholet): This Harvard Law course dealt with strategies for changing law and policy, focusing on the areas of child welfare (abuse and neglect, foster care, adoption), education, and juvenile justice. It was not arts-related.

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp): In this course we examined strategies for forming and sustaining collaborative school, family, and community partnerships. I focused my mid-term literature review assignment on the topic of family learning in museums.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): For my semester-long project, I proposed a program that would organize local families to develop their skills as educators, leaders, and evaluators at community arts organizations.

Extracurricular: In the fall I worked part-time as a Gallery Learning Museum Educator at the MFA, leading tours and art-making activities for young children and their families. I was also a Graduate Research Assistant at the Harvard Family Research Project, focusing on afterschool and expanded learning opportunities. In the spring semester I continued my part time jobs as an educator at the Museum of Fine Arts and as a Research Assistant at Harvard Family Research Project. I also worked with Sarah May on an evaluation for an exhibit at the Boston Children's Museum. I attended Arts for All workshops, the AIE Cabaret, and other performances of AIEers.

Basanti Miller

S300 The Arts in Education: Learning In and Through the Arts (Seidel)

T550 Designing for Learning by Creating (Brennan)

H175 Good Work in Education (Gardner)

HT500 Growing up in a Media World (Blatt)

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp):

We examined strategies for evaluating family-school-community partnerships as a way to help improve educational outcomes for students. Our midterm challenge was to either write a literature review or develop a family engagement-related action plan. For our final project, we were assigned to a public elementary or middle school in Boston. We were required to make at least one site visit to the school (as an entire group). During these visits we evaluated the kinds of family engagement initiatives that existed (or not) at our assigned school. We presented our findings as a group during the final week of classes and wrote a final group paper that discussed in-depth findings.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel):

My final Arts For All (AFA) project was a proposal for a nonprofit organization called Placemaking Tutoriums. This organization works in collaboration with Chicago Public High Schools to reimagine places and spaces in underutilized school buildings.

S308 Models of Excellence (Berger and Seidel): We learned about Common Core State Standards (CCSS) and their relationship to the high quality work that comes out of Expeditionary Learning (EL) Schools. For our final project, each student developed a 5-minute video that celebrated a single piece of student work from a specific EL school. We specifically discussed how this piece of student work helped to illuminate CCSS.

T553 Learning, Teaching, and Technology (Brennan): Karen Brennan is one of my favorite professors here at HGSE! I took her class last semester (T550) because of the suggestions that were made in this Student Pathways document - so I encourage you to follow this advice, just as I did! This class focused on a single “dense” reading each week (i.e. Foucault, Marx, etc). The topics and themes of each reading were then related to an educational/technological “buzz word” (i.e. Peer, EdTech, etc). There was no final paper in this class, but there was a significant amount of close reading, writing, and discussion each week. The class closes with a final (informal) presentation of students’ major takeaways.

Extracurricular: In the fall I interned at the Institute of Contemporary Art with the Teen New Media Program and volunteered with Step Into Art. I also took advantage of a few artist talks. I saw Kara Walker and Theaster Gates late in the fall, right before winter break. It was terrific! I continued working at the ICA in the spring and also worked for Breakthrough Collaborative Cambridge as an Instructional Coach. This kept my schedule more than full all year!

Correna Cohen

S300 The Arts in Education: Learning in and Through the Arts (Seidel): This entire course is arts-related!

T440 The Having of Wonderful Ideas (Schneier): My final fieldwork project for this course was arts-related. For three hour-long sessions, I explored what it means for a student to make meaning from a museum exhibition as a whole. Specifically, my learner and I explored the "Fiber: Sculpture" exhibition on view at the ICA, thinking about scaffolding meaning up from explorations of individual works, to thinking through galleries thematically, to coming to an understanding of the show as a whole.

T402 Group Learning (Wilson): My final project in this course involved observing and analyzing the way a student arts group (specifically the high school Dance classes at CRLS) operates. My group final paper examined, in part, the way that the nature of a communal arts-related task leads to different patterns of interaction and leadership behavior in a group, versus an individualized, more traditionally academic task.

S997 Field Experience: Individual Work (Harvard Art Museums: Faculty Advisor: Seidel; TF: Vasudevan): For this internship-for-credit course, I worked at the Harvard Art Museums and at Cambridge Rindge and Latin School in order to explore and experiment with museum-based teaching techniques, in and out of the classroom. Coursework for credit involved analyzing the inherent goals and values of arts-based institutions and how those may or may not carry over into traditional school classrooms.

H236 Adolescent Development (Brion-Meisels): This course was not arts-related, nor did I do arts-related work in this course.

T010B Educating to Transform Society: Leveraging Student Tools for Resilience and Resistance (Aaliyah El-Amin): I worked with an AIE classmate (Kabir Singh) on a culminating project in which we designed a museum teen program that uses the artwork of contemporary artists of color to introduce student participants to concepts of positive racial/ethnic identity, critical consciousness, and critical artistic achievement.

A011B Learning from Practice: Evaluation and Improvement Science (Bocala): My arts-related work for this course was my final project, for which I created an evaluation proposal for an arts program: the Harvard Art Museums' Graduate Student Teaching Internship.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My major project consisted of writing a proposal for a teen museum program focused on visual arts curating/curation, in which teens would both learn about and participate in the curatorial process. In addition, all of the content of this course was arts-related throughout the semester.

A027B Managing Financial Resources in Nonprofit Organizations (Honan): As a class, we read and discussed some cases studies focused on arts organizations, but my major work for the course did not focus on the arts.

Extracurricular: Aside from my internship, which I took for credit, one notable experience I had in the fall was accompanying one of my TAs as she took her students (recruited football players at Boston College) on their first visit to a museum, for a class project at the MFA. In general, going to museums--from the MFA to the ICA to the Harvard Art Museums, both for classes and on my own time--was something I really enjoyed during the fall semester. I also

loved participating in the first AIE Arts for All session. In the spring I continued to participate in the Harvard Art Museums' Graduate Student Teaching Internship, working with teachers at CRLS to design and lead tours of HAM for groups of visual art and creative writing students at the high school. I also participated regularly, both as a teacher and as a learner, in the Gallery Teaching Labs set up by Kabir Singh at the Harvard Art Museums.

Elly Berke

S300 The Arts in Education: Learning in and Through the Arts (Seidel): I planned a lesson on creating theatrical characters through historic research. Related to this, I performed a monologue in our first AIE Cabaret in the fall.

T440 The Having of Wonderful Ideas (Schneier): I co-taught a five-session class on Shakespeare's *Twelfth Night*. I led a poetry analysis with two learners.

T550 Designing for Learning by Creating (Brennan): I created a remix of a historic sea-shanty with hip-hop beats. I made an educational podcast with music and voice-acting, on the historic Charlestown Navy Yard. I kept a design journal to document my design process.

Drama 171X Participatory Theatre (Alvarez): I created participatory theatre games for my class of 18. I co-created a story-telling performance with Shu Cao Mo. I applied for a grant to fund an interactive educational theatre project on the history of the Boston Molasses Massacre.

S301 AIE (Seidel): My main project for the semester was a proposal to the Arts for All Foundation. I created "Museum Mentors," a mentoring program at the Portland Museum of Art (Maine), where 12th graders would help Limited English Proficient 9th graders improve their English language skills through discussing works of art.

A118 21st Century Demographic Transformation (Eaton): Throughout the semester using demographic data we examined how American cities and towns have been changing over the past 10-15 years. We looked at case studies where a creative response to demographic change was necessary. As a result I: crafted a portrait of Lewiston, Maine, over the past ten years, offering useful questions for the school board and community to consider; took on the role of a Social Studies teacher advocating for more bilingual immersion programs in Massachusetts; designed story-telling- and journalism-focused curriculum to bridge generations and cultures in segregated Fremont, Nebraska; planned an art festival to encourage community building among Mexican immigrants and white, native Nebraskans; designed and offered after school programming and tutoring to benefit diverse audiences in Waltham, Massachusetts.

Group Independent Study—A Continuation of T440, The Having of Wonderful Ideas

(Schneier and Duckworth): I tutored English language learners: a woman from El Salvador and a woman from Mexico. We used images, music, and art as our primary focus to learn new vocabulary and practice sentence structure. I followed Duckworth's model of Critical Exploration for these sessions.

H310M Creating Safe Spaces for Adolescents (Wood): I created a resource list for educators working with refugee populations in Southern Maine and worked with classmates to use art, dialogue, and discussion to mediate bullying conflicts among middle schoolers. In my final paper I proposed a public art installation group in a high school to address the unsafe space of the school hallway. "Take Back the Halls" would include guerrilla performance and visual art displays in conflict zones - hallways, locker rooms, bathrooms, stairwells - and contribute to a more positive school culture.

S305 Active Learning in Museums (Tishman): I designed an active learning research study, examining the effect of social pairings on emotional engagement with works of art. We presented our findings at the Student Research Conference. I also designed a costumed interpretation experience centered around characters of *Downton Abbey* to engage visitors in the glass flower exhibit at the Harvard Museum of Natural History.

Extracurricular: I attended as many campus events as I could in the fall, including an Askwith Forum, a BLT Professor meet and greet, a Day of the Dead ceremony, and the International Night event. I also participated in a workshop for Teaching and Learning Week and in a mixer for HKS, HGSE and HSPH, and also attended several lectures at Project Zero. I organized an alumni panel of recent graduates of the AIE Program; participated in AIE for All; submitted work to the AIE Works show; performed in the AIE Cabaret; and participated in the AIE monthly pairings. I organized a road-race and a hiking trip for my peers. I also babysat and began a small improv comedy group on campus. And in my spare time during the spring semester... I became a member of the Class Gift Committee, soliciting donations from my peers. I volunteered and attended the Latin American Education Forum Conference. I attended many lectures and events, including the Alumni of Color Conference, Askwith Forums, and Peggy McIntosh's lecture. I showed a video in our cohort cabaret and shared a story at *The Sloth* story hour. I attended Rita Burnham's workshop at the Harvard Art Museums, and I taught my own Learning from Objects workshop for colleagues through our Gallery Teaching Lab. I performed with an external theatre group, the New Center for Jewish Culture. I taught improv comedy to teens on Saturdays through the MIT High School Studies. I presented in the Student Research Conference, on the impact of social engagement within art museums. I volunteered with the Amigos Reading Buddies program, reading books in Spanish to second graders at the Amigos School. I worked part time as an Administrative Assistant at the Schlesinger Library for Women in History. I also babysat.

Emily Bozentka

S300 The Arts in Education: Learning in and Through the Arts (Seidel): This course covered aspects of teaching and learning in and through the arts. Course work included a paper on my identity as an artist and educator, a project and paper about implicit learning theories, and a final reflection paper about the habits of heart and mind of arts educators.

H-250 Developmental Psychology (Harris): This course covered major topics in infant and early childhood development. I took this course because I am interested in the arts and social-emotional learning/development. For my final paper, I synthesized two topics, pretend play/imagination and emotional development, to propose a study that would test if pretend play and imagination (through storytelling and theatre) have a positive effect on emotional development in young children.

HT-500 Growing Up in a Media World (Blatt): This class took an in-depth look at the various media (television, film, video games, social media, etc.) children and youth are using today as well as at different media effects theories. For one paper I did a content analysis of instances of arts engagement in children's television shows. Another project involved a presentation of *Frozen*, focusing on the phenomenon around the song "Let It Go." For my final paper I did a literature review on how digitally mediated forms of communication are affecting adolescents' relationships and communication skills.

S-121 Art and Understanding (Elgin): This class examined Nelson Goodman's philosophy of art as a symbol system and discussed how art enhances understanding. Course work included two papers, one on a museum exhibit and the other a final paper in which I wrote about how art provides access to cognitively functioning emotions that build empathy.

H306 Beyond Grit: Noncognitive Factors in School Success (Jones): In this course we examined current domains and constructs in the field of "noncognitive" skills and collectively worked to build a new taxonomy for the domain that is both accessible and bridges research and practice. For my final paper, I unpacked the construct "empathy" and in particular looked at arts-related empathy-building strategies and interventions.

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp): This course examined the role of school, family, and community partnerships in relation to student achievement and well-being, education reform, and community building. For my midterm paper I wrote an action plan for a school that was an arts-based, community building, family engagement initiative for kindergarteners and their families.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My final project was a research and curriculum design proposal that sought to include youth voice in arts advocacy conversations by 1) making publically available research on youth perceptions of and motivations for engaging in the arts and 2) creating a research and digital storytelling curriculum where students became their own arts researchers, advocates, and film producers.

A314 Redesigning Education Systems for the 21st Century: A Workshop (Reville): Although I completed no specific arts-related work for this course, I worked with a small team on the design of a new out-of-school time system that included, among many activities and endeavors, the arts.

S305 Active Learning in Museums (Tishman) – J-term: In this j-term course we studied the role of active learning in museums through readings, visits to museums, and hands-on creation of learning activities in museums across Boston. The final project entailed conducting original

research on a topic related to active learning in museums. My group conducted research at the Harvard Art Museum on the relationship between social interactions and emotional engagement with works of art.

Extracurricular: Outside of class I worked as one of Steve Seidel's Project Zero Graduate Student Research Assistants. I also took a ballet class for the first time in about 10 years and attended as many lectures, talks, and Askwith Education Forums as possible! In the spring semester I also volunteered with Reading Buddies, a partnership between HGSE and the Amigos School in Cambridge. In April, I presented original research with three colleagues from the Active Learning in Museums course at the Student Research Conference. With a fellow AIE '15 student I also conducted original research on the perception of the arts in education across cohorts at HGSE.

Emily Warshaw

S300 The Arts in Education: Learning in and Through the Arts (Seidel): I explored my own artistic process and practice in this course, while working on all written assignments throughout the semester. Arts-related work was also incorporated in the warm-up I lead - creating community artwork as a cohort.

A608 Leadership, Entrepreneurship, and Learning (Higgins): Throughout the semester the class read a variety of different case-studies working to diagnose and analyze the challenges of leadership, business growth, work/organizational culture, and effective strategies to promote success. No arts-related work was completed in this course

T550 Designing for Learning by Creating (Brennan): Rooted in creating constructionist learning environments for our learners, we studied the many different ways of facilitating such learning experiences for learners of all ages. My final project, “(Re)Image(in)ing Home,” focused on the social and emotional competencies of high school student populations, by asking them to design their dream homes of the future, both structurally and conceptually. Through the design process they were asked explore their own aesthetics, values, and identity. A facilitation guide provided tools to engage the students in meaningful dialogue around topics of diversity.

VIS 0248200 Art, Design, and the Public Domain (Wodiczko): This course focused on the social and political necessities and implications of creating art in public spaces, domains, venues, arenas. My final team-based project was a projection/installation/chorale performance piece at the Lincoln/Soldier's monument in Cambridge Common.

A111P Public Narrative, Self, Us, and Now (Ganz): This leadership course required deep investigation of oneself, intense introspection, writing, workshopping, and storytelling craft, to learn what is the driving force of our passions and visions to be working leaders in any given field who can draw a group of people to take action with us.

A027 Managing Financial Resources in Nonprofit Organizations (Honan): No arts-related coursework was completed in this course. Through a series of readings and case analyses of schools, universities, and arts and culture organizations, we learned the ins and outs of basic financial management, from cost accounting, to budgeting and cost containment.

H306 Beyond Grit: Non-cognitive Factors in School Success (Jones): In this course we sought to develop a new taxonomy for the vast non-cognitive factors and skills that are infused in the developmental and applied psychology lexicon. We broke down and studied the cognitive, emotional, and social domains of child and adolescent development. We also learned about a variety of interventions that exist in schools targeting these skills, as well as how findings can inform future policy. No arts related coursework was completed.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): I co-wrote a proposal for a permanent performance space/cafe for a group of Moroccan storytellers in effort to preserve the cultural heritage of oral storytelling, as well as develop a training curriculum for future storytelling certification, and I worked with group members to propose a professional development workshops series as part of the Boston Arts Expansion, focused on integrating the arts and social-emotional learning into traditional academic classrooms.

T210m Writing Workshop (Sommers): This is a creative non-fiction writing course wherein the students spend time writing short-form essays each week, building writing skills and

constructing cohesive narrative. Working with new writing partners each week, our writing was read by a number of people in the class, fostering a rich learning community. The final piece goes through several iterations of feedback and work before submitting at the end of the course. Creative non-fiction writing is arts-based!

T010b Educating to Transform Society: Leveraging Student Tools for Resilience and

Resistance (Ali): This class examined injustices in today's education system, specifically focusing on students of color and the barriers they face. We learned about a number of theories and existing interventions focusing on racial/ethnic identity, critical consciousness, activism, liberation psychology and some arts-based learning to combat the dominant school culture for most young people. For my final project, a classmate and I designed an afterschool program rooted in developing critical consciousness through liberation psychology and arts-based practices (storytelling and visual arts).

S305 Active Learning in Museums (Tishman): This class was an introduction to what museum learning can look like, when educational programming actively engages all museum visitors. The final project was a research study, completed in groups. I worked with classmates to explore what social pairings reveal about emotional responses to works of art. The study was implemented at the Harvard Art Museums and our findings were presented at the Student Research Conference.

Extracurricular: In my work-study job at Arts @ 29 Garden, a space intended to support and enable creativity, collaboration, experimentation and art-making amongst faculty, students and visiting artists at Harvard University, I assisted in program management of an interdisciplinary arts space used for curricular related coursework. I also worked with fellow classmates from my Public Narrative course on a new initiative - Youth Empowerment Task Force - to bring public narrative workshops to high school students in the Greater Boston Area. I worked with Harvard College professor, Deborah Foster, curating and producing a monthly 'evening of storytelling' –a University-wide initiative, involving students from all schools, faculty and staff to come listen and share their personal, "true-ish," stories in the hearth-side tradition of oral histories and tellings. I was co-curator of a year-long University-wide storytelling evening, *The Sloth*, which brought students together from all schools to share in an evening of storytelling. I also served as a Public Narrative coach for the Kennedy School Youth Leadership Conference and the Kennedy School's Black Policy Conference. In the spring I worked with a classmate on her Project Zero residency, focusing on her documentation of student work processes, and examination of public versus private arts practices. I also interned at the American Repertory Theatre, helping to design education curriculum (toolkit and study guide) for two shows during the spring semester.

Gerald Jean-Baptiste

S300 The Arts in Education: Learning in and Through the Arts (Seidel): This was the cornerstone class that provided me with the theory around practical arts education. S300 actually inspired me to return to the classroom.

T-002 Critical Race Theory in Education (Graves & Troung): I completed a final research project that looked at the racial implications of media portrayals of Black males.

S005 Introduction to Educational Research (Tivnan): The course had very little to do with the arts but provided strong research language that I used to further support the arts.

HT500 / Growing Up in A Media World (Blatt): This class was very centered around my experience in the media arts. This was a strong blend of the arts, education, and research.

T210P Classroom Discussion & Debate: The Purposes and Practices of Dialogic Instruction (Tracey Elizabeth): In this course, we explored the principles of classroom discussion. These principles will forever change how I plan and execute as a teacher.

H370 Social Development: Applications to Education, Ethics, and Media Entertainment: In this class, I developed the first unit of the course that I am going to teach in the fall (Fall 2015). The first unit is looking at two films *Finding Forrester* and *Akeelah and the Bee*.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My major project consisted of writing a proposal to do curriculum development and professional development for storytelling arts courses such as theater, film, and creative writing.

S099: Independent Study: I created the class vision, quarter 1 plan, and quarter 2 plan of the class that I am going to teach in the fall.

Extracurricular: I worked at Arts at 29 Garden, a space for undergraduate students that is dedicated to the implementation of the arts across university curriculum.

Hannah Hanssens-Reed

S300 The Arts in Education: Learning in and Through the Arts (Seidel): For the group teaching sessions, I focused my lesson on drawing, and have been examining an Ecuadorian painter's work and life for my inspiration project.

T550 Designing for Learning by Creating (Brennan): This course was focused on elements of creativity with relation to teaching and learning, and the readings pushed my thinking about the creative (artistic) process. More concretely, there were a number of assigned projects that provided freedom for artistic work, and my final project for the course is a children's book written by a classmate with illustrations I did in watercolor.

T440 The Having of Wonderful Ideas (Schneier): For the one-on-one teachings in this course, I have focused my lessons on using art (poetry, paintings, and 'arpilleras') to learn Chilean politics and culture during the dictatorship of Pinochet.

VIS 0248200 Art, Design, & the Public Domain (Wodiczko): This course is at the Design School and the course readings and discussions center around the role of art in the public sphere. Through presentations and the creation of a final project (that involves projections on a Cambridge monument and a musical performance), art and community were central to my work in the class.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My semester-long research project was focused on creating an arts partnership between a Philadelphia Public School and a local community center, which would provide arts courses focused on painting, personal identity, and mural-making.

H370 Social Development (Selman): My course project was a curricular resource focused on the artwork of Frida Kahlo and Diego Rivera, using their art to facilitate discussions of femininity, masculinity, and identity. The project was designed for teachers and was grounded in art projects connected to the material.

H311 Issues of Diversity in Cross Cultural Counseling and Advocacy (Lerner): This course was not directly related to art, though readings often discussed the therapeutic qualities of art-making.

T010B Educating to Transform Society: Leveraging Student Tools for Resistance & Resilience (El-Amin): Final project was an initiative for after-school programs to use, that used story-telling and art-making as a source of empowerment and teaching of strength and hope.

H810f Children's Literature (Robinson): This course examined the story and artwork of children's books, and we had to analyze and critique the writing and illustrations. My final project was the curation of a bibliography of children's books that explored themes of artistry and creativity.

Extracurricular: I worked as an intern with VSA Massachusetts, which included jobs on the grant-writing side of arts advocating and direct work/observation with teaching artists in public schools. I also worked with the Parkolation Project (through VSA) with a variety of planning, designing, and promoting activities.

Heike Currie

S300 The Arts in Education: Learning in and Through the Arts (Seidel)

A121 Art and Understanding (Elgin): This course was an opportunity for me to -- through course assignments -- explore works of arts with which I am familiar through the lens of philosophy and an arts-education theoretical framework. Both of my major papers were built around my understanding of how the arts work; I applied course readings to 1) an analysis of musical performance groups and 2) an exploration of how we learn through fiction.

T600 Thinking and Learning Today and Tomorrow: Project Zero Perspectives (Clapp & James): In T600 I completed two mini-projects on what learning looks like in a West African dance community class environment. I used course throughlines, such as "What is worth learning today and tomorrow?" and "What do thinking and learning look like?" as I pursued my projects.

S997 FEP: I worked at the *Harvard Educational Review* for course credit—but without doing arts-related projects.

HDS2925 - Administration & Leadership (Click): This course at the Divinity School looked at various frameworks of leadership with specific applications for leadership in faith spaces. I found this course to be so valuable for developing habits of reflection and meaning-making for a group; these are immensely critical for leadership in arts-learning environments. We interviewed leaders, completed readings on leadership theory, and followed a series of (laity and clergy) leadership cases. No arts-related project in this course.

A118 - The 21st-Century Demographic Transformation: Opportunities and Implications for U.S. Schools (Eaton): This course examined the current demographic shifts in the United States. With this lens, we interrogated models of school design, funding, and curriculum. Racial and economic inequity featured prominently in this course. My final project proposed an arts initiative that school officials could adopt in response to dramatic demographic changes in a city.

FM152 - Globalization and Expressive Culture: Intangible Heritage, Intellectual Property, and Regimes of Power (Lowthorp): This course surveyed folk expressive culture in the context of historical trends of globalization. I took this course because of my arts interest in traditional West African culture. My major projects analyzed the impact that post-colonialism, international commerce, and digitization have had on how West African dance is performed, presented, and transmitted.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My capstone project was a proposal for a high-school summer residential arts camp for African Diasporan arts. For this work, I had to synthesize previous professional experience and new research into a personally-meaningful arts education vision.

Extracurricular: I took West African dance classes at the Dance Complex 2-3 days a week, and performed with the local company Benkadi at CATS school, at Tufts, and at The Victory School. I attended PADAME (Pan African Dance group at Harvard) rehearsals a few times and joined the liturgical dance team of a church I attended. In the spring semester I designed and edited the annual anthology of the ALANA (African, Latin@, Asian, and Native American) student group.

Jack Nicolaus

S300 The Arts in Education: Learning in and Through the Arts (Seidel): Interesting that we'd be asked to talk about the arts-related work done in class, because I can't for sure say that I did any. Instead, I did lots of work on myself as an arts educator, which seems to me to be distinct from doing arts-related work. But since 90% of your work as a teacher is your educator identity, I guess I've done lots of work on arts teaching.

S121 - Art and Understanding (Elgin): This class was a deep philosophical inquiry into what it means to talk about "the arts" and even what makes something a work of art. I'm left with a much more expanded definition of what I consider a work of art, and can see art more clearly all around me every day.

T402 Group Learning (Wilson): My semester-long research project in this class was investigating visual art critiques through the lens of group learning. While this class isn't inherently arts-related, my semester was defined by questions of how to create successful arts-learning scenarios. All theater artists should take this class. Probably others as well.

H236 Adolescent Development (Brion-Meissels): Didn't really do much arts-related work in this class, but it did serve a workshop for me to better understand the theater work I was doing with adolescents at the A.R.T. (American Repertory Theatre).

A739 Strategy and Planning in Education (Honan): In this class, we reviewed foundational concepts in non-profit strategic planning. I advocated to bring more arts-related content into the curriculum, including a strategy conversation with outgoing director of Harvard Art Museum Tom Lentz.

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp): In this course we examined strategies for parent/family, school, and community partnership that help improve educational outcomes for students. I focused my mid-term on an action plan revising the family engagement efforts of a regional theater.

T139 Investigating Teaching and Learning Through the Close Collaborative Examination of Student and Teacher Work (Blythe): This class was about collaborative inquiry, collective slow learning about students and teachers creating work together. Many weeks were spent looking at works of art and thinking about what the creators may have been working on. Additionally, my final project was a collaborative inquiry session with modern dancers.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My major project consisted of writing a grant proposal for a social justice oral history theater project in the SF Bay Area.

T210M Writing Workshop (Sommers): A workshop in creative nonfiction, this class was all art, every day.

Extracurricular: *Proclamation 2*, American Repertory Theatre. I worked on a theater piece devised by adolescent artists from the greater Boston area. The central theme of the play was investigating the question "What does it mean to be a radical?" which the young artists tackled with gusto. It was awesome. AIE Arts for ALL: Along with collaborator Sophia Herscu, I organized a series of arts-learning workshops facilitated by the AIE cohort.

Jiwen Lei

S300 The Arts in Education: Learning in and Through the Arts (Seidel): I explored my identity as an artist and educator and the implicit learning theories that shaped my own practice. For one of the course projects, I created an online inspiration page for the Hot Springs Music Festival.

S012 Empirical Methods: Introduction to Statistics for Research (Tivnan): There was no art-related work.

S121 Art and Understanding (Elgin): I evaluated the effectiveness of particular museums and musical performances in educating the public. My final paper was on the role of cognition in emotion and how the arts manipulate emotions to advance understanding.

S997 Field Experience: Individual Work (Seidel): As a music mentor at El Sistema Somerville, I facilitated an elective course focusing on intersection between math and music. I also assisted in orchestra rehearsals, lessons, fall and winter concerts, sectionals and academic tutoring for El Sistema students.

A027B Managing Financial Resources in Nonprofit Organizations (Honan): Much of the material covered in this class was applicable to nonprofit arts organizations. I evaluated the current financial standing of a local symphony as part of my final paper.

A&S - Chinese 130xb: Pre-Advanced Modern Chinese for Heritage Students (Liu): I made a short film, wrote poetry and essays in Chinese.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): In addition to reflecting on my own identity as an artist and educator, I developed a proposal for a series of online, live-streamed master classes.

T006 Adult Development (Kegan): My final paper explored chamber music group dynamics within the context of Constructive-Developmental Theory.

Extracurricular: Throughout the academic year, I taught violin at El Sistema Somerville and facilitated a course that explored the intersection of math and music for El Sistema students. I also coached students in the Tufts Youth Philharmonic and worked as a program assistant for Tufts University Community Music. In addition, I performed regularly as the principal second violinist of the New England Philharmonic, which premiered pieces by Andy Vores, Bernard Hoffer and David Rakowski.

Julie Berger

S300 The Arts in Education: Learning in and Through the Arts (Seidel): The work for this class focuses on the way in which arts related to education (or vice versa) through a variety of lenses and included some notable guest speakers.

S-121 Art and Understanding (Elgin): This used Nelson Goodman and Professor Elgin's framework to discuss how and why we engage in the arts. My mid-term paper focused on a visual art exhibit and my final paper will focus on using this framework to discuss the play *The Normal Heart*.

T440 Teaching and Learning: The Having of Wonderful Ideas (Schneier): This was an incredible class which focused on critical exploration methodology. My final field work for the class involved using this methodology to teach a scene from Shakespeare's *Twelfth Night* with Elly Berke co-teaching and Sophia Herscu serving as one of our learners.

A&S Dramatic Arts 137: The Art of Scenography: 20th and 21st Century Directorial Concepts and Set Design (Smeliansky): In this class we explored notable directors and set designers and their work from the 20th and 20st century, but focused on the ways in which it was influenced by visual art and dance movements of the time; we visited the Harvard Theater Collection and the MFA as part of the class; I'm so pleased I cross-registered for the class (I was the only Ed School student in it).

H804 Writing Development (Faller): My final project focuses on the ways in which English/ELA writing instruction practices can be incorporated into the playwriting classroom and vice versa.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): I worked with Rebekah Nivala to create a proposal for a young women's mentorship and playwriting initiative in Boston.

A&S English Camr: Advanced Playwriting Workshop (Marks): This was an advanced playwriting workshop, which culminating in a performance of my original play. We also read a variety of contemporary plays and I performed in other plays in the Harvard Playwrights' Festival.

S999 Special Reading or Research (Schneier): This was a group independent study continuing the work in T440: The Having of Wonderful Ideas. My study focused on teaching comedic Shakespeare monologues.

Extracurricular: I tutored a 10-year-old boy who was a native French speaker in reading comprehension and writing skills; directed Elly Berke's monologue for our first cabaret; and designed and taught an improvisational comedy class to middle and high school students through MIT's HSSP program (also with Elly Berke).

Juliet Biagi

A11P Public Narrative (Ganz): I created a Public Narrative advocating for the arts in youth empowerment efforts.

S300 The Arts in Education: Learning in and Through the Arts (Seidel)

S121 Art and Understanding (Elgin): I wrote a mid-term paper about the Jamie Wyeth exhibit at the Museum of Fine Arts and will write a final paper on the way that emotion functions cognitively in the arts.

T550 Designing for Learning by Creating (Brennan): My final project was the design and facilitation of a community art workshop.

T002 Critical Race Theory (Graves and Truong): I researched community-based arts organizations that use spoken word, theater and murals in their work with youth, and I analyzed the organization's work through the lens of Critical Race Theory.

A111R Elements of Effective Family-School Partnerships (Mapp): There was no arts-related work for this course.

S308 Models of Excellence (Seidel and Berger): I created a 5-minute film about expanding our view of narrative writing standards and highlighted a 6-word memoir self-portrait project that used poetry and art to build community and students' sense of belonging.

T006 Adult Development (Kegan): There was no arts-related work for this course.

S999-001 Ethnic Studies Learning Community (Mason): For my final project, I worked with an AIE colleague to adapt *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie into a play for high school students to perform, and to connect related Native American History to the text. We also created a framework for expanding this ethnic studies approach to other pieces of literature and art.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My project proposed a three-year professional development program for arts integration in Denver Public Schools with a focus on bringing together the arts, academics and critical community issues.

Extracurricular: Does having two kids count? :) :) :) I loved facilitating the Art for All workshop with Sophia! Hmmm... that about sums up my extracurricular activities for the year. :)

Kabir Singh

S300 The Arts in Education: Learning in and Through the Arts (Seidel): I both taught a lesson at the Museum of Fine Arts, Boston, and reflected on my art museum gallery teaching for all the assignments in the course.

T440 Teaching and Learning: "The Having of Wonderful Ideas" (Schneier): My final fieldwork for this course involved teaching history through the visual arts at an adult learning center in Somerville, Mass.

A133 Cultural Explanations for Ethnic and Racial Inequality in Education (Warikoo): I wrote both my papers on museums: I wrote an analysis of the Getty Multicultural Undergraduate Internship Program, which seeks to diversify museum staffs, and I wrote my final paper on the lack of diversity in museum audiences, proposing a project designed to encourage families of color and low-income families to attend and engage in museums.

S040 Introduction to Applied Data Analysis (Eidelman, McIntyre, and Tutwiler): None of the work I did in this course particularly related to the arts, but I took it in order to develop quantitative skills I may use for museum evaluation.

S305 Active Learning in Museums (Tishman): The entire class examined learning in museums, which included art museums (and visits to the Harvard Art Museums and the Isabella Stewart Gardner Museum). My group did a research study at the Harvard Art Museums examining how museum visitors make meaning from the wall text they read about artworks they look at.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): We spent the semester thinking about ways to talk about arts education and the importance of our work in various realms, which culminated in writing a mock grant proposal about a project we each designed. I proposed a program that would seek to diversify arts audiences and public transportation ridership in Los Angeles.

S999-129 Independent Study: Continuing work from T440 "The Having of Wonderful Ideas" (Schneier): I used "critical exploration," the pedagogy of Eleanor Duckworth from *The Having of Wonderful Ideas*, to inform my fieldwork in the Harvard Art Museums. In five sessions with a fourth-grade girl and her friends, and three sessions with a colleague from the AIE cohort, we "critically explored" artworks in the museum and the museum itself.

T010B Educating to Transform Society: Leveraging Student Tools for Resilience and Resistance (El-Amin): The focus of the course (a two-credit module) was what educators can do to support the development and success of their students of color. For our final project, an AIE colleague and I partnered up to design and propose a program called Young Artists of Color, which would be an after school program for teen artists of color, to take place at an art museum. Teen participants would develop a "critical consciousness" by looking at art and making art examining social issues.

T139 Investigating Learning and Teaching through Close Collaborative Examination of Student and Teacher Work (Blythe): The course focused on looking at student work with colleagues, documenting student learning, and building communities of learners. My final project and paper examined how best to document the learning that takes place in ephemeral conversations in art museum gallery education sessions, and what can be learned from looking at that documentation with colleagues from multiple disciplines.

Extracurricular: I organized AIE Gallery Teaching Lab, which consisted of three events at the Harvard Art Museums where the cohort's museum educators could try out new things in their gallery teaching practice and reflect on the experience with a group of colleagues.

I also took two professional development trips: I traveled to New Orleans in March to attend the National Art Education Association (NAEA) Convention, including the Museum Education Division Preconference, and to New York in late April/early May to participate in a three-day Visual Thinking Strategies (VTS) Coaching Workshop. In the spring semester I really enjoyed exploring museums in and around Boston and getting to know my talented cohort better.

Katherine Fein

S300 The Arts in Education: Learning in and Through the Arts (Seidel): The best!

T550 Designing for Learning by Creating (Brennan): Another AIE student and I created an app for a self-guided visit to the Harvard Art Museums based on a three-part framework of observation, information, and analysis.

S997 Field Experience Program: I interned in the Education Department of the Isabella Stewart Gardner Museum. For my final paper, I investigated the relationship between art historical information and direct visual experience.

HAA 270Y From the Philosophy Chamber (Roberts and Lasser): This art history graduate seminar explored Harvard's collections of art, books, scientific instruments, and other objects from 1764 to 1820, in conjunction with an exhibition at the Harvard Art Museums to be staged in a few years. My final paper explored the collections through the lens of boundaries and lines--geographic, military, and academic.

S305 Active Learning in Museums (Tishman)

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): I drafted a proposal to develop a signature program of innovative public tours at an art museum.

T006 Adult Development (Kegan): I wrote an essay about applying Constructive Developmental Theory to museum volunteers and docents.

S999 Special Reading or Research (Tishman): Along with another AIE student, I conducted research on art museum public tours in the Boston area by interviewing museum staff and volunteer educators to understand different perceptions of public tours among those who lead them and those who plan them.

Extracurricular: I interned in the Visitor Learning section of the Education Department at the Isabella Stewart Gardner Museum for about 20 hours per week, leading public talks and tours, managing the Museum's volunteers and teachers, designing interpretative resources for adult visitors, and implementing a new gallery teaching initiative with technology.

Leah Waldo

S300 The Arts in Education: Learning in and Through the Arts (Seidel): In S300, I explored my implicit learning theory as it pertains to arts learning environments, be they formal or informal. I also reflected on my own practice as creator.

T-550 Designing for Learning by Creating (Brennan): In T-550, I continued to hone my learning theory. I also worked on a children's book with Hannah Hannsesn-Reed entitled *Sunny and the Springtime Orchestra*. We worked on getting feedback from classroom teachers and considered ways to pursue publishing our work.

H-107 Education Neuroscience (Rose): I learned the neurological processes involved in learning. I worked on a research project looking at whether the study of music can mitigate the neurological effects of childhood trauma and what the implications may be for learning.

A-019 Education Sector Nonprofits (Honan): In A-019, through class discussion and work, I learned best practices and key strategies in order to create an effective nonprofit organization. I continued to reside on the Board of Directors for Genuine Voices while also interning at Young Audiences of Massachusetts. The knowledge I gained in this class gave me the insight and tools I will need to become an even more effective leader and director for the arts organizations that I work with.

T553: Learning, Teaching, and Technology (Brennan): Each week we had to reflect on a piece of writing, and often, the lens through which I was reflecting was arts based.

S301: Arts in Education (Seidel): My final project centered around the healing power of music – I wrote a proposal for starting a school for children who have experienced childhood trauma where music is at the center of the curriculum.

S308: Models of Excellence (Seidel and Berger): I made a 5-minute film that looked at a music video created by second graders. In the video, I unpacked the common core state standards involved in the video and imagined what school would look like if every student had the courage to overcome their fears of belonging, inadequacy, and failure.

T561: Transforming Education Through Emerging Technologies (Dede): In this class, I wrote a 3-week curriculum to be used in public school maker spaces. There is a heavy arts component written into the curriculum.

H112: Cognitive Neuroscience (Luk): In this class, I created two interventions for children who have experienced childhood trauma. Both of these interventions use music and the study music.

Extracurricular: I sat on the board for Genuine Voices; interned with Young Audiences of Massachusetts; interviewing students for admission to Berklee College of Music; taught canning workshops with Sidetour, Cambridge Center for Adult Education, and Roxbury Community College; published a dessert recipe in *Country Woman Magazine*; co-founded the t-shirt company "Because I Can" which promotes women's empowerment; and did some square dancing! I also worked as an educational consultant with the Rock N' Roll Daycare to provide guidance and understanding around neurological and early childhood development and music; performed on Monday nights at an open mic; participated consistently in the Works In Progress workshops hosted by Steve Seidel; and spoke at the HGSE Student Research Conference. Oh, and I attended an event in Askwith where Garth Brooks asked me to play a song and gave me his guitar.

[Editor's note: She also sang a Garth Brooks song to kick off the convocation ceremony on the eve of commencement.]

Lizzie McCleskey

S300 The Arts in Education: Learning in and Through the Arts (Seidel): Four written assignments that explored questions of identity, pedagogy, inspiration, and habits of heart and mind that are central to our practice as Arts Educators.

S121 Art and Understanding (Elgin): Two papers exploring art and its function through philosophical inquiry.

T600 Thinking and Learning Today and Tomorrow: Project Zero Perspectives (James & Clapp): For my two mini projects, I interviewed a teaching artist in Rhode Island, in order to better understand how she determines and designs projects that are worth learning in the visual arts, and also, what deep thinking and learning look like in her middle school classroom.

A019 Education Sector Non Profits (Honan): No arts-related work completed for this course.

S305 Active Learning in Museums (J-Term, Tishman): I worked with a group to design and run a study on post-visit museum engagement at the Harvard Art Museums. Arts-related work completed for this course.

S308 Models of Excellence: Illuminating Standards and Inspiring Learning with Outstanding Classroom Work (Seidel & Berger): In this course we each created a five-minute video for the Expeditionary Learning online database, which showcased a specific piece of outstanding student work, a Common Core State Standard that it met, and an educational question. No arts-related work completed for this course.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My major project consisted of writing a grant proposal for a program in New Orleans which would pair classrooms from two neighborhood schools together in partnership for a year to complete an arts based project. Arts-related work completed for this course.

H310m Establishing Safe Space for Adolescent Learning: Preventing Bullying and Discrimination (Brion-Meisels): For this module, I created a Resource List for educators and parents working with overweight and/or obese female adolescents who are experiencing weight bias and weight-based bullying in schools. No arts-related work completed for this course.

T201m Writing Workshop (Sommers): For this module, each week we wrote a new essay to share with our weekly writing partners for feedback. We spent the last hour of class each week in our writing workshop groups, critiquing our writing together in depth. Arts-related work completed for this course.

Extracurricular: Contributed photographs and documentation of art work to the AIE Art Show in Gutman Library. Participated in the AIE Cabaret. Continued my own studio practice.

Massimo Pacchione

S300 The Arts in Education: Learning in and Through the Arts (Seidel): In this course, I considered deeply what it means to create art, to teach with art, and to learn through art. I considered the implications of identity in art spaces.

T-550 Designing for Learning by Creating (Brennan): In T-550, I continued to hone my learning theory. I worked on a multi-media art creation program that permits iteration and collaboration.

S121 Art and Understanding (Elgin): I evaluated the effectiveness of art, museums, dance, and musical performances in relation to where “art” occurs. My final paper was on Chris Ofili’s artwork and how it transcends questionable moral labels.

T600 Project Zero Perspectives (Clapp, Kreschevsky & James): Both independent projects for this class were focused on the “how and where of arts learning.” I focused, at first, on perceptions of how art is taught, and then on the critique process within the arts.

HT123 Informal Learning in Children (Blatt): In this J-Term class, I explored informal learning from a perspective of young children. My final project was to create a proposal that explored informal learning spaces in Boston, which included arts organizations.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): In this class, we explored Research, Policy, Advocacy, Activism, and Practice from an arts perspective. I created a proposal for a non-profit visual arts space / gallery space hybrid.

H310m Establishing Safe Space for Adolescent Learning: Preventing Bullying and Discrimination (Brion-Meisels): No distinct arts work in this class.

A027 Managing Financial Resources in Nonprofit Organizations (Honan): No arts-related coursework was completed in this course, though during the final exam, I related all questions to working in various arts non-profits, and explored the Philadelphia Museum of Art in great financial detail.

T553 Learning, Teaching, and Technology (Brennan): In this class, I related all reading responses and discussions towards arts-based learning and teaching. There was no final project, and no formal projects in this class, so the bulk of the learning and teaching was self-directed.

Extracurricular: I worked in the AIE office, helping Scott with all of his stuff, organizing Cabarets and the AIE art show. I worked as a Project Zero Artist-in-Residence, and showed work at the AIE Cabaret.

Maya Gomez

S300 The Arts in Education: Learning in and Through the Arts (Seidel): We wrote a statement discussing our identity as an Artist Educator (or not); taught a class and wrote a paper cataloging implicit learning theories; and created an inspiration Wiki of someone or something that has inspired us along our journey.

T550 Designing for Learning by Creating (Brennan): Developed a prototype for a website focused on Daily Ritual, inspired by a book on *Daily Rituals: How Artists Work* by Mason Currey.

H-175 Good Work in Education (Gardner): Developed and conducted an empirical study that asked the question, How do adolescents who make art between the age of 17-21 think and feel about their identity? Are they aware of the image they portray & how might the process of making art affect their portrayal of their identity within the framework of instagram?

S-997 Field Experience: Individual Work: This course focused on reflecting about my internship as a Graduate Student Teacher with the Harvard Art Museums.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): Our final project was to write a grant proposal for a fictitious arts foundation. I wrote a proposal to launch an artists in schools fellowship in the Bay Area.

A122 The Why, What, and How of School, Family and Community Partnerships (Mapp): This course focused on school, family and community partnerships as an integral component of enhancing student learning. Our final group project examined the Edison K8, through the lens of Henderson and Mapp's Partnership Framework.

A118 21st Century Demographics (Eaton): This course focused on the shifting demographics in the United States. (By 2042, no one racial group will constitute a majority in our rapidly growing nation.) For our final project my partner and I chose to take on the role of a dance organization and presented a dance program designed to support the shifting demographics in Charlotte, N.C.

T210 Writing Workshop (Sommers): This was a module focused on non-fiction writing or the essay. We wrote weekly and received feedback from our peers and our Teaching Fellows. For our final paper we were able to pick a topic of our choice and worked through the techniques learned in class and our feedback to come out with a final product.

Extracurricular: In the fall semester I audited two courses, one at the Divinity School on Forgiveness, Ritual and Reconciliation and the other a dance improvisation course with Jill Johnson (Music 105r). I also participated in a Spirituality and Sustainability Conference at the Divinity School and attended various sustainability-at-Harvard events. I played with movement, risk, trust, and community at the Arts for All event; attended a few Askwith Education Forums, including those by Mark Yudof and Claude Steele. In the spring I participated as a member of the fundraising and budget committee for the Alumni of Color Conference. I also served as a mentor to a Harvard College undergraduate through a pilot Latino/a Coalition project, as a Graduate Student Teacher at The Harvard Art Museums, and briefly as a Research Assistant for Project Zero's Learning Innovations Lab (LILA), in addition to presenting at the Alumni of Color Conference and the Student Research Conference.

Michael Reback

S300 The Arts in Education: Learning in and Through the Arts (Seidel): Lots of arts-related work in this one, obviously.

H236 Adolescent Development (Brion-Meisels)

H175 Good Work (Gardner): Over the course of the semester, I conducted an independent research project on how art museum educators experience ethics in their work, culminating in a 20-page report.

T440 Teaching and Learning: "The Having of Wonderful Ideas" (Schneier): For my final project, I developed a learning experience involving both making and looking at original works of art, centered around representing memory through visual art.

H610G Supporting LGBTQ Students in K-12 Settings (Shepherd-Mundy): My final paper was a project proposal for a gay-centric visual arts curriculum emphasizing intersectionality, in which I developed a theoretical framework for using the arts to disrupt dominant narratives of identity and catalyze social change for LGBTQ youth.

T010A Critical Theory, Politics, and Pedagogy (Harouni)

S999-160 Special Reading or Research (Schneier): In this class we explored classical texts relating to critical theory as well as Freire's critical pedagogy. Over the course of the semester I undertook supplementary readings (Walter Benjamin, John Berger, Roland Barthes) related to art and wrote weekly essays on the topic of art museums. (Note: the independent study was an extension of T010A)

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel):

My major project consisted of writing a proposal for "Camp Academy," a summer leadership institute for queer youth relating to the history of cultural production and activism in LGBTQ communities.

S305 Active Learning in Museums (Tishman): In this J-term, I collaborated with colleagues to undergo independent research on how visitors use wall labels in art museums, looking in particular at how different types of provided information (in this case, biographical vs. aesthetic) affected visitor perception.

A&S-53142 Quests for Wisdom (Carrasco, Puett, Kleinman): In this class at FAS, we learned about multiple kinds of "quests for wisdom" that individuals can undertake. I did significant work relating to "aesthetic quests for wisdom," in particular a final, creative writing project reflecting on how aesthetic experiences can function as a site of mourning.

Extracurricular: I worked on-campus for the Making Caring Common Project as a school coordinator (I was the primary point person for over 100 schools participating in the research project!), and off-campus as a gallery educator at the Boston MFA. I was also active in Queer Ed, an LGBTQ student group at HGSE.

Rebekah Nivala

S300 The Arts in Education: Learning in and Through the Arts (Seidel): Everything in this class breathes of art! From observing exemplary student work, hearing from the diverse cohort, and reading a rich array of arts-related articles, my understanding of learning in the arts skyrocketed.

S121 Art in Understanding (Elgin): Explored the arts (and to some extent, education) from a philosophical lens. Specifically, worked to deepen understanding of what makes "works work" and the connection between emotions and cognition in the arts.

S504 Introduction to Qualitative Research (Duraisingh): Studied an overview of multiple qualitative research methods and practices. Developed a qualitative research proposal regarding arts learning among migrant communities in Western China.

130XA Chinese for Heritage Students (Liu): Perhaps it may seem a bit more difficult to connect this language class to arts learning; however, for the assigned essays or individualized verbal sessions, I typically wrote about or gave examples regarding the arts (be it arts and language, language and culture, advocacy for music education, etc.). You could even say that writing Mandarin characters is a practice of art making in and of itself. . . 很漂亮, 是不是?

AT103 The Teaching Profession Around the World (Pasi Sahlberg): Explored the philosophy and practice of the teaching profession internationally, but there was no arts-related work for this course.

A027 Managing Financial Resources for Non-Profit Organizations (Honan): Through this course, I gained practical skills, vocabulary, and understanding of how to manage finances for non-profit organizations. Several case studies for this course were arts related, such as a study in which we examined the financial standing of a theater company.

T006 Adult Development (Kegan): Looking deeply into the continuing psychological development of adults was incredibly helpful, but there was no arts-related work for this course.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My major project consisted of co-writing a proposal for a collaborative arts center in New York that would work to create mentoring opportunities for 11/12 grade girls interested in playwriting, and to foster community engagement through the arts.

T210M Writing Workshop (Sommers): A module exploring creative non-fiction—an art form in and of itself—allowed opportunity to write artfully about lived experiences.

Extracurricular: I served as HGSE student leader for InterVarsity Christian Fellowship and helped get the HGSE running club off the ground. Additionally, I continued taking on various music gigs, and went to as many conferences as I could.

Rosalie Norris

S300 The Arts in Education: Learning in and Through the Arts (Seidel): The focus of this class is arts in education, and so just about every reading and writing assignment was closely aligned with the arts.

T550 Designing for Learning By Creating (Brennan): This class integrated the arts into journal and project assignments. Arts-related projects included designing and building a sculpture of a learning constructivist classroom, and creating a Scratch web project based on the novel *The Color Purple*.

A335 Dilemmas of Excellence and Equity on K-12 Public School (Merseth): For my mid-term and final papers I wrote papers about how the arts play an important part in school reform.

A019 Ed Nonprofits (Honan): Early in the semester we met with Arts Nonprofit leaders and learned about the professional realities of working in the sector. My final paper for this class incorporated arts education nonprofits as examples of nonprofit collective impacts models.

T002 Critical Race Theory (Truong): My final project analyzed the funding sources for youth-serving arts organizations through a Critical Race Theory lens.

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp): In this course we examined strategies for parent/family, school, and community partnership (including partnerships with arts organizations) that help improve educational outcomes for students. I focused my mid-term action-plan on linking the work done in arts classrooms to Family Night events.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel)

The focus of this entire class is on arts education. My major project consisted of writing a proposal for a teaching artist training program for artists ages 18-25.

S308 - Models of Excellence (Seidel and Berger): In this class I created a film illuminating an interdisciplinary art/science/history project done by high school students.

S999 - Ethnic Studies (Cruz): In this arts-integrated class, I adapted *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie into a play for high school students to perform. The script was linked to an ethnic studies curriculum that serves to ground the play's themes in a historical context.

Extracurricular: I served as the AIE senator on the HGSE student council; served as the arts and entertainment chair on the organizing committee for the Latin American Education Conference in the spring; worked on a research project at Project Zero; and taught one day a week at the Tynan School.

Sarah May

S300 The Arts in Education: Learning in and Through the Arts (Seidel): In the AIE core course we spent a significant amount of time and energy contemplating and discussing arts-, education-, and identity-related topics (most often an integration of all three, and more!). I considered my own identity as an artist and/or educator and served as both the teacher and learner of arts experiences with my classmates. I made connections between my own work as an arts education professional and the work of others in the cohort. This class is essentially a journey through arts-related work of all kinds.

S-121 Art and Understanding (Elgin): This course took a philosophical approach to contemplating if and how the arts can function cognitively. All of the readings consisted of philosophical texts on the arts, and there were two main papers requiring philosophical inquiry into arts-related topics. This course gave me a better sense of how to explain some of the inherent values of the arts.

S-040 Introduction to Applied Data Analysis (Eidelman, McIntyre, Tutwiler): I did not do any arts-related work in this applied statistics course. However, I took this course along with two other AIE students with common interests (museum research and evaluation), and we were able to think together about how we might apply what we have learned in other arts settings. It also offered great struggles AND bonding time with other AIE students as well as students from other cohorts!

S-547 Action Research (Warikoo): This is a yearlong course where each student is expected to learn about the philosophical foundations of action research, and then design and conduct an action research project in collaboration with an organization or group of people. I collaborated with Boston Children's Museum, and specifically the Art Studio Educator, to reconsider assumptions, values, and goals around the concept of "adult engagement" in the context of the Museum as a whole and of the Art Studio specifically. Ultimately, I hope that through this project I will be able to work with staff at BCM to clarify what we mean by "adult engagement" and to provide collaboratively created recommendations and action steps for encouraging appropriate adult engagement behaviors in the Art Studio setting.

S547 Action Research (Warikoo): In this yearlong course I conducted a full action research study. I got to choose my own site for this project, so I worked with staff members at Boston Children's Museum to explore how staff members understood the idea of "family engagement." My initial collaborator was the Art Studio educator, although the work I did ended up involving staff members from across the museum, including other arts/cultural/science educators as well as administrative staff.

S522 Analyzing Culture: Dialogue, Discourse, and Theme (Haste): In this course we learned how to apply several different qualitative analysis methods. Some of the projects were open for students to choose topics/data that interested them, so I was able to do my final project on an art-related theme. I ended up using a portion of an interview that I had done in my Action Research course where a museum staff member talked about what family engagement in the museum's art studio looked like, and I applied the Discursive Action Model to the data to better understand how this staff member used language to fulfill certain goals in her narrative.

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp): In this course we explored the topic of how schools, families, and communities can create partnerships to enhance family engagement practices. The only arts-related component I did for this class was for the mid-term paper, where I wrote a literature review looking at how museums

currently do “family engagement” work, and how that work relates to “family engagement” research in the broader education field.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel):

Although this is the core course that appears to focus in on the arts in education and relevant issues (research, policy, etc.), I think the biggest focus is really on thinking about ourselves and our own practices in relation to others in the arts in education field. The big project is to create a hypothetical grant proposal. I wrote mine to propose funding for a research project looking into the impacts of visits to Boston Children’s Museum on the lives of families.

S305 Active Learning in Museums (Tishman): This was a January term course that focused on the theory and practice of creating active learning experiences in museum settings. The final group project was arts related, and required us to create and test an active learning experience in a museum.

Extracurricular: I worked at Boston Children’s Museum before coming to HGSE, and I continued to do that as Evaluation Coordinator throughout my year in the AIE program. This helped me apply what I was learning at HGSE to real professional situations. I also did work-study for Project Zero’s Agency by Design project, working to code and analyze interview data from leaders in the Maker community. I had opportunities to do some freelance work as well, some of which was at the ICA assisting with a small evaluation project with the Family

Programs manager. Although I wasn’t able to create my own artwork at my regular pace, I was able to show some work at local galleries from time to time. Also, through Arts for All, our Fall Cabaret, and other extracurricular arts activities, I had the opportunity to witness (and participate in!) the many talents of my classmates! [Editor’s note: SM also did a blind contour drawing of everyone in the AIE community and “performed” it as a slide show at one of the Cabarets.]

Sarah Quinn

S300 The Arts in Education: Learning in and Through the Arts (Seidel)

T402 Group Learning (Wilson): For my mid-term and final paper, my small group and I focused on the types of group learning happening in fine arts critiques. Our final paper proposed a format for fine arts critiques that capitalizes on developing and utilizing collective knowledge.

T550 Designing for Learning by Creating (Brennan): For my final project, I worked with my AIE colleague Katie Fein to "re-imagine" the museum tour. We designed an app for iPhones and iPads that visitors can use while viewing works in the Harvard Art Museums galleries. We focused on making the learning process in front of a work of art visible and position the viewer in a place of empowered learning.

S997 Field Experience Program: Internship with Harvard Art Museums (Odo and Zimmerman): We researched and experimented with object-based teaching methodologies through our partnership with Cambridge Rindge and Latin High School. We co-taught several sessions in fine-arts classes.

S305: Active Learning in Museums (Tishman): During this J-Term class, we visited several Boston-area museums and engaged in "rapid prototyping" in partnership with each museum's education department. The two-week course culminated in a group research project of our own design in which my group designed, piloted, tested, and wrote about reflection as an active learning process.

A122 The Why, What, and How of School, Family, and Community Partnerships (Mapp): The first half of the semester, we examined the relationship between schools and parents; the second half of the semester, we looked more carefully and how schools can incorporate services provided by the community. For my midterm project, I proposed a project for parents of ELL students at the MFA Boston. The final project, which is a group project, consisted of observations and analyses of local Boston Public Schools sites.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): This second-half of the Arts in Education course focused primarily on issues of advocacy and "practical" issues of the larger arts field. For the almost semester-long project, we designed and wrote program proposals for a fictitious arts foundation to simulate the grant-writing process. This involved several drafts, including an official letter of intent, and a final presentation to the "board" of the foundation. My program proposal focused on providing funding for a group of traditional storytellers in Marrakech, Morocco.

H813 Bilingual Learners: Literacy Development and Instruction (Uccelli): We examined the terminology used for bilingual learners, the historical and current policy surrounding these learners in the US education system and abroad, and learned about best practices. For my final paper, I researched how object-based learning methodologies used in art museums can be leveraged for English Language Learners using the Harvard Art Museums and its collections.

Independent Study (Tishman): In conjunction with an AIE colleague, I examined the current public tour model in three Boston-area art museums: the MFA Boston, the Isabella Stewart Gardner, and the ICA Boston. Through a literature research, interviews with education staff and tour guides, we were able to examine both conceptions of the roles of educators involved in the public tours of Boston-area art museums and pinpoint several leverage points for suggested further research.

Extracurricular: As a Gallery Learning Museum Educator at the Museum of Fine Arts, Boston, I worked at several of the MFA's monthly education programs, including Family Days and museum open houses. And as the Curator and Gallery Manager of the Gutman Library Gallery, I was responsible for setting the gallery's monthly exhibit schedule, planning and publicizing the events, and finding ways of making the space more interactive for the HGSE community. Lastly, I consulted for a pilot high school study abroad trip through Envoys, creating an interactive online curriculum for students to engage with before, during, and after their trip.

Sarah El Raheb

S300 The Arts in Education: Learning In and Through the Arts (Seidel): It's ALL arts-related! That's the beauty of it!

MLD355/A111P Public Narrative (Ganz): This class is entirely about using personal experience and identity to write and deliver a crafted and convincing narrative, moving people towards action. The final project was a written and orally delivered five-minute narrative, using the art of storytelling to create social change.

T-002 Critical Race Theory (Graves & Truong)

T600 Project Zero Perspectives (Kreschevsky & James): Both independent projects for this class were media-centered research projects, exploring female gender identity with adolescent and young women. Participants analyzed film, TV, and advertisement clips to increase self-understanding and analysis of gender roles in media.

T210M Writing Workshop (Sommers): This class required a creative non-fiction essay per week, and included infrastructure for revision and writing groups. This class was my most arts-related class of the spring semester, because it focused entirely on the art of writing powerful creative non-fiction

Harvard Law School: The Art of Social Change (Bartholet): While some of the readings referred very lightly to arts intervention, I would not consider this a course with arts-related content.

S301 The Arts in Education- Research, Policy, Advocacy, Activism and Practice (Seidel): The major project I completed for this course explored the intersection between social-emotional learning and the Boston Arts Expansion.

T565 Entrepreneurship in the Education Marketplace (Richards): My business plan revolved around the idea of helping young people form their stories and document them by writing compelling essays, which I consider to be an arts-based practice.

H370 Social Development (Selman): This course was all about young adult media (books, film, etc.). My final project was to create an educator's resource, which I based on a television show, social media, and art-making.

Extracurricular: I was the co-chair for the Logistics and Hospitality committee of the Alumni of Color Conference. This year's theme was "The Other Narrative: Celebrating Untold Stories." I was also a member on the Youth Empowerment Task Force, imagined in the Public Narrative class to provide workshops for young people in the greater Boston area. I also worked with two other AIE classmates to submit a grant proposal for the Dean's Diversity Innovation Fund. We secured the funds and produced a workshop with Dean Ryan's presence in the spring. Finally, I performed in the AIE Cabaret and Harvard College's inaugural session of *The Sloth*: a night of storytelling. (I also coached at several workshops and conferences as a Public Narrative coach, including the Black Policy Conference, a Harvard College winter session, the Harvard Trade Union Program, and the Institute for Social Policy and Understanding in Dearborn, Michigan.)

Shu Cao Mo

S300 The Arts in Education: Learning in and Through the Arts (Seidel): I ran a storytelling workshop for the implicit learning theory assignment that we did in the middle of the course.

T550 Designing Learning By Creating (Brennan): I worked on a projection project/public performance about people's history of Widener Library.

VIS 0248200 Art, Design and The Public Domain (Wodiczko): The same project as above.

MLD-355M Public Narrative: Self, Us, Now (Ganz): I drafted a story about how my family story led me to my passions for arts education for migrant workers and their children.

HBS1344 Design Thinking and Innovation (Datar and Lal): For my two reflection papers, I used design thinking to analyze young professional's habits of going to arts events.

MUSIC 103r Master Work: The Choreographic Process of William Forsythe (Johnson): I worked as an ethnographer on observing, interviewing, and evaluating the dance performance choreographed by Jill Johnson. I produced a paper substantiating the case for funding for performance research in higher education.

4.368/9 Studio Seminar in Public Art at MIT Program for Art, Culture & Technology (Urbanas): In this course we focused on the research and design of a public art project on the site of a recently decommissioned United States Naval Station located in Iceland. We traveled to Keflavik, Iceland during spring break, and I implemented my artistic invention. In my final presentation, I organized a three-way live stream between Iceland, China, and the United States around the poetry of business etiquette.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My major project consisted of writing a proposal for a future art education foundation in the Cambridge/Boston area that imagines a research fellowship program to foster social art and dialogue around aesthetics for emerging Chinese leaders.

S999 Special Research (Seidel): We worked on an independent project on creating a venture philanthropic model of investing in arts in education programs with two Harvard Business School students.

Extracurricular: I was communication and research intern at Sustain Arts, a nonprofit based at the Harvard Kennedy School. I volunteered at Suffolk County Community Corrections Center, where I worked with formerly incarcerated people. I interned for LILA at Project Zero, facilitating an organizational learning conference for senior managers from a variety of different businesses and schools. I worked for China Education Symposium to run their weekly panel discussions and to help prepare for its annual symposium happening next May. I also worked on a collaborative research project for Boston University's new leadership program for artists, community organizers, and educators

Sophia Herscu

S300 The Arts in Education: Learning in and Through the Arts (Seidel): In S-300 we spoke at length about how the arts can be used in the conversation about inclusion and diversity in education. S-300 provided a like-minded community in which is explore education in and through the arts.

T-440 Teaching and Learning: "The Having of Wonderful Ideas" (Schneier): In T-440 we explored ways to 'uncover students learning' rather than covering topics. We learned practical techniques of how to help students learn in hands-on, exploratory, and open-ended ways. Through this critical exploration approach I pursued semester long fieldwork with four classmate where I taught exploratory aerial dance classes on circus equipment and in a pool. I was experimenting with the idea that anyone can be a choreographer if they feel supported and are able to release into authentic natural movements.

T-550 Designing for Learning by Creating (Brennan): T-550 was a course about Constructionism, or learning by doing. We used our hands, brains, and bodies to learn course concepts more effectively and for better retention. The conversation in the class was how to create the best environment for learning. Aside from weekly "making assignments" we created online journals that documented our journey through the class. We also did semester-long research projects. My project was about movement integration into the classroom. I was wondering if the current HGSE Ed.M. cohort believed that moving during school was important. I am interested in how health and movement can play a role in every subject in school.

T-402 Group Learning (Wilson): Group Learning was a class about group dynamics. We covered conflict in groups, how groups are productive, how to learning in a group, how to lead a group, how to design group work and more. My semester-long research was done in a group of four and was on visual art critiques. We were looking at if and how students learn as a group within visual art critique settings. We followed and visited two separate classes in order to do this research. We looked at a graduate level typography class at Boston University and an undergraduate class at Northeastern University. We wrote two papers about our findings.

A027B Managing Financial Resources in Nonprofit Organizations (Honan)

H331 Risk and Resilience in Social Contexts from Birth to Young Adulthood: Strategies of Prevention and Intervention (Jones): H-331 is a year long class about intervention and prevention science. We did two different small papers in the first semester. One paper was about environmental factors that go into students being "at risk. In the second paper we mapped a theory of change for an organization or school we were familiar with. I mapped an aerial dance intervention program I worked for in Colorado. In this second semester I created a theory of change and intervention program from scratch, incorporating dance, athletics, and teamwork.

A162 The Art and Science of Portraiture (Lawrence-Lightfoot)

Extracurricular: During the fall semester I taught six classes per week at Esh Circus Arts, the local circus school. I primarily taught silks and rope to Boston community members. I also trained on the rope and the Cyr Wheel for the entire semester. I played on an elite level Ultimate Frisbee team and travelled to Italy for the world championships during the first semester of school. We got third! In the spring semester I continued to coach the Harvard Women's Ultimate Frisbee team and traveled to tournaments with the team. All year long I worked as one of Steve Seidel's Project Zero research assistants.

Stacey Kahn

S300 The Arts in Education: Learning in and Through the Arts (Seidel): Discuss arts-related education issues week to week.

S121 Art and Understanding (Elgin): Weekly paragraphs about art and philosophical points made by Nelson Goodman and Catherine Elgin. Wrote two longer papers, one on museums, and the other on Bob Dylan.

T550 Designing for Learning by Creating (Brennan): Lots of making in this class! Final project is a "voice gallery" that explores how sentence completion about the self and creative writing overlap.

S997 Field Experience: Meeting and papers that reflect on your current internship (mine is at the Harvard Art Museums).

T006 Adult Development (Kegan): This course examined how adults develop specifically through the lens of Kegan's Constructive Developmental Theory (CDT). I'm planning to focus my paper on CDT and the creative process using a particular artist as a focal point, though there is no specific arts-related work in this course.

T553 Learning, Teaching and Technology (Brennan): Each week we focus on an ed-tech buzzword that's coupled with a theoretical reading. Weekly assignments contain a reflection and an open-ended exploration; though there are plenty of opportunities to integrate the arts into the open-ended assignments (which I did occasionally), there is no specific arts-related work for this course.

T810F Children's Literature (Robinson): Each week we read a number of children's books within a specific genre; class time was focused on lecture and book discussion. We had two major projects --a picture book analysis and a bibliography focusing on a topic of our choice (my topic was NYC). The final class culminated in a mock book award deliberation.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): The major project for this class - the Arts For All (AFA) proposal - resulted in my conception of an arts space for adult learners that culminated in a professional performance and bridged together a community in flux. The heart of the semester was focused on arts advocacy.

T210M Writing Workshop (Sommers): Each week we read creative nonfiction pieces and were assigned prompts for essays. We learned several writing techniques and the art and craft of nonfiction. The final project was a personal essay that had undergone two previous revisions.

Extracurricular: I worked all year as a Graduate Student Teacher Intern with HAM (Harvard Arts Museum), in the spring spending more time in the galleries working with students from the local high school. I also worked actively on the Big Words reading series that I run with a friend back home, sending emails, organizing events, etc. I organized an installment of the reading series here in February with my co-host/co-creator Jess Martinez, who came up from New York.

Sterling Higa

S300 The Arts in Education: Learning in and Through the Arts (Seidel): Exploring a variety of contexts for arts learning, I considered diversity and inclusion concerns in my own practice both as an educator and a learner in this class. In addition, I got to hear the perspectives of the diverse AIE cohort which has enabled a number of out-of-class collaborations.

A-019 Education Sector Nonprofits (Honan): Outside of the assigned course work, I developed a logic model for the arts nonprofit I worked with back home in Hawai'i, with the intention of consulting with them to develop their board of directors during the winter recess.

A-021 Leadership in Social-Change Organizations (Mapp): This class enabled me to reflect on my own practice as an artist, educator and leader. While none of the course work was arts-related, there was a strong emphasis on leadership as an art form in its own right.

A-024 Politics and Education Policy in the United States (West): While there was no explicit arts-related work in this course, understanding the policy landscape in the US helped me to understand the reason for the devaluation of arts in school contexts and some of the conditions that enable or prohibit quality arts learning.

H-610G / LGBTQ Students in K12 Settings and Beyond: Understanding the Issues and Supporting Students Needs (Mundy-Shephard): In this course, I considered the ways in which curriculum is or is not responsive to LGBTQ students which has informed my own personal practice as an arts educator.

A166 Civic Education and Civic Action: Theory, Research and Practice (Haste): I learned about banal nationalism and a variety of means for civic education. I paid special attention to the ways in which art contributes to civic development.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): I wrote a mock grant proposal to fund the inception of the Honolulu Debate League (HDL), a free, extracurricular debate program for public secondary schools in Honolulu, Hawaii. While debate is not generally considered art, nobody called me out on this. Hah!

S522 Analyzing Culture: Dialogue, Discourse and Theme (Haste): I doubled down on courses with Helen Haste, and in this class, I learned about a variety of qualitative research methods, applying these methods to evaluate a number of texts including artistic productions.

T210M Writing Workshop (Sommers): This module was a creative nonfiction writing workshop. Half the class time was spent on lecture with the remaining time used for small group, sectional workshopping of student writing. Fortunately, my facilitator for section was the instructor for the course, Nancy Sommers. Highly recommend.

Extracurricular: Outside of school, I tried to maintain my practice as a performing poet, slamming and performing at events every other week. In addition, I drove to New Hampshire with my girlfriend to compete together in a debate tournament. I also went dancing in Harvard Square with my cohort (highly recommend). I debated with the Harvard College Debate Union, and in the last tournament of the year, won a novice championship. I am the oldest novice champion ever.

Sze Ping Phua

S300 The Arts in Education: Learning in and Through the Arts (Seidel): Identity, Teaching Theories, Qualities in Arts learning.

Music 105R Fundamentals of Improvisation and Composition (Johnson): Learned about different modalities used in dance improvisation and composition based on the work of choreographer, William Forsythe.

H107 Introduction to Educational Neuroscience (Rose)

S121 Art and Understanding (Elgin): Learned about seeing art as a symbol system for understanding.

T600 Thinking and Learning Today and Tomorrow: Project Zero Perspectives (James and Clapp): Designed mini projects to investigate ways to integrate learning of the arts with other disciplines.

A739 Strategy and Planning in Education (Honan): In this course, I learned about strategies, leadership, management and planning that facilitate the sustainability and operation of organizations. In my group project, we proposed using the collective impact model to effect systemic change in bringing about quality in education.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): My main project was in writing a proposal for a grant to cultivate cultures of quality in arts education across schools in Singapore.

Music 103r (Johnson): Explored the choreographic process of choreographer, William Forsythe, through observing video footages and via explorations in creative labs. Showcased our research in the Spring dance performance project. **A739 Planning and Strategy in Education (Honan)**

Extracurricular: Helped in organizing the AIE CtC regional event for alumni. Put up a work for the AIE exhibition and volunteered as an usher for the Harvard Dance Project. [Note: She also performed in *Duetti*, the spring concert of the Harvard Dance Program.]

Tarin Griggs

S300 The Arts in Education: Learning in and Through the Arts (Seidel)

A133 Cultural Explanations for Ethnic and Racial Inequality (Warikoo)

A613 Social Relationships and Networks in School Organizations (Bridwell-Mitchell): I did a research study about partnerships between arts nonprofits and elementary schools in the San Francisco Bay Area using archival data and social network analysis.

A019 Education Sector Nonprofits (Honan): For our final project, our group discussed the benefits of collective impact efforts, and we used at least one arts collective as an example.

S301 - The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel):

My Arts for All Foundation (AFA) project proposed the formation of a nonprofit that would facilitate the creation of partnerships between San Francisco Bay Area arts nonprofits and West Contra Costa Unified School District schools.

S308 - Models of Excellence: Illuminating Standards and Inspiring Learning with

Outstanding Classroom Work (Berger & Seidel): I produced a video exploring the ways narrative editing, storytelling, and photojournalism techniques can illuminate Common Core content standards and result in the creation of high quality student work.

S997 - Field Experience Program: As an Education Program Intern at VSA Massachusetts, I assisted with program evaluation for their Creative Outlook on Learning (COOL) Schools program, created tracking documents, and made recommendations to help next year's teachers and teaching artists.

S999 - 062 - School Reform from the Outside In: The Role of Philanthropy and Nonprofits

(Hoffman) (NOTE: this course is usually offered as A124): I explored the ways institutional funding affects school reform and nonprofit management, and applied to this to my research for my AFA proposal.

Extracurricular: I worked as one of the two Curatorial and Communications Coordinators in the AIE office; served on the Career Services Student Advisory Board; represented AIE as an Admissions Ambassador; was an HGSE student blogger; and took a few contemporary dance classes at the Harvard Dance Center--while also working as an Education Program Intern at VSA Massachusetts.

Tasha Raella Chemel

S300 The Arts in Education: Learning in and Through the Arts (Seidel): I explored how the habits of heart and mind I acquired while studying to be a therapist are applicable to arts education.

H107 Introduction to Educational Neuroscience (Rose): I wrote a paper about how cannabinoids enhance my visual perception and my appreciation of art.

S121 art and understanding (Elgin): I examined how Goodman's approach to arts education has the potential to be oppressive.

T550 Designing for learning by creating (Brennan): I examined how blind people can be taught to perceive colors using touch.

S301 The Arts in Education: Research, Policy, Practice, Advocacy, and Activism (Seidel)

H804: Writing Development: I designed a unit that taught students about the art form of fanfiction and how it can be used to promote social justice.

H180: Cognitive Development and Trust in Testimony (Harris)

S522: Analyzing Culture: Dialogue, Discourse, and Theme (Haste)

Extracurriculars: I designed and taught a workshop on using the principles of access intimacy to guide best practices for including visually impaired people in arts education settings. Designed a fifty-minute poetry workshop for Arts for All that included both writing and art-making.

Tess Landon

S300 The Arts in Education: Learning in and Through the Arts (Seidel): Almost all of the readings for this course were related to the arts. Likewise, the assignments asked us to teach lessons in the arts, explore our artist identities, and design a web page.

H-175 GoodWork in Education, Howard Gardner: For my semester-long project I examined how arts educators working with incarcerated students speak about and define excellence in their work.

T-002 Critical Race Theory in Education (Graves & Truong): My midterm project for this class looked at a documentary film and examined how it addressed the CRT framework. My final project was a CRT analysis of a new documentary/media project and how effective this format is or is not for discussing issues of race.

T-402 Group Learning (Wilson): My work for this course was not explicitly related to the arts, though we looked at examples of group learning in arts contexts.

J-TERM - S305 Active Learning in Museums (Tishman): The bulk of the reading and coursework for this class looked at objects and practices in art museums. For my final project I worked with a group to conduct research around looking at objects in the Harvard Art Museum.

T010-B Educating to Transform Society: Leveraging Student Tools for Resilience and Resistance (El-Amin): For our final project, a partner and I designed a summer program for teens that combined Youth Participatory Action Research with art making towards the goal of an exhibition of creative responses to their neighborhoods.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel) My semester-long project was designing and presenting an arts education course for incarcerated adult students where participants would teach one another their skills and experiences in the arts.

A027-B Managing Financial Resources in Nonprofit Organizations (Honan): This course covered tools for use in a wide range of nonprofit organizations and there was particular attention paid to arts organizations. One of my papers for the course was a case study examining the finances of a theater company.

Harvard Law School : 2011 The Art of Social Change (Bartholett): I completed no arts-related work for this course, though some of the speakers who visited the class did address the ways in which the arts can be used in advocacy efforts.

AFRAMER 116 Autobiography and Memoir: Remembering the Self (Kincaid): The main project for this course was writing a creative non-fiction memoir piece that was developed and workshopped throughout the semester.

Extracurricular: In the fall semester I worked as a TF for a literature course taught by Scott Ruescher at the women's prison in Framingham, Mass. I also remained involved with an organization in Chicago that I taught classes to incarcerated students with. I spent the spring semester designing and creating an installation about the history of Project Zero as part of the AIE/PZ Artist-in-Residence program. I met with and interviewed key players at Project Zero, collected archival materials, designed a creative installation that aligned with the mission and image of the organization, and created a template for future efforts to display archival material.

Whitney Cover

S121 Art and Understanding (Elgin) During this course, I completed two large papers examining Nelson Goodman's theories and their relationship to current artworks and art-related issues, such as Ragnar Kjartansson's *The Visitors* and the intellectual property controversy surrounding Beyoncé's *Countdown* which used choreography 'inspired' by Anne Teresa de Keersmaker's *Rosas danst Rosas*.

S300 The Arts in Education: Learning in and Through the Arts (Seidel)

This course focused on the investigation of my identity as an artist and educator, my teaching practices, and values. These topics were uncovered through reflective essays, the practice of sharing our expertise through teaching members of our cohort, and creating an inspiration page describing an artist who has been greatly influential in our work. I chose to create a webpage analyzing the life and work of *tanztheater* pioneer Pina Bausch.

T550 Designing for Learning by Creating (Brennan) The large project I created for this course involved the documentation of the creative process. I developed a collaborative dance work, which culminated in a dance film and reflective paper investigating the process, lessons learned, and related theory from the course.

T660 Thinking and Learning Today and Tomorrow: Project Zero Perspectives (James, Clapp, Krechevsky): The two mini-projects I conducted during this course investigated the self-perception of dance artists and their processes through these questions: *What do thinking and learning look like within the creative processes of professional contemporary dance-makers?* and *What conditions best support thinking and learning in contemporary choreographic process?* The mini-projects consisted of developing interview questions and conducting interviews with local choreographers and culminated in a synthesis paper.

H310M Establishing Safe Spaces for Adolescent Learning: Preventing Bullying and Discrimination (Brion-Meisels): During this module, I created a resource list for educators and parents of LGBTQ youth in Washington State to help prevent bullying and discrimination. In my final paper, I examined the necessary components of creating a positive school climate in order to prevent bullying and discrimination within schools and communities. Although this work did not specifically address the arts, much of the work directly relates to the arts, community building, identity examination and populations who are often drawn to the arts.

A027B Managing Financial Resources in Nonprofit Organizations (Honan): During this course I evaluated case studies of school districts and arts-related non-profit institutions and learned financial management strategies, which I applied to performing and fine arts non-profits during my final written exam.

S301 The Arts in Education: Research, Policy, Advocacy, Activism, and Practice (Seidel): The culmination of the term was a grant-proposal I developed suggesting the development of an organization (Learn to Watch/Watch to Learn), which works in partnership with Boston Public Schools and the Institute of Contemporary Art, Boston, to educate and inspire middle-school students. The proposed program consists of conducting field trips to the ICA to view contemporary dance performances as well as developing a curriculum using museum educational strategies to engender better understanding and appreciation of contemporary dance through close looking and open ended dialogue.

S997 Field Experience: Individual Work (Seidel): I participated in FEP as an intern in the Performing and Media Arts Department of the Institute of Contemporary Art, Boston. Under the direction of David Henry, I assisted in the research and creation of two presentations,

collaborated on the development of the discussion guide for focus groups with ICA members who had not previously attended dance, and conducted and evaluated post-performance audience surveys.

S305 Active Learning in Museums (*Tishman*): The main focus of this winter-term course, beyond examining active learning and its possibilities within the museum space, was a group project in which we conducted a preliminary study investigating the relationship between post-visit group dialogue and visitors' written reflections at the Harvard Art Museums.

Extracurricular: In the fall semester I served as the Teaching Fellow for the Harvard Dance Program course MUSIC 12hfr, a faculty-led, student-performed dance ensemble directed by Jill Johnson, and MUSIC 105r Fundamentals of Improvisation & Composition, a studio-based course investigating improvisation and composition through the lens of William Forsythe's improvisational exercises. In the spring I was the Teaching Fellow for MUSIC 103r Masterwork: The Choreographic Process of William Forsythe, in which students investigated Forsythe's work *One Flat Thing, Reproduced* and collaborated on a new dance piece *2for3by6* with Professor Jill Johnson and performed in the Dance Program Spring Performances. Under the direction of Erin Northington, I also served on the inaugural student board of the newly re-opened Harvard Art Museums, providing feedback in areas of programming and marketing to the staff of the museum, organizing and promoting events. I performed as a member of Harvard Dance Program in *Look Up* (Fall 2014), *Degrees of Difference*, *Shadowed* (Spring 2015), and *Battle Hymns* (Arts First 2015) in collaboration with the Holden Choruses and Boston Children's Choir.