

**AIE Student Pathways
Selected Samples
2018-2019**



SB

Fall:

A019: Education Sector Nonprofits (Honan)

In this course I was able to learn about what goes into being a leader at an arts nonprofit organization. While the course focused on education sector nonprofits, some of the case studies were arts-oriented and I was able to research arts organizations specifically for my final presentation and paper.

T550: Designing for Learning by Creating (Brennan)

I had the opportunity to do hands-on art projects while exploring theoretical aspects of the pedagogy of learning through making. For my final project, I designed an afterschool teen program for the Harvard Art Museums.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

Our weekly seminar provides the opportunity to learn from the perspectives and experience of the diverse artists in the AIE cohort. The exercises we do throughout the semester gave me an artistic outlet for creation through different media, as well as an opportunity to reflect on my roles as an artist and educator.

H310N: “A Place to Call Home”: Developing and Advocating for Community Youth Programs (Vasudevan)

This module was focused on the creation and implementation of Out of School Time programs. Many of the students in the course came from backgrounds in arts OST programs, and the final project provided the opportunity to write either a grant proposal or policy paper about a program we would like to implement, which I and many others chose to make arts-related.

Spring:

S301: The Arts in Education: Philosophical Dimensions and Practical Considerations (Seidel)

In this course you engage with readings, warm-ups, and exercises that are all centered around the arts in education. Content deals with pedagogy, evaluation, policy, critical theory, and self-reflection in relation to the student's individual arts practice and teaching experience.

HT123: Informal Learning for Children (Blatt)

This course explores many types of informal learning ventures, including arts learning experiences. This is a project-based class, and the informal learning project you design with a group can be arts-based. The course readings and lectures are rooted in education through digital media.

A027: Managing Financial Resources in Nonprofit Organizations (Honan)

While this class is largely focused on finance in schools, the critical skills about nonprofit financial management are critical to any arts organization. I was able to write one case study paper on a theatre company.

H614: Understanding Truth, Beauty, and Goodness (Gardner)

This class was a deep philosophical dive into the virtues of truth, beauty, and goodness. Arts were explicitly explored by the class in the "beauty" portion, but I was able to easily connect all the virtues to my arts pedagogy. I created a curriculum for a museum-based college course for my final project.

T211D: Education on the Move: Examining What Movement Can Teach Across Educational Settings (Upchurch)

As the focus of this course is movement in education, it is an arts-based class, with connections to dance education and readings about arts integration.

Extra-curricular Activities: I worked with Cambridge Rindge and Latin high school students at the Harvard Art Museums as a Graduate Student Teacher. At the Harvard Dance Center I took Ballet II and III and Gaga.

SB

Fall:

MUSIC 185R: 21st Century Ensemble Workshop (Chase)

In this course, we imagined what a contemporary and future music ensemble looks like—what music is being made, what impact it is having, what its mission is for the participants as well as the audiences they interact with. Our final assignment was an ideation of the music ensemble of the future, and I wrote a third-person perspective of my dream band 50 years from now and the projects we had (and I plan to have) set in motion, including a student-led school, a professional touring ensemble, and resources for the musicians and the families in our community.

T550: Designing for Learning by Creating (Brennan)

I learned about the power of play, and I learned to look at failure as a beautiful opportunity for growth. During the last six weeks, dedicated to a "Making" project, I created a prototype of my dream band including a mission statement, repertoire, and a live performance. T550 also confirmed my suspicions that I learn best by doing things, as experienced through our myriad of hands-on constructionism projects.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

I learned a lot about myself but even more about the world of art education, teaching artistry, and just education systems overall! The readings were good, but I got great benefit from the exercises. So grateful to have a committed cohort of adventurous learners!

A111P: Public Narrative: Self, Us, Now (Ganz)

I was hooked on this course starting with the preview, where Marshall framed the leadership model he uses as one based on empathy and making a meaningful impact in the world, not one of someone being in charge and telling everyone what to do. In my Public Narrative I focused on why music is so meaningful to me, and how I can get people to support a music initiative by making it important and relative to their lives—useful for more than just government and politics!

A111Q: Public Narrative: Loss, Difference, Power, and Change (Ganz)

This module is where we took the leadership storytelling craft from Self, Us, Now and applied techniques directly to leadership examples we personally experienced. This is where the breakdown and analysis of leadership moments happens, centered around four big conflict moments. There were little music-specific leadership moments for me here, but I did break down a performance art moment that made a huge impact on me and went deeper into how I could use it to be an agent for agency amongst my colleagues.

T402: Group Learning (Wilson)

I brought my 21st Century Ensemble class into this learning space as a group for my learning team to observe. I got a ton of new experiences and methods of analyzing/observing information, and valuable experiences about teamwork and setting norms that I can't wait to try out in student bands and my own professional music career!

J-Term:

Video Storytelling Workshop (Rastegari)

This J-Term non-credit workshop consisted of five consecutive days of learning how film tells stories and creating a short film with a small group using smartphones. I worked with Final Cut Pro and software programs that I've never had a chance to mess around in before. I hope to use these skills to create video lessons and instructional films, but the workshop wasn't focused on that so much.

Spring:

S301: The Arts in Education: (Seidel)

I drafted my pitch for my 'passion project,' a performing arts non-profit ensemble that will perform, tour and teach. I also designed my own exercise for artistic professional development and exercised an expansion of my creative and musical inspirations to build a foundation for exploration and sources of artistic content and education topics. I finished my semester with a syllabus on a topic for personal study post-graduation, building a foundation for continued learning and self-study.

A027: Managing Financial Resources in Nonprofit Organizations (Honan)

In addition to studying budgeting, analyzing and understanding financial documents, and studying the financial structure and tax requirements for NGOs and 501c3 non-profit organizations, I wrote a case study on a performing arts non-profit that analyzed the strengths and weaknesses of the organization and suggested future decisions for their board and leadership. For the course final I picked a non-profit of my choice and analyzed their financial status and current development trends based on public 990 forms to infer decisions to make for their future financial stability and growth. I wrote questions for mock meetings and interviews with various team leaders and board members and demonstrated my learning of interacting with leaders of arts non-profits to make successful choices towards the organization's goals and mission in the arts that successfully managed their financial and non-financial resources.

S997: Field Experience: Reflective Inquiry into Professional Practice (Jacobs)

I interned with a Boston- and Portland-based performing arts nonprofit called Palaver Strings. This democratically run string ensemble uses co-artistic leadership and community engagement in their cities to build community through music. In their fifth season, I worked with head of development on fundraising by compiling data on potential corporate sponsorships, grants and funding, and researching annual reports of other arts non-profits to create a draft for Palaver's annual report. In addition, I interviewed other department heads on programming, education and community engagement to learn the organization's best practices for a successful arts nonprofit. I attended concerts and observed rehearsals for additional research and data.

H610R: Integrating Knowledge into Practice (McGowan)

This one-week spring semester course in May is focused on synthesizing the academic, relational, and experiential learning you have experienced during your time studying at Harvard into a theory of action. I plan to process my educational experience and focus it towards finding fulfilling and satisfying work in arts-related fields in the Boston area.

T211D: Education on the Move: Examining What Movement Can Teach Across Educational Settings (Upchurch)

In this module, I studied elements of movement and read theories on embodied learning and education. Dance and movement and their application to learning environments to amplify learning by enhancing the student experience were major concerns of this course. I observed movement classes for musicians and participated in body awareness courses for my final project, a curriculum design for a movement and body awareness course for professional instrumentalists.

Extracurricular Activities: I did live music performances on violin in the greater Boston area with my band, Phil and the Flying Leap; produced and performed in a live concert around graduation; and taught a weekly extracurricular band workshop to a small band of 8th graders on a curriculum I designed to enable student agency in music settings.

JC

Fall:

DPI 324: Running for Office and Managing Campaigns (Jarding)

There was no arts-related content specifically, but there was an entire class focused on campaign ads and TV messaging, which tied into my interest of how all politics is theatre. I also created a campaign plan for when I run for office, where I included increased funding and support for arts education (and education, more broadly) as one of the main points in my platform.

TDM 182A: Art & Empathy (Michalek)

This class was with a visiting professor who is a celebrated NYC photographer. It was very heavy on art theory, but the discussions were interesting and insightful. My final project was a documentary theatre piece, *Keyboard Warriors*. I interviewed people I get into political fights with on Facebook, and then performed their answers (about their upbringing and education-- displaying our common humanity) in a 'one person show' format.

A024: Politics and Education Policy (West)

This course was never explicitly arts-focused, but when talking about U.S. ed policy issues (students with disabilities, integration, freedom of expression, etc.) the arts almost always came up in connection. If you are adamant with your small group discussion, it is possible to hash out how the arts impact each important topic. Also, on the final paper (which is a huge chunk of the final grade) I focused on the challenges that the arts education field has faced with regard to funding since the 1960's called "Treading Water: The Perpetual Arts Education Funding Dilemma in America's Public Schools."

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations— Part One (Seidel)

I walked away from this course with a lot of ideas about arts education and my role as an actor, teaching artist, and policy advocate. I also made some meaningful art that has sparked further self-reflection and even more questions about why I do what I do. I stretched myself artistically by writing a poem about Dolly Parton, sketching an Al Hirschfeld-style portrait of my high school drama club, and teaching a mini dance class to fellow AIE-ers.

MUSIC 218R: 20th-Century Music: Seminar (Oja)

This course (actually called "Race and American Musical Theater") explored the contributions of black performers in the early to mid-20th century musical. There was also an emphasis on researching and examining archived black newspapers from the 19th and 20th century, specifically focused on black performance articles. I wrote and presented a paper entitled "Youth In Revolt! Theatrical Approaches to Civil Rights Issues in the American Musical," a comparative analysis of youth movements in the musicals *Bloomer Girl*, *Fly Blackbird*, and *Hairspray*. (If you have a chance to take a seminar with Carol Oja, a well-known musical theatre scholar, absolutely do it!)

Spring:

TDM 131: Directing Lab (Milikowsky)

We devised, rehearsed, and performed scenework in the styles of American avant-garde directors.

S301: The Arts in Education—Part Two (Seidel)

All the arts, all the time.

HT123: Informal Learning for Children (Blatt)

We met with Sesame Street executives, many of whom spoke on arts integrated media for children. I designed a business plan for a community garden-based informal education network.

S513: Introduction to Qualitative Program and Policy Evaluation (Sacks)

I conducted original qualitative research with the Boston Lyric Opera, consulting directly with their education department. In addition to a final report on BLO's arts education programs, I wrote a comparative midterm paper on the strengths of two different theater education evaluation research studies.

S999: Special Reading & Research: Acting Pedagogy (Seidel)

In this self-designed course, "Acting Pedagogy," I observed several professional and amateur acting classes and wrote a guide for quality acting instruction at any educational level.

TDM 183M: From History to Hamilton: Nonfiction Theater and How to Make It (Matschullat)

We discussed various forms of nonfiction theatre—and created a piece in the style each week. I also wrote and performed an autobiographical multimedia theatre piece about working in the Obama White House, based on interviews with staff and constituents.

HBSMBA6913: HBS Field Course: Arts & Cultural Entrepreneurship

As a consultant for the American Repertory Theater, I compiled original market research and data on streaming their theater productions in cinemas and online; I met with protagonists from major international arts organizations—and we debated the balance of art vs. commerce.

Extra-curricular Activities: Student Council: AIE Senator, Events Committee Chair (planned the HGSE Yule Ball formal and HGSE Wellness Week). AIE Program Assistant: Organized and hosted Fall 2018 AIE Cabaret Night. Theatre, Dance & Media: Auditioned and was cast in S.I.N.S.O.F.U.S., a Harvard University campus musical theatre production. Co-founded "the workshop: Graduate Theatre Collective," and planned the 2019 Veritas Play Festival. Created the Veritas Play Festival, Founder of the workshop: Harvard Graduate Student Theater Collective, HGSE Student Council AIE Senator, held audition and created choir for HGSE Commencement Block Party performance, *SpaceWoman of the Underground* performance, tap classes at Julia On Tap, yoga at Breathe Cambridge, co-curated AIE Gutman Art Show, AIE office worker, HGSE Class Gift Committee member, selected to speak at HGSE EdTalks.

CC

Fall:

S121: Art and Understanding (Elgin)

Rooted in the philosophical inquiry into art as a means for furthering understanding, this course allowed me to explore how engaging with the arts in various contexts serves a cognitive role. It enhanced my ability to articulate the value of arts education rooted in philosophical argumentation in the epistemological, conceptual framework outlined by Nelson Goodman and Catherine Elgin. From "The End of the Museum" by Goodman, I gleaned further insights into how museums can engage visitors in transformational arts experiences through curatorial and interpretive choices.

S012: Empirical Methods: Introduction to Statistics for Educational Research (Eidelman)

This course provided a solid foundation in conducting quantitative analysis with statistical software. While I gained valuable skills in critically analyzing data, constructing statistical arguments, and presenting my findings in writing that I hope to use in future program evaluation projects, I also learned a great deal from Professor Eidelman's engaging pedagogical approach. The structure of this course is aimed to enhance accessibility of the content to a broad social sciences scope, and it piqued my interest in engaging with statistical analyses in my future academic and professional endeavors.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

The readings and weekly discussions in this course provided the space for me to reflect upon my identity and aspirations at the intersection of arts and education. Deeply steeped in theory and core philosophical questions regarding identity, values, purpose, responsibility, and learning, I engaged in seven exercises over the course of the semester that challenged me to probe more deeply into reimagining what arts education is and the activist potentials it encompasses. The broad range of readings, and the multiplicity of perspectives expressed by the members of our cohort, allowed me to reflect upon how art serves as a vehicle for social action/transformation and what impact I can make in this field in my own professional practice.

S997: Field Experience: Reflective Inquiry into Professional Practice

I completed this course in conjunction with my internship as a Graduate Student Teacher at the Harvard Art Museums. This course allowed me to explore links and limitations between theory and practice in conducting object-based, AP US history standards-aligned gallery lessons for diverse students from CRLS. It also provided a platform for me to reflect upon my assumptions, beliefs, and future aspirations as a museum educator hoping to develop programming and learning experiences at the intersection of art and social justice initiatives; I conducted a research project exploring concrete strategies for museum educators to facilitate conversations about racial issues in museum spaces rooted in critical pedagogy.

T523: Formative Evaluation for Educational Product Development (Reich)

Conducted formative evaluation study for stakeholders at Peabody Essex Museum about the Walton scrimshaw (Maritime Gallery Story Pod exhibit opening in September 2019).

Spring:

S301: The Arts in Education—Part Two (Seidel)

Engaged with theory and pedagogy on arts in education and developed reflective practice.

S303: Intermediate Statistics (Eidelman)

Developed statistical and data analysis skills that can be applied in art museum evaluation settings.

S305: Active Learning and Slow Looking (Tishman)

Gained gallery teaching strategies rooted in close looking.

Extracurricular Activities: Museum of Fine Arts Evaluation Researcher: developed two interview protocols for Sargent Exhibition Lab and wrote two evaluation reports. Teach Plus Evaluation Intern: worked with National Director of Evaluation, analyzed survey feedback, wrote two evaluation reports on Teach to Lead and Teacher Led Professional Learning events; wrote blog post published on Teach Plus "What's the Plus" blog. Harvard Art Museums Graduate Student Teacher: developed and implemented object-based lessons for Cambridge Rindge and Latin high school students in Foundations of Art class rooted in critical museum pedagogy, visual thinking strategies, and artful thinking routines. Mindful Looking Student Guide: piloted mindfulness-based programming at Harvard Art Museums. HGSE Mindful Educators Organization Coordinator.

YC

Fall:

T550: Designing for Learning by Creating (Brennan)

The class unleashed my creativity and helped me find my thought partner, with whom I created an illustration book for parents and kids to spend quality time together and to make kids' ideas visible and valued.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

The exercises in this class are fantastic and great for deep self-reflections, which is fundamental during our time in HGSE. I also plan to practice those exercises in my life regularly in the future.

A608: Leadership, Entrepreneurship, and Learning (Higgins)

Intense but extremely rewarding class. The professor drew cases from different sectors and facilitated a 60+-person class discussion to understand leadership, entrepreneurship, and learning. I see every artist as an enterprise, so in that sense, very practical as well.

T402: Group Learning (Wilson)

An experiential class that experimented with group work in all sorts of settings. Each week's class was partially led by designated groups who designed activities to help the class understand one article chosen by us in the beginning of the semester.

T523: Formative Evaluation for Educational Product Development (Reich)

The projects are largely museum related. I conducted a multisensory story pod evaluation for Peabody Essex Museum. The professor is from the Museum of Science and an expert in the museum evaluation field. The process of evaluation also involves some art creation process. Because formative evaluation is conducted when the exhibit is still under development, or under renovation, sometimes, the artwork is not available for us to conduct studies. Therefore, in our case, group member created a scrimshaw mock-up that plays a crucial role in the later studies.

Spring:

S301: The Arts in Education –Part II (Seidel)

Every class consists of an art-related warm-up activity, readings about philosophy of art and arts education, and sometimes field trips to art museums.

T008: Power and Pedagogy: Self, Society, and Transformation (Harouni)

This is a class about education philosophy, with a strong emphasis on James Baldwin's works, which strike me the most when related to art.

S305: Active Learning and Slow Looking (Tishman)

In this VERY coherent and complete art- and museum-focused course, I participated in art observing, creating, unmaking, and critiquing activities.

Extracurricular Activities:

I managed the gallery space at Gutman library (HGSE's library), curating one art exhibition per month; co-organized the weekly AIE remix night; joined in the *artomind* project led by a Harvard Medical School postdoc; and worked as CEO for the HILT-funded project "Arts in a Circle."

EC

Fall:

S121: Art and Understanding (Elgin)

This was a challenging philosophical course based on the writing of Nelson Goodman that addressed multiple broad questions about the nature of art: what is art? what does art do? why is art important? what can museums/institutions do to make art accessible? The curriculum spanned all genres, but placed a specific focus on visual art. Although students can push to lead the conversation into practical examples, this class truly lives in the theoretical.

T440: Teaching and Learning: "The Having of Wonderful Ideas" (Schneier)

T440 is an experience in which the students of the course are immersed in the pedagogy of critical exploration on which the class is based. Students learn this method of teaching through readings, observation of the moon and full class discussions re: moon observations, practical application of the pedagogy through weekly fieldwork assignments, demonstrations by the class' founder Eleanor Duckworth, and weekly journals. I found a strong connection in the pedagogy to my experience with Aesthetic Education and, for my final fieldwork assignment, used critical exploration to teach a fellow classmate how to look at contemporary art.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

AIE class, as it's known by most AIE students, provides a forum-like environment in which to grapple with the complexities of arts and education through both the eyes of fellow students and the writings of philosophers/ theorists/activists/artists. It also allows for a deep investigation of artist/educator identity within each student, which can be a very personal and challenging pursuit. Classes in which we've observed and discussed student work have been my favorite and most fruitful for my learning.

H310N: "A Place to Call Home": Developing and Advocating for Community Youth Programs" (Vasudevan)

Although the class is not specifically focused on the arts, a few of the OST programs we studied happened to be arts programs. For my final grant proposal, I teamed up with Emily Veno and Julia Kannam to pitch an arts-based Social Justice Youth Development program designed to "increase imaginative capacity in young men, pairing that capacity with the understanding, skills, and drive necessary to take action on dismantling toxic masculinity and "rape culture" within their own communities."

H307: Institutional and Community-Based Strategies to Support Children and Strengthen Families (Wilson)

While the class did not discuss the arts, I found it valuable in providing a broad overview of the many social and institutional challenges faced by my students and their families outside of our arts programs. I found a specific niche for the discussion of public art when it came time to address the topic of tension in urban community relations.

T211B: Can't Stop, Won't Stop: Understanding and Embracing Hip Hop in Education (Upchurch)

This class was a fabulous introduction to Hip Hop pedagogy and allowed space to grapple with the many questions it prompts around cultural responsiveness, cultural appropriation, and race.

Real-time discussion with both youth and Hip Hop practitioners was built into the fabric of the course. In each assignment, artistic expression was welcomed and encouraged; I partnered with Ashley Hunker and another classmate to create a multimedia final project based on a conversation with Ian Levy, a "dope practitioner," that included spoken word, dance, and film.

Spring:

S301: The Arts in Education—Part II (Seidel)

This required course focuses on the intersection of arts and education, theory and practice, individual and community development. Second semester projects included developing the idea and pitch for my "passion project"--a free mobile app and online platform that empowers NYC families to navigate the city's expanse of free arts programming through an "advanced search" function--and creating a "future syllabus" for my time after HGSE, focused on the extension of learning catalyzed by the 2019 Vision & Justice conference.

HT123: Informal Learning for Children (Blatt)

Blatt's course consisted of an even split between expert lectures from diverse practitioners in the field and a course-long program design process completed in small groups. My group chose to design a STEAM-based museum exhibition on the importance of sleep for teens.

S316: Art, Design, and Learning in Public Spaces (Cavallo)

This course was entirely focused--through both theory and the close practical study of living artists--on the intersection of the arts, education, community engagement, and the complex concept of public space. My semester-long project consisted of co-designing a guerilla art intervention for the Harvard Art Museums called Project Rewrite. This project sought to elevate the public voice in a collaborative construction of knowledge surrounding the HAMS collections.

A027: Managing Financial Resources in Nonprofit Organizations (Honan)

Honan's course centered around the practical aspects of nonprofit management, including both the financial and the strategic. I chose to analyze case studies based on arts organizations, such as Steppenwolf Theater Company, and focused my final exam on the financial health of Lincoln Center for the Performing Arts.

T211D: Education on the Move: Examining What Movement Can Teach Across Educational Settings (Upchurch)

Aysha's short introductory course included both the *study* of theory and practice and the *DOING* of theory and practice--we actually moved our bodies for the majority of the course! For my final project, I designed and facilitated an embodied, end-of-year reflection activity for AIE students. This activity surrounded the theory that movement/dance/choreography can be a powerful tool for synthesis and reflection in a group--for the collaborative creation of understanding.

HD

Fall:

HT500: Growing Up in a Media World (Blatt)

Class covers a lot of children's media, which includes watching a good amount of content, as well as reading a lot of research about media and how young people interact with and think about what they see. For the final project, I developed a media proposal for a new children's podcast. While I didn't create the actual media project, it was helpful to think in terms of supporting creative ideas through research.

T550: Designing for Learning by Creating (Brennan)

This class allows you to harness your own creativity and think about how to design those experiences for others—an incredible class that helped me think in new ways about what it means to create for myself and for students. For my final project, I created a radio drama adaptation of *Julius Caesar* for teens.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

AIE's core class allowed me to think deeply about my own practices as an artist and how my own values and identity reflect on that work. The readings have helped me shape and communicate about my purpose as an artist and educator and have sparked new discoveries and questions to continue grappling with.

H370: Youth Interpretations of Humanistic Stories: Finding Themes, Promoting Multi-Media Literacy (Selman)

This class explores a very wide range of topics, from cross-media analysis to thematic research/coding to curricular development. There's a lot of freedom in the final project—some of my classmates proposed research studies, some created educator resources using books/movies/plays, etc. I created a project for a new children's musical based on a best-selling picture book, which included aspects of business (why this book, how do we know it's marketable), education (how are teachers using this book in schools already to teach, what themes could be enhanced with a stage version), and my own creative development, writing and designing the musical.

Spring:

S301: The Arts in Education—Part Two (Seidel)

So much arts.

HT123: Informal Learning for Children (Blatt)

In this class, we engaged with guest speakers from Sesame Street and other children's media companies. Many final projects incorporated artistic recommendations (i.e. proposing a museum exhibit or pitching a new television show).

H611: Moral Adults: Moral Children (Weissbourd)

This course has no arts-related content, but the final project is an opportunity to develop a strategy for moral education, in which you have a lot of freedom to think creatively and even to do an arts-strategy. For our final project my partner and I (a fellow AIE-er) developed a six-week theatre/creative drama curriculum exploring moral capacities.

A816: Education in Armed Conflict (Dryden Peterson)

The final project for the course, and much of what you work on throughout the semester, is a narrative project, in which you choose a person to interview and develop a narrative project around that interview. (There is also the option to develop a curriculum.) Many people write children's books or op-eds. I wrote a short play for my project.

S297: Field Experience in 21st-Century Early-Childhood Learning (Blatt)

This class is not inherently arts-related, and depends a lot on the individual project, but does require a lot of creativity and thinking about the needs and challenges of a large media/entertainment company.

Extracurricular Activities: I interned at WGBH in the Children's Programming department (worked on existing show, *Pinkalicious*, as well as new shows in development); co-founded "the workshop: Graduate Student Theatre Collective"; created and produced the Veritas Festival (a 10-minute play festival); was selected to speak at HGSE *EdTalks*; volunteered with Petey Greene/Emerson Prison Initiative (TA for adult students' course in US Theatre and Performance History at MCI-Concord); and planned the 2019 Veritas Play Festival.

ED

Fall:

T550: Designing for Learning by Creating (Brennan)

This class was an absolute joy, and unlike anything I've ever taken. It's a constructionist class about constructionism. Through a series of readings, projects, and iterative tinkering, AIE classmate Mona and I developed a Story Toolkit, using our theatre background and love of stories to develop a project to help users develop, experiment with, and play around with stories.

A090: Crafting a Compelling and Rigorous Proposal (McGowan)

In this class, I wrote a grant proposal for an after-school theatre company I would like to develop. This class was extremely useful not only in practicing the important skill of grant writing, but also in fully forming and fleshing out my philosophy for the company.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

Our weekly core class was filled with discussions about art, education, and the ways in which they intersect. Our exercises helped me reflect upon my own journey as an artist and educator, and class discussions were focused around the philosophy and theory behind them.

A608: Leadership, Entrepreneurship, and Learning (Higgins)

Through case studies, I was introduced to the basics of business and entrepreneurship with a focus towards education. While there was not much art-based work in this class, I thoroughly enjoyed it, and it felt very different from your typical HGSE class in style and content.

Spring:

S301: The Arts in Education –Part Two (Seidel)

This class is inherently and entirely arts related!

HT123: Informal Learning for Children (Blatt)

We engaged with guest speakers from Sesame Street and other children's media companies.

A027: Managing Financial Resources in Nonprofit Organizations (Honan)

In this class, I wrote a case on the finances of Steppenwolf Theatre Company; and for my final project, I wrote four short (two-page) responses to financial puzzles, imagining them "within my sector" (theatre nonprofit orgs).

S297: Field Experience in 21st-Century Early-Childhood Learning (Blatt)

In this class we consulted for Sesame Workshop, helping develop recommendations for projects Sesame is developing. My team worked with CKO Michael Levine to develop a proposal surrounding the Harvard/Sesame 50th celebration event, thinking about how to connect a creative/artistic institution and an academic one more solidly into the future.

Extracurricular Activities: I worked in the Education Innovation Studio (maker space); co-organized the weekly AIE Remix night with Mona Thompson and Yi Chen; and trained silks and lyra at Esh Circus Arts.

AE

Fall:

T550: Designing for Learning by Creating (Brennan)

This class allowed me to both create and design while exploring teaching and learning within a constructivist theoretical framework. Each week we focused on designing different creative projects -- from scratch projects to dioramas -- culminating with a final project. Professor Brennan provided us with creative freedom, but also gave us the scaffolding to succeed within the course. Although it was a large group, Brennan structured the class so that everyone received one-on-one attention from both her and her TF's throughout the semester.

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

Professor Lawrence-Lightfoot taught us her method of inquiry, portraiture, which combines aspects of both ethnography and narrative to deeply look at a person, a relationship, a place, a concept, or a system. Each week, we read different examples of portraits, and by the end of the semester we wrote our own portraits. I focused my portrait on modern museumgoer's changing viewing experience with cellphones and photo-taking within the Harvard Art Museums.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

With its reflective focus, our AIE core course allowed me to both better understand myself as a learner, and better understand my role as an educator. The readings are continually thought-provoking and allow me to further understand the arts in education in the US. As our only required course, this class has proved to be a great bonding experience for our cohort as well, especially with the focus on the warm-ups at the start of each class.

S997: Field Experience: Reflective Inquiry into Professional Practice (Jacobs)

This class allowed me to receive class credit for being a Graduate Student Teacher at the Harvard Art Museums. The class's focus, almost entirely reflective, helped me better understand both my strengths and weaknesses as a museum educator. Although it did not meet every week, we were able to thoroughly dive into each of our respective field experiences this semester.

J-Term:

S305: Active Learning and Slow Looking (Tishman)

This course was centered around slow looking experiences, especially with visual art in art museums. We learned about making and re-making art as forms of slow looking, as well as visual thinking strategies to facilitate slow looking experiences. In our final project, I co-facilitated and co-created a slow looking experience leveraging smart-phone technology to create more engaging and fun art museum experiences for uncomfortable viewers.

Spring:

S301: The Arts in Education—Part Two (Seidel)

AIE core course—entirely arts focused!!

S316: Art, Design, and Learning in Public Spaces (Cavallo)

This course was focused entirely on the theories and practices of socially engaged and public art. In addition, we all designed and developed a proposal for our own socially engaged art project on Harvard's campus; I designed a monument to memorialize Edmonia Lewis in the Yard in combination with the Harvard Art Museums.

A027: Managing Financial Resources in Nonprofit Organizations (Honan)

Although focused on non-profits in general, there were a few opportunities to focus on the arts within this course. In addition to writing a case study focusing on the Steppenwolf Theater Company, the final written exam allowed us to work with arts non-profit organizations.

HAA 279P: Object in the Art Museum (Lasser)

This course was entirely focused on the inner workings of art museums, focused on the Harvard Art Museums. We engaged in slow and close looking exercises and chose a "touchstone object" from the museums' collection to work closely with throughout the semester. In addition to designing "interventions" inside of the current Harvard Art Museums' galleries, we also designed a full exhibition centered around our touchstone objects, including designing the exhibition and writing wall texts for each object and a gallery introduction text.

Extracurricular Activities: Harvard Art Museums Graduate Student Teacher — co-created and co-taught object-based museum lessons for an individual Cambridge Rindge and Latin AP US History high school class focusing on history, critical pedagogy in museums, learner's advocacy, how museums are changing historical narratives, and visual thinking strategies.

EF

Fall:

TDM 143: GAGA/People (Zambrano)

Gaga/People is an amazing dance class and so much more. It is a class that brings visceral and sensory learning to the forefront of the work. As movement researchers, you are actively exploring what your body's habits are, and learning to move beyond those habitual tendencies through intensive physical exploration. This class is amazing for anyone who is interested in somatic theory, experiential learning, or just anyone who wants to feel their body in an honest and joyful way!

TDM 182A: Art and Empathy (Michalek)

Art and Empathy, a seminar taught by a visiting professor, centers around the questioning of empathy's role in art-making. Through readings and viewing of visual art, writing, dance and theatre, we discussed when, why, and how empathy can be used as a catalyst for connection through art, and conversely, when empathy is abused through the medium of art and falls into the realm of empathic tourism. At the end of the course, each student created a work of art in any form (performance/visual art/video game/installation) that somehow wrestled with the tension/release of art and empathy.

S300: The Arts in Education (Seidel)

The first half of our year-long core class really asks what we believe are the connections within education and artistic practice. Who are art educators? What place do the arts have in education? Who are artists? Who are educators? These basic but fundamental questions laid the groundwork for a shared language and set of values for our cohort. We produced six short projects throughout the semester that all centered around these questions, but the prompts were open-ended enough to really explore what you are most curious about and to tailor it to your particular art/education interests.

H389B: Supporting Adolescents in Schools (Brion-Meisels)

This module gave me the opportunity to reflect on my own adolescence and gain practical tools to work with and support adolescents both academically and personally. We studied adolescence through a neurobiological lens, we interviewed adolescents and wrote papers on the conversations we had, and we created original tools that engaged adolescent learning in some way. The professor, Gretchen Brion-Meisels, is an incredible educator, endlessly curious and an interrogator of her own learning.

A011D: The Arts of Communication for Educators (McCarthy)

In this module we wrote and delivered three speeches with around three frameworks all exploring some aspect of education, although the prompts are open-ended enough that you can really tailor the content to whatever you are most passionate about. The class is an excellent way to explore topics you feel strongly about, and using rhetoric as well as physical presence, become comfortable giving voice to these passions in a public forum. You get excellent feedback on all your speeches, and the class really forms a tight-knit bond because we share such personal stories with each other.

HDS 2139: Trauma and Resilience - Empowering Those Who Care for Others (Giles)

This divinity school class taught me a great deal about how the body stores trauma and gave me practical tools to be able to coach individuals (as well as myself) to recognize and move through traumatic tension and blockage. This class is full of some amazing people, divinity students studying to be chaplains, folks who have worked in prisons, in hospitals, with veterans. It's a wonderful way to meet some new people who are doing work that really could use the arts as a catalyst for growth. There is a lot of connection to creativity, imagination, storytelling and artmaking in the readings, so there is ample opportunity to bring in artistic voices!

J-term:**T210M: Writing Workshop (Sommers)**

This J-term class is just an absolute joy. Nancy Sommers is an endlessly positive and supportive professor who wants everyone to find their writer voices and to relish in the process of putting your voice on the page. You spend two intense weeks writing four creative nonfiction pieces, and you receive tons of feedback from your peers and the teaching team.

S301: The Arts in Education—Part Two (Seidel)

We explored and developed reflective practices through exercises and engaged with theory and pedagogy related to arts and education.

A027A: Managing Financial Resources in Nonprofit Organizations (Honan)

We developed financial management skills and strategies for non-profits in education and creative sectors, including public schools, museums and theaters.

H610R: Integrating Knowledge into Practice (McGowan)

In this one-week course intensive, we synthesized academic, personal, and experiential learning into a working theory of action.

English CWWR: Writing Women: Workshop (Faludi)

Workshopped narrative journalism and creative non-fiction writing, engaged in discussion and history of women in writing and writing about women, conducted field interviews, and learned reporting practices, culminating in a 20-page original work.

H610K: Reading Group on Intergroup Dialogue, Race, and Identity (Brion-Miesels)

Discussion-based seminar practicing dialogue across differences, interrogating systems of oppression with a focus on identity through the lens of race and racism.

Extracurricular Activities: I worked with Cambridge Rindge and Latin high school students as a Graduate Student Teaching Fellow at the Harvard Art Museums; took courses in Contemporary Latin Ballroom, Bharatnatyam, and Gaga at the Harvard Dance Center; played in the fall on the HGSE soccer team; took a woodturning class in the basement of Mather House; took a Skills for Singing course taught by the wonderful Elizabeth Eschen; and helped develop curriculum for the organization Making Caring Common, which focuses on empathy-building curricular development and implementation in schools.

AF

Fall:

PORTUG 10: Beginning Portuguese I (Cruz)

This was actually taught by a doctoral candidate, Aaron Litvin. We went through an extraordinary amount of information for an intro to Portuguese course, but it was definitely worth it. I found out about the MLAB program through DRCLAS through that class and spent most of January in Salvador and Sao Paulo, Brazil.

A090: Crafting a Compelling and Rigorous Proposal (McGowan)

Very helpful course for practicing proposal writing, and just doing the work of thinking through a project and idea from different angles. I definitely learned to value iteration through this course and feel more confident as I think about doctoral studies and community initiatives I want to see happen around the arts.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations— Part One (Seidel)

This is where the magic happens, in terms of a course that will go deep into, you guessed it, arts in education. We look at various readings exploring our ever-changing identities and practices as artists and educators.

HDS2729: W. E. B. Du Bois (West)

Beautiful course exploring DuBois' work over time, centering critical thought, reflexivity, and the arts in a way I am not sure I have ever seen before nor will ever see again.

S510F: Qualitative Research Methods in Practice (Duraisingh)

Helpful introduction to qualitative research methods, and a great opportunity to practice some of those skills, for anyone interested in research or just want to know what it's about in a non-threatening environment.

H310N: “A Place to Call Home”: Developing and Advocating for Community Youth Programs (Vasudevan)

Lovely course exploring the tensions in youth work. How do we empower youth even as we advocate for more opportunities on their behalf? How do we stay long term in youth work, with a livable wage, and with joy? How important is that livable wage in the end?

Spring:

S301: The Arts in Education—Part Two (Seidel)

Core course for AIE-all about the arts!

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

This course was about research as a liberatory, action oriented, community situated agent of social justice and equitable change. In particular, research methods employing the arts (visual, movement, narrative, music, etc.) were taught, and, I felt, honored as valuable methodology. Employing narrative inquiry in my final project, I explored various modes of telling/relating stories students of color at HGSE shared surrounding their definition of joy, and a joyful memory connected to their identity—all with the intention of moving away from deficit frames and narratives.

HDS2733: American Democracy (West)

Though not explicitly about the arts, that didn't stop me from writing my final paper on the Knowledge AND the Creative Economies, how they are linked in their problems, but also how they are linked in that the move toward their democratized and decolonized futures impacts pretty much everything in society in the process.

Extracurricular Activities: Programming Fellow at Arts Connect International; Worship Leader at local Cambridge church; MLAB Mentor....

AH

Fall:

MUSIC 300: Reading & Research (van Orden)

This research study took place in the undergraduate course, AESTHINT 62: California in the 60s. I was curious to take a class that examined a localized period of history entirely through the lens of music. In order to receive graduate credit, I asked the professor of this course to allow me to work with her on a study that allowed me to a) experience this type of learning as a student, b) evaluate music as a “textbook” for teaching history, and c) assist the teaching team in implementing assessment strategies for project-based learning. Prof. van Orden and I found mutual benefit in my doing this project, as I walked with an abundance of research and she with a remodeled assessment strategy to implement in her courses.

S121: Art and Understanding (Elgin)

This was undoubtedly my most intellectually challenging course. I have reverence and gratitude for this course, and particularly Professor Elgin, as it has taught me how to, well, “understand art.” I feel a certain sense of accomplishment for completing this course that I don’t feel with any others because it was undoubtedly challenging, but also has made salient for me the purpose and means by which we examine and evaluate art and our world. It has boosted my ability to think critically, which is a skill that translates across disciplines.

T550: Designing for Learning by Creating (Brennan)

I’m not sure what my semester would have been like without the well-oiled machine that is Karen Brennan and her devoted and incredibly talented teaching team. Throughout the semester, we were asked to complete several small projects connected to the readings that were open-ended and encouraged creativity and art integration. This course allows anyone to bring to it whatever they wish and use their art area of specialty to inform their final project.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

This course provides the theoretical backbone for why the arts are critical for any and all learning environments. Discussions about the readings allow for people to speak from their own arts background. I’ve learned a lot about how the arts function in various domains as a result of these discussions. The readings have also provided insight into the various functions of arts in different societies.

T211B: Can’t Stop, Won’t Stop: Understanding and Embracing Hip Hop in Education (Upchurch)

This course is an in-depth introduction to Hip Hop pedagogy that I found incredibly informative and inspiring. I came into the course as a teacher who has always had Hip Hop in the classroom because students have always brought it. What I gained from this course is a foundational understanding of how to structure a learning environment designed to embrace Hip Hop and its principles: peace, love, unity, and having fun. This class also addresses how the genius in graffiti, dance, MCing, and DJing can be harnessed in the classroom.

Spring:

S301: The Arts in Education—Part Two (Seidel)

This course is inherently related to the arts!

H810C: Teaching for Inquiry (Jacobs)

This course has no real arts-related content. It is purely about using inquiry to teach literacy.

HT113: Research Practicum for Microschools (Grotzer)

This course has no real arts-related content per se, but the culminating project is to develop your own microschool, and Tina enthusiastically welcomes arts-oriented design and will help guide you through supporting your vision with neuroscience findings.

H611: Moral Adults: Moral Children (Weissbourd)

This course has no arts-related content; however, there is ample opportunity for developing MCC strategies through the lens of the arts for a final project.

H614: Understanding Truth, Beauty, and Goodness (Gardner)

This course involves exploring the tenet of beauty through the arts. Generally speaking, the course positions the arts as an important vehicle for understanding the world. The final project is a curriculum around one of the three tenets, and it is completely possible and encouraged to build an arts curriculum that explores beauty.

T211D: Education on the Move: Examining What Movement Can Teach Across Educational Settings (Upchurch)

This course is directly related to the arts, particularly dance, as it explores including movement in the classroom. The structure of the course includes a lot of movement activities.

Extra-curricular Activities: I was a graduate fellow for Aysha Upchurch's Hip Hop Ex, a brand-new initiative designed to bring high school students and educators together to develop curriculum, events, learning opportunities, etc., that center around student input. I also played in the MIT Galak Tika Gamelan Ziporyn orchestra. (Indonesian for "to hammer")—and performed in the two performances, one in the fall and one in the spring.

JK

Fall:

A019: Education Sector Nonprofits (Honan)

A019 gave me an excellent overview of the structure and functions of education sector nonprofits, which was one of the most essential things I was hoping to gain at HGSE. Jim Honan is extremely knowledgeable, and brought in many expert guest speakers on each of the topics we covered—boards, finances, mission, collective impact, staffing, etc. The class was based on case studies and writing case analyses, which I did not have experience with, so it allowed me to develop that new skillset as well. I feel much more prepared to go into nonprofit work having taken this class!

A090: Crafting a Compelling and Rigorous Proposal (McGowan)

I would highly recommend A090 to anyone who thinks any form of proposal or grant writing might be in their future. The class went in depth into how to write each section of a proposal and was structured around writing one over the course of the semester. Never having written a grant before, I appreciated how much this class was able to be customized to each person's needs. I came out of the class with a completed grant for establishing an outreach branch of a nonprofit to build theater arts programming in high-need schools.

**S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—
Part One (Seidel)**

S300, our AIE fall seminar, felt like the core of my HGSE experience. It brought our cohort together every week to discuss key aspects of being an artist and being an educator. The class typically broke down into a warm-up led by a classmate, some time to discuss the readings for the week, and then exercise studio time, when we worked on or shared our progress on the exercises (the main assignments for the class). I appreciated all of the reflection and work we did around developing our identity, as well as the provocative readings and guests Steve brought in.

A710D: The College Admissions Process (Vultaggio)

I took this class so that I could become a more knowledgeable resource for my students going forward, and everything I learned will definitely serve me well. The course was comprised mostly of people in the Higher Ed program who had a lot of experience in this field, so I learned a lot from them as well. A large part of the focus was on the inequities within this process, which I appreciated. Julie Vultaggio was extremely knowledgeable, organized, and worked hard to make class engaging.

H310N: “A Place to Call Home”: Developing and Advocating for Community Youth Programs (Vasudevan)

I would highly recommend H310N to anyone who plans to be involved in the afterschool sector in any capacity. We got a chance to engage authentically with some wonderful youth programs in Boston, and there was plenty of space to make the work in the class relevant to the arts.

A122: The Why, What, and How of School, Family, and Community Partnerships (Mapp)
Through Dr. Mapp's expertise and a semester-long field partnership with the National Parent Leadership Institute, I learned how to build successful and sustaining partnerships with families and communities from a school setting. The midterm assignment gave me an opportunity to bring in my arts background—I wrote a proposal for a family engagement initiative through community arts festivals.

Spring:

S301: The Arts in Education—Part Two (Seidel)

The second half of our cohort seminar continued to build on an explicit dual focus on Arts and Education. We balanced continuing to learn theory with thinking about more applications to practice. Many fantastic guest visitors/out of the classroom excursions contributed to our experience this semester.

S305: Active Learning and Slow Looking (Tishman)

This course was made up of more than half AIE folks, and it made for an extremely rich, arts-based experience in the class. While many of the excursions are to museums, we learned many learning strategies that are applicable to both museum and classroom settings, which I appreciated as a classroom educator. The final project is flexible and allowed for my groupmates and me to design a learning experience that was relevant and interesting to us.

H611: Moral Adults: Moral Children (Weissbourd)

Though not explicitly connected to the arts, the content of this course—focused on how to develop the ethical consciousness and sense of morals in young people, as well as what role educators/schools should play—had many applications to arts settings. I was able to write a theatre & creative drama curriculum to develop moral capacities with another AIE-er.

SL

Fall:

S121: Art and Understanding (Elgin)

Conducted in a more traditional way of teaching, including weekly lecture, discussion seminar, reading, and two field trips, the course provided a challenging but super rewarding learning experience. Mainly based on Nelson Goodman's book *Languages of Art* and Catherine Elgin's *Considered Judgement*, the course challenged and expanded our minds on the ways of sensing, feeling, knowing, and creating arts in every form. The philosophical exploration, however, is never merely about arts, but closely related to our everyday life. Deeply engaged with the small and intimate group of learners, I always walked away with great inspirations every week. My mid-term paper for this course was an analysis of the gallery 1740 at Harvard Art Museums, and my final paper is about emotion's functions in aesthetic experiences.

HT500: Growing Up in a Media World (Blatt)

By exploring multiple media cognition theories, diversified research studies, and the ever-changing and blooming media products for young media users, this course provided a comprehensive survey of the contemporary media landscape mainly in U.S. The learning approaches included lectures, short but strong weekly reading, discussion seminars led by teaching fellows, media presentations, and three research projects (a content analysis, an interview report, and a final project). Through these approaches, I not only learned the theory and practices of children's media, but also gained great understanding in the many ways of media research. My final project for this course was an observational study on "images of artists" in American and Chinese media products for teenagers.

T550: Designing for Learning by Creating (Brennan)

An exciting learning opportunity surrounded and structured upon constructionism both in its content and form. During the semester, we explored important learning theories as well as diversified education perspectives through weekly reading, design journal keeping, and fun making activities, including scratch project, diorama, remix project, etc. One great benefit of this course for me was the peer learning environment, where I could always be bold and brave to experiment with playful design ideas with the support from teaching team and other learners. My final project for the course was a gallery re-imagination, in which I researched and redesigned a gallery of Chinese ancient art at Harvard Art Museums to make the gallery more accessible physically, cognitively, and emotionally.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations— Part One (Seidel)

As the AIE core course, S300 provided a flexible and thought-provoking learning experience. It was like a weekly emotion and cognition retreat in which I could always conduct meaningful communications with my wonderful AIE cohort, dig deeper into many important thoughts about art and education that no other courses provided, and generate a promising conclusion for my every-week study. Besides the weekly readings, forums/lectures, warm-up activities, and one-hour seminars led by teaching fellows, the course was also structured through seven inspiring exercises for us artists and educators. Through free exploration, preparation, experimentation, and reflection of multiple aspects of arts in education, we re-collected our listening abilities, re-constructed our identities, re-practiced our art teaching/learning, honored our inspirations, and

finally re-assessed our statements of purpose according to our current states of mind and practices.

Spring:

S301: The Arts in Education—Part Two (Seidel)

The second half of our AIE core course dug deeper into the philosophical and practical topics in arts in education through reading, discussion, and bi-weekly exercises; Ruben's cultural production theory was my favorite from this course.

T006: Adult Development (Helsing)

Not art-related, this course was built upon Robert Kegan's Constructive Development Theory, through readings, lecture, small group sessions, learning archive and papers to demonstrate student's understanding and application of this specific theory.

S316: Art, Design, and Learning in Public Spaces (Cavallo)

A mind-blowing course—all-time favorite. Explored public participatory and socially engaged art theories, philosophies, and practices through reading, discussion, art-looking, and personal practices; developed and proposed an independent site-specific public art project. My final project was a proposal for a public participatory art project containing laugh performances, laugh sign set-ups, and related wearable products design at Harvard Art Museums.

S305: Active Learning and Slow Looking (Tishman)

Explored different perspectives and complexities in slow looking practices in museums and other public spaces; conducted group research study. My group research was a pilot study of evaluating slow looking experiences through spatial design elements in art museum galleries.

VES 109: Artist-Curators and Collection (Byers)

Explored past and current exhibition practices, strategies, and topics by artist-curators; The course invited several famous artists and curators to the class as guest speakers; the course also guided visits to several interesting collections across Harvard and Boston. My collection research was Mark Leckey's *The Universal Addressability of Dumb Things*; my collection visit essay was about the ancient Chinese art collection at Harvard Art Museums; and my final project, titled *Journey to the West, and Back?*, was a curatorial proposal exploring my own cultural identities in the States as an international student.

Extracurricular Activities: I worked in the Graduate Teacher Program at Harvard Art Museums, leading the museum fieldtrip for the Foundations of Arts class of Cambridge Rindge and Latin School. I also volunteered at the Harvard Museum of Natural History as a Nature Storyteller and family day facilitator.

SM

Fall:

EDU T440: Teaching and Learning: "The Having of Wonderful Ideas" (Schneier)

T440 closely related to my experience with the Reggio Emilia approach, and I wanted to learn how to expand critical exploration into diverse settings. The intensity of the class and its pedagogical style directly expanded my definition of high-quality teaching in the arts. My final fieldwork combined critical exploration with learning color theory.

T550: Designing for Learning by Creating (Brennan)

The combination of having a large class and small critique groups created a space for wild inspiration and personalized attention, in an interactive way. My final project was very tactile and focused on consistently creating, serving as an important balance to the theoretical learning I was engaging with in my other classes.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

S300 is a wonderful space to delve into the philosophical dimensions of why we do what we do, and why we do it in the way that we do it. The readings and exercises serve as a platform for diving into the arts in education waters, and it is up to you to decide how deeply you want to dive in.

A608: Leadership, Entrepreneurship, and Learning (Higgins)

A608 put a whole new lens on leadership, entrepreneurship, and learning styles. The case study method provides diverse examples of leadership styles across different sectors with many valuable and useful tools for future entrepreneurial endeavors. In this class, I gained a new understanding of what it means to be an effective leader.

Spring:

S301: The Arts in Education—Part Two (Seidel)

The essentials of arts education—shaping the core values of our current and future practices.

HT123: Informal Learning for Children (Blatt)

I learned about informal learning through various Sesame Street professionals, and I created an informal learning proposal to support social emotional development for kids.

A027: Managing Financial Resources in Nonprofit Organizations (Honan)

This class explored the basics of financial management in the nonprofit world. I wrote arts-related case studies, including one on the Steppenwolf theater company. For my final, I related my essays to arts education settings.

T519: Digital Fabrication and Making (Schneider)

This class was super hands-on and fully engaged the relationship between making and education. I learned about many different technological tools to foster a current and diverse arts education.

HBSMBA6913 FC: Arts Cultrl Enrtp Q3Q4, 3

This is a case-based class, with each case covering a different arts organization, including museums, philharmonics, film festivals, artists, art institutions, etc. We explored pressing issues that arts and cultural institutions face. I consulted for the Boston Ballet and analyzed two business ideas to create a business proposal for them.

Extracurricular Activities: I worked as Director of First Year Art Initiatives at Harvard College.

NM

Fall:

MUSIC 185R: 21st Century Ensemble Workshop (Chase)

This magical class deepened my musical practice and expanded my artistic horizons. We played mostly minimalist experimental contemporary stuff—Pauline Oliveros, Tony Conrad, Julius Eastman, to name a few. The professor was radically open and really offered herself as a mentor and guide. I felt immersed in a beautiful improvisatory (opposed to conservatory) pedagogy—and I was gently pushed to ideate an organization that I’m seriously considering trying to start (inspired by an ensemble research project for the class).

T002: Critical Race Theory in Education (Graves)

The reading and material constantly pushed me and reoriented me toward understanding further complexities and traumas of race and racism in this country. Final paper was a great opportunity to research whatever was of interest. Writing on white affinity spaces, I found it very helpful in considering how I want to approach activist and organizing work going forward.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

This class felt in a lot of ways like a studio—a wonderful opportunity to deepen a reflective creative practice. I really appreciated how open most of the exercises were. I found ways to incorporate creative nonfiction, poetry, sound/music, visual and internet art into several of the exercises. In addition to building my portfolio in this way, a few of the exercises provided really thoughtful scaffolding for built-in reflection.

H310N: “A Place to Call Home”: Developing and Advocating for Community Youth Programs (Vasudevan)

This class provided a wonderful opportunity to reflect on work I did in afterschool programs for a few years prior to coming to HGSE. I learned about both historical and existing models of out-of-school-time programs, and I built community with peers who had done similar work with youth. For my final project I wrote a grant in a group for an afterschool organization—more specifically, an intergenerational mindfulness program for an afterschool program in Cambridge.

J-term:

T210M: Writing Workshop (Sommers)

We studied the craft of the essay from the perspectives of both the reader and the writer.

Spring:

S301: The Arts in Education—Part Two (Seidel)

We explored policy, research, and practices all related to the arts in education.

ENGLISH CBF: Breaking Form: Workshop (Cole)

My final portfolio included a multi-media creative-nonfiction piece. We studied writers Lydia Davis, Toni Morrison, and Claudia Rankine, to name a few.

T416: Transformative Justice (Stern)

Was it arts-related? Not really! Was it a pretty great class that allowed me to go into the community and practice the theory studied in the class? Ab-so-lute-ly!

T312: Establishing Loving Spaces.... (Brion-Meisels)

For the final project I chose to write a series of creative writing lesson plans to explore gender identity.

Extracurricular Activities: helloimnickmorris.com

KM

Fall:

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations— Part One (Seidel)

In this course, we discussed themes pervasive in the arts in education, including quality, diversity/equity/inclusion, global impact, and philosophies. Through group work, arts education exercises and personal reflection, each of us grappled with our purposes, identity, responsibility, values and learning regarding our roles as arts educators. As a result of this class (and HGSE in general), we have far more many questions than answers.

A021: Leadership in Social-Change Organizations (Mapp)

While this class did not provide a specific connection to the arts, Dr. Mapp introduced the class to leadership strategies that are useful in organizations at the intersection of arts, education, and social justice. We conducted an analysis of a personal leadership challenge, explored oppressed and privileged identities, and how styles of leadership shape the workplace environment and consequently the quality of our work for social change. I used this to create connections between my desire to work as a leader for social change and my work as an arts educator.

S510F: Qualitative Research Methods in Practice (Duraisingh)

This course provided tools for engaging in qualitative research including observation, interviews, emic/etic coding, and creating research memos through a group qualitative research project. Students were able to choose topics that suited their interests, which included opportunities to engage with the arts.

AFRAMER 182: From R & B to Neo Soul: Cultural Transformations in Black Popular Music (Monson)

In this class, Dr. Monson traced the sociocultural transformations of Black American popular music from the 1940s to the 2010s. Dr. Monson contextualized musical forms/genres/expressions with the sociopolitical moments of the music's creation as well as the role of racial and gender identity in shaping the creation, consumption, and ownership of Black American music. The class also included participatory singing workshops with the director of Harvard's Kuumba Singers, Sheldon Reid, as well as presentations and live performances by local musicians.

T211B: Can't Stop, Won't Stop: Understanding and Embracing Hip Hop in Education (Upchurch)

Aysha Upchurch, AIE '15, introduced the class to the concept of Hip Hop in Education, which uses the four principles of Hip Hop (peace, love, unity, and having fun) to reach students via culturally relevant pedagogy. By examining a Hip Hop's history and culture, and observing best practices by speaking with current DOPE Practitioners of Hip Hop education, students left with an understanding of ways to engage with Hip Hop education in the classroom and grapple with themes of authenticity.

Spring:

AFRAMER 10: Intro to African American Studies (West)

Dr. West devoted an entire class to Black American music which was easily one of my favorite Harvard moments ever. His dynamic and uplifting lectures helped deepen my understanding of the Black freedom struggle, which I will use to inform my artistic practice.

S301: The Arts in Education—Part Two (Seidel)

This course ignited several new ideas, especially regarding the role of the arts in education and in the grand scheme of the world. Most impactful this semester were essays by Rubén Gaztambide-Fernández, which unsettled many thoughts I had about the role of the arts in education.

J-term:

T210M: Writing Workshop (Sommers)

This two-week intensive course during J-Term was really helpful in getting me "back on the horse" with my writing. I came away with specific techniques to use and grew from the helpful feedback given my peers, teaching fellows, and professor, as well as guidance toward publishing my work.

Spring:

A027: Managing Financial Resources in Nonprofit Organizations (Honan)

In this course, Prof. Honan included several examples of financial practices at nonprofit arts organizations that provided practical organizational considerations and fundamental nonprofit financial literacy I know will be helpful in my career.

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

If you are interested in asking the kinds of questions that can lead to transformative social justice research in the arts, take this class. Dr. El-Amin is the truth and the light.

Extracurricular Activities: Presenter at Alumni of Color Conference; Womxn of Color Collective; Womxn of Color Symposium; HipHopEX Lab Graduate Fellow; Hip Hop in Education Conference; Black Student Union.

AR

Fall:

H392: Childhood Trauma: Dynamics, Interventions, and Cross-Cultural Perspectives (McConnico)

This course focused on the range of traumatic experiences and how they can affect the psychosocial and the neuro-biological development of children. We learned how to understand how trauma can affect young peoples' ability to learn and function in school, learned major theories of trauma-focused clinical intervention, and looked to role of culture and ethnicity as it impacts traumatic experiences and shapes a child and family's response to trauma. In addition to a child case study paper midterm, my final paper was a research study looking to survey the existence and prevalence of sexual assault and rape culture as it pertains to adolescents, and examine methods of consent and rape culture education for adolescents as have been enacted or have the possibility to be within schools, with a focus on usages of Bystander Invention and particularly within Theater- Pedagogy- based models..

S300; The Arts in Education: Philosophical Dimensions and Practical Considerations— Part One (Seidel)

This course focused largely on philosophical approaches to examining the arts in education, and both introduced me to and allowed me to revisit texts that are particularly inspiring and that prompt in-depth examination and consideration of the role of the arts in learning.

H310M: Establishing Loving Spaces for Learning: Preventing Bullying and Discrimination in U.S. Schools (Brion-Meisels)

This module, focusing on evidence that supports the creation of safe schools, allowed us to explore examples of practices for educators to employ to create safe educational spaces. My final project for this course was a resource list geared towards high school teachers working with students to educate about and dismantle rape culture, considering the specific ways in which behaviors that reinforce this atmosphere manifest in high school contexts, and ultimately working to empower youth with tools to educate others in their environment.

H389B: Supporting Adolescents in Schools (Brion-Meisels)

This module began with learning theoretical foundations of adolescent development and transitioned into focusing on school-based practices geared towards supporting adolescents' positive academic, social, and emotional growth. The course considered the multiple relationships and contexts in which development takes place and delved into the affordances and challenges within each of these contexts. I developed an original tool for my final project, considering expanding upon my final project for the H310 module, for which I created a series of materials for a high school curriculum about consent and recognizing, confronting, and ultimately critiquing, rape culture.

T402: Group Learning (Wilson)

The course focused on examining many theories and dimensions of group learning, across different spheres, including but not limited to school- based environments. The course revolved around two types of assignments. The first entailed creating D+D (Design + Document) sessions for our class, which were the course's way of processing and learning from each week's readings. We did these assignments in pairs or groups of three. The second type of assignment involved in-depth projects we conducted in a group, which remained the same throughout the

semester. We were asked to consistently examine, process, and write about our own dynamics, and work to adhere to a set of evolving group norms we created collaboratively. Our projects were research-based, inviting us to observe group learning environments and constructing a set of questions and/ or experiments to engage in.

S501: Partnering with Youth in Educational Research and Practice (Brion-Meisels)

My central and final project for this course entailed working with a group of my former students on an extension of our previous unit on embodied theater-based learning tied into consent education. This YPAR project allowed me to draw on my arts pedagogy background as we embarked on a co-constructed research project which eventually will result in an arts-based action project for teachers and administrators at their school to participate in. at Gretchen's request I also spent a great deal of time preparing for and facilitating a theater and embodied learning workshop for the class.

Spring:

S301: The Arts in Education—Part Two (Seidel)

This second in the sequence of two AIE core courses entailed a great deal of arts-based learning.

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

Dr. El Amin very intentionally structured in arts-based learning and research/inquiry methods into our course. I learned about photo voice methodology and got to practice it a bit, as well as several other inquiry methods based in arts exploration. One project for the course allowed me to record a podcast-style interview which I co-created with my classmate Eli. Dr. El Amin also requested that Lindsay Tanner and I co-create and facilitate a class-long workshop on embodied learning. Lindsay and I spent a great deal of time preparing for this theater-based lesson, and received fantastic guidance from Dr. El Amin along the way.

S999: Special Reading & Research (Seidel)

My independent study ultimately allowed me to find some deep and specific connections and values behind the work of comprehensive consent education and theater pedagogy. Creating this specificity felt like one of the biggest accomplishments out of all of the work in my independent study, as the definition I created for myself has already and will continue to allow me to explain why these two seemingly separate areas of education lift one another up and make room for deeper and critical learning.

Extracurricular Activities: I co-created and facilitated a Bok seminar with AIE alum Jacob Watson titled “crafting your teaching persona” which entailed embodied learning practices to strengthen individual and collective knowledge and practices around equity and inclusion work in the classroom. Arts-based learning was new for many people in this seminar, but we were teaching several identified artists as well. I also have been producing my theater company's re-mounted production of *this place/displaced*, which performed at Brandeis University from May 2-4.

JR

Fall:

H392: Childhood Trauma: Dynamics, Interventions, and Cross-Cultural Perspectives (McConnico)

The people drawn to this course were the most emotionally intelligent practitioners, educators, and advocates I had ever encountered. The content of the class was at times very difficult, but the teaching staff was very supportive and very mindful of keeping it an encouraging space. Aside from becoming more trauma-informed as an educator, I gained not only more knowledge about different aspects of childhood adversity, but practical skills, including some useful arts-related exercises.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

I came to this program with the question: how can art be used to address historical, intergenerational, and personal trauma? The assigned exercises were my favorite part of the class; though they appeared to be simple, they instigated my deepest thinking and reflecting. I found that the teaching staff was supportive in giving me the space and freedom to clarify and develop those thoughts as they shifted and changed throughout the semester.

A819: Contemporary Developing Countries: Entrepreneurial Solutions to Intractable Problems (Khanna)

This class appealed to me because it was divided into modules dedicated to different ways of thinking—as an entrepreneur, artist, scientist, and designer. Though it is a Business School class, the course is open to enrollment to all students at the university: undergraduates and across all graduate schools. Throughout the semester, I worked with the same team of people to develop a business plan for a venture intended to address disaster preparedness and increase climate resiliency in the Philippines.

HIST2033: Gender and Empire (Clutario)

The professor allowed me to audit this course, and though it was not directly arts-related, this class was useful in helping me articulate my interest in historical and epistemic trauma. The class was comprised mostly of female PhD students with widely different yet related areas of interest. The class was useful in helping me understand academia and non-traditional research methods, which included looking at arts-related practices and objects (i.e. photography, poster design) and exploring dimensions of their validity (or lack thereof) in historical investigation.

TDM 169L: Immersive Storytelling Media (Lee)

I wanted to take a studio class to expand my artmaking practice in a virtual- and augmented-reality space. I learned new technology and media skills: video editing (in Adobe Premiere Pro and After Effects), binaural audio recording, game development (in Unity 3D), and 3D graphics (in Blender). Especially useful in this class was getting to work with people at the Derek Bok Center for Teaching and Learning; they were an incredible resource in helping us achieve our artistic goals, despite the steep learning curve with most of these programs.

Spring:

S301: The Arts in Education—Part Two (Seidel)

H110G: Learning in a Globalizing World (della Chiesa)

In this J-Term course, I applied theories about language learning, neuroplasticity, and cognitive justice to the topic of art languages. For my final project, I created an installation/conceptual art piece about reductive meanings from chains of translation.

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

This course covered different aspects of research, including arts-based research. I used the class to maneuver artist identity within research space.

S997: Field Experience: Reflective I (Jacobs)

I received credit for my internship at the Harvard Humanitarian Initiative.

A816: Education in Armed Conflict (Dryden-Peterson)

This covered materials spanning histories, theories, and practices of education in emergency situations. For my final project I created a visual poem/zine.

Extra-curricular Activities: I played in the MIT Gamelan Galak Tika orchestra—a community Balinese gamelan ensemble that includes not just students, but people from all over the Boston area. At the beginning of the fall semester, I applied to volunteer as a teaching artist on a medical mission trip to the Philippines for the five-year anniversary of Typhoon Haiyan. This program was something I found on my own—not through Harvard—but all my professors supported my decision to go, even if it meant missing more than a week’s worth of class in the middle of November. I was able to make this work because the trip informed ideas I was exploring, specifically questions surrounding art, trauma and resiliency as it relates to climate change. I also was part of the Pan-Asian Coalition for Education (PACE), the Let’s Talk! Conference (on Mental Health in Asian Pacific Islander Communities), and the Harvard Humanitarian Initiative.

LT

Fall:

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

This class—exercise studio time in particular—was great for connecting me to my artist/creator self in the midst of the intense first-semester HGSE experience. My “honoring inspirations” piece is still up on my wall, inspiring me, and I have turned the “statements of purpose” exercise into a living document that I've already drawn upon for spring course applications and future cover letter drafts. I am grateful for the multiplicity of interests in our cohort, as a chance to connect across disciplines and careers—and explore how a constituency of artist-educators can make common cause to take leadership in the future of this field.

T410B: Educating Incarcerated Youth (Tannis)

In my final research project and accompanying presentation, titled "Artistic Engagement in Juvenile Justice Education: Mechanisms and Models," I explored the cognitive science behind the use of the arts in promoting positive mental health outcomes for individuals (particularly those who have experienced trauma), positive group dynamics, and systems-level change. Then I looked around the country for models of excellence in this work that center young people in creating public art, advocacy, training, education, and place-making. Through the course, I interviewed educators locally and around the country who consistently identified the arts as a valuable and under-utilized tool for their context.

A027: Managing Financial Resources in Nonprofit Organizations (Honan)

Essential learning for me as an arts manager/entrepreneur, this course gave me a really thorough understanding of how to lead strategically from a financial sustainability perspective—how to implement compliance and control, manage an inclusive budgeting process, deal with cost containment, conduct strategic planning, work with/on a board, etc. I've already applied these practical skills in other courses and in extracurricular work. Prof Honan is great about bringing in each student's context: he referenced theater examples all the time because myself and another student came from that background.

T565: Entrepreneurship in the Education Marketplace (Richards)

I worked with an Education Policy Management student who runs a newly incorporated non-profit called Letters to a Pre-Scientist, which pairs students at low-income schools with scientists as pen pals, to build a full business plan and financial model for the organization. We received our first major grant (\$140k!) while we were working on it!

H331: Risk & Resilience in Social Contexts/Birth to Young Adulthood: Strategies of Prevention and Intervention (Brion-Meisels)

This class (the core course for the Prevention Science Program) combined my interests in 1) developmental theory and social/ecological context (and how these can be used in support of arts-based engagement!) and 2) writing a full grant proposal for an original intervention. I created a setting-level intervention for juvenile residential facilities, using artistic engagement to reorient the facility away from punitive behavior management/physical control and towards therapeutic/educational goals, and leveraging arts organizations as networks of support for young people who have been incarcerated. I got to explore creativity and the arts as potential "re-humanizing" solutions to the violence and dehumanization of incarceration, applying an

ecological lens to understand the mechanisms that allow art to work as a tool for both navigation and transformation in oppressive settings.

Spring:

A011B: Evaluation for Continuous Improvement.... (Bocala)

I conducted developmental evaluation for Cambridge Youth Programs' five-site teen program, which is in the midst of a strategic redesign and includes lots of after-school arts programming.

S301: The Arts in Education –Part Two (Seidel)

Great conversations on the state of the field with a bifocal focus on both policy and practice!

HT123: Informal Learning for Children (Blatt)

In a team of five, we designed a performing arts-based, out-of-school-time program for Chinese-American students ages 8-14, featuring both a face-to-face component and a digital platform. Our bilingual immersion program draws upon storytelling and arts practices from both cultures to promote positive bicultural identity development and community engagement for young people.

A612: Organizing: People, Power, Change (Ganz)

I integrated my existing community arts practices into a community organizing framework as I worked on a team to build a coalition committed to the mentorship of young girls and women around the world.

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

We surveyed critical arts and participatory action research methodologies in this wonderful research methods course. We engaged in art-making and arts-based inquiry almost every class. My final critical inquiry project used embodied inquiry to explore HGSE students' understandings and experiences of community, in their practices and here at Harvard; I drew on Theatre of the Oppressed techniques to facilitate an embodied focus group that itself was a community-creating experience.

S297: Field Experience in 21st-Century Early Childhood Learning (Blatt)

Mentored by the SVP and VP of US Social Impact at Sesame Workshop, I worked on a team to propose strategic recommendations for scaling the Sesame Street in Communities program and expanding it to new contexts. The program provides Sesame content for caregivers and providers with children dealing with traumatic experiences like homelessness or the incarceration of a parent. This was an opportunity to put my understanding of trauma-informed arts-based content to use at the strategic level.

Extracurricular Activities: As a Fellow at VSA Massachusetts, I organized a sensory-friendly community arts day for Boston's ArtWeek, featuring a gallery of student art-work and inclusive art-making workshops, and coached struggling teaching artists working in inclusive classrooms in the BPS schools. Over spring break, I co-directed a new play, *MukhAgni*, by Shayok Misha Chowdhury, at Ars Nova, a NYC theater dedicated to incubating new work. As a participant in the Shakespeare & Autism conference, I trained as a facilitator in the Hunter Heartbeat Method of using Shakespeare's stories and iambic pentameter to promote self-expression and play through sensory games for children on the autism spectrum. I also heard neuroscience researchers at the Nisonger Center at OSU discuss the outcomes of this intervention.

SW

Fall:

T440: Teaching and Learning: "The Having of Wonderful Ideas" (Schneier)

The course explored an alternative teaching style and theory whereby students learn through their own thinking and discovery. Weekly assignments included observing the moon, journaling and taking part in mini-fieldwork assignments to try out our new skills. For our final field work, we could choose an area to teach. My project involved the teaching of music theory and the elements of music through listening.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations—Part One (Seidel)

This class made me reflect deeply on my status as an artist / educator and what that means in my current and future practice. Readings took us into the theory and reasoning behind the importance of a developed arts education and a relationship with art. Through assignments, I explored my inspirations, shared meaningful music, created a photography project and interviewed a number of inspiring arts educators.

H250: Developmental Psychology (Harris)

This class was not arts related. Professor Harris taught the fundamental aspects of developmental psychology from attachment theory to development of a sense of morality to the impact of language on thought. It was a great course to give a foundation of knowledge in this area. Assignments involved analyzing psychology studies and creating our own proposed study in areas of interest.

H382: The Challenges Kids Face: Developmental, Cultural, & Contextual Perspectives on Risk & Resilience (Lem)

This class was not arts related. It covered a vast range of psychiatric disorders that children or adults may face and how they are treated and diagnosed, as well as a discussion of the ethics involved. Assignments were largely reflection based.

H810F: Children's Literature (Robinson)

Through reading a diverse range of children's books, we explored design and how image and text work together to create a final engaging and publishable product. During the course we met a range of authors and illustrators too. Projects included a picture book design analysis and a bibliography, which I did on historical journeys throughout the world.

Spring:

A314: Redesigning Education Systems (Reville)

In this course we learned to use design thinking to create solutions on a consultancy basis for Collins Middle School in Salem, to support them in improving the SEL throughout the school. I learned a lot about ways in which school systems can or should be reshaped to benefit the current world we live in and not the world they were originally built for.

S301: The Arts in Education -Part Two (Seidel)

This core course encouraged deep engagement with the purposes and pitfalls of arts education.

HT123: Informal Learning for Children (Blatt)

In this arts-related class I learned about informal learning with Sesame Workshop. For project work, my group planned a product to teach children to empathize with refugees through immersive drama.

H614: Understanding Truth, Beauty, and Goodness (Gardner)

We studied the virtues of truth, beauty and goodness through a variety of lenses. For my project work I created a cross-disciplinary curriculum for elementary aged children on beauty.

T410B: Educating Incarcerated Youth (Tannis)

In this course, concerned with the need for improvement in education for incarcerated youth in the US, we visited a juvenile detention center. For my final project I compared the US juvenile justice system with that in the UK.

A810G: Learning to Belong, Belonging to Learn (Chopra)

We studied the ways in which young people access and experience citizenship and belonging in countries across the global south through a development lens.

Extra-curricular Activities: I was a member of the Harvard Radcliffe Chorus, and I worked in the Harvard College Admissions Office.

CZ

Fall:

AH125: Driving Science-Based Innovation (Shonkoff)

This course centered around learning the science and rapid cycle innovation framework to address young children and their families. The innovation language and reflection of programming I found naturally mirrors an arts framework. My final group project included open-ended drawing prompts and other participatory activities as the key component to strengthen an already existing weekend food backpack program.

S040: Introduction to Applied Data Analytics (McIntyre)

In this course, a great introduction to what the numbers mean when you are reading a paper, I personally found the coding and manipulation of graphs a lovely way to express my aesthetic.

S300: The Arts in Education: Philosophical Dimensions and Practical Considerations— Part One (Seidel)

Arts related!!!

S510F: Qualitative Research Methods in Practice (Duraisingh)

Our small group research project centered around the topic of identity and HGSE.

T402: Group Learning (Wilson)

In this course, an enlightening mix of academic and active group work, our small group project framed most activities through the lens of arts given the individuals in the group.

J-Term:

T210M: Writing Workshop (Sommers)

This course, stressing the art and craft of nonfiction writing, is inherently arts related.

Spring:

A011B: Evaluation for Continuous Improvement (Bocala)

In this course on formative evaluation, I evaluated Art/STEM pop up programs at the Bay Area Discovery Museum.

S301: The Arts in Education – Park Two (Seidel)

Yes –this is most definitely an arts-related course.

A111C: Politics and Education Change (Gabrieli)

Using John Kinson's framework to analyze how policy changes happen, I wrote my final paper on California legislation designed to update K-12 Arts Standards.

S553: Learning Lab for Researching (McGowan)

In this course, I focused on the California TK system and what I believe to be a leadership gap in the proliferation of these programs over the last nine years. The programs look towards older grads for standards and curriculum instead of inheriting knowledge from the ECE field. As a part of this course I produced a literature review, a policy memo, and a VR experience.

S022: Statistical Computing and Simulation-Based Analysis (McIntyre)

Working with large scale data sets and statistical computing, for my final project I made an interactive dashboard of 10,000 arts organizations.

H610K: Reading Group on Intergroup Dialogue, Race, and Identity (Brion-Meisels)

Through discussion and readings, learning to be in dialogue across differences, we focused on issues of race and racism.

Extracurricular Activities:

At the Harvard Natural History Museum, I finished an evaluation of the PreK-2 programming. In the spring I drafted a survey and sent that out to all Kindergarten teachers in Cambridge, delivering my findings in a presentation format.

In an internship with the Rennie Center, I worked on research, interviews, focus groups, data analysis, and drafts of summary reports. I attended a conference on poverty and served as a finance committee member. I was also a member of LatinX Comunidad at HGSE.