

Student Pathways 2010-11

and

Extracurricular Activities

In the following pages many of the 2011 graduates of the HGSE Arts in Education program testify—one by one, in alphabetical but anonymous order—to the required arts-related research and writing they did in five or more of their courses. Each strictly academic “pathway” is followed by a note about any other enterprises in which the respective may have been engaged during the year—extracurricular activities that enabled him or her to put theory into practice, to make a little money, to exercise artistic skills, or some combination of these. Note that AIE students are required to take only the two specific core courses of the program, both taught by AIE program director Steve Seidel—S300 in the fall and S301 in the spring—and that no two “student pathways,” like no two snowflakes, have ever to our knowledge been exactly alike.

EB

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

I created a portrait that fused the art of creative writing and the rigor of research.

S005 Introduction to Educational Research (Tivnan)

Not terribly arts-related, except in that I infused my APA work with artistic voice.

T440B Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

My final project involved the communication of theatrical performance to a willing participant.

H370 The Promotion of Social Development in Students and a Sense of Community in Classrooms (Selman)

My final project in H370 analyzed the use of socio-dramatic performances as a means of envisioning cultural exchange and learning effective linguistic positioning in Spanish.

HT123 Informal Learning for Children (Blatt):

My final project for HT123 comprised design and presentation of a transmedia experience, centering on a flagship television show re-appropriating the term “Actin’ Out” to encourage global-minded civic engagement.

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

Everything I did in this class related in some way to the arts.

T543 Applying Cognitive Science to Learning and Teaching (Grotzer):

My final project in T543 centered on development of a prototype of 12th grade Spanish lessons and performances of understanding contained within an arts-infused framework of units comparing, contrasting, and challenging student reactions to travel, semi-permanent residence, and immigration scenarios.

I read every Thursday to my bilingual 2nd grade buddy at the Amigos School in Cambridge (in English and Spanish on alternating Thursdays) and sang with the Harvard Harmonicas.

CB

HT500 Growing Up In A Media World (Blatt):

I performed a content analysis of ethical dilemmas in children's television and interviewed a young media user, writing up a report of her answers in regards to how sexual content is displayed on TV. For my final project, I compared the depiction of sex and sexuality on stage (in theater for young audiences) and on screen.

S040 Introduction to Research Methods and Data Analysis in Education (Masyn):

I created a music video to Katy Perry's "California Girls" but changed the lyrics to all stats-related references. (I have not factored this class into my five arts-related courses.)

S305 Museums and Learning (Tishman):

I did an object-centered activity with early and pre-service teachers as a way to open up a space for them to reflect on challenges they've faced or expect to face in the classroom. Classmate MSR and I worked on this as our final research project.

HT123 Informal Learning for Children (Blatt):

I co-developed a children's transmedia platform proposal called Actin' Out, which encourages 8-12 year old Americans to participate in global-minded civic engagement. We plan to present the proposal to a panel of media executives and media educators.

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

I developed a proposal for an arts-evaluation think tank that will develop more valid and reliable instruments and methods for assessing the impact of arts education on the public good, in terms of economic, social, and civic outcomes.

S052B Applied Data Analysis

Nothing arts-related. Except for my professor's "potato technology," which I found extremely creative and inventive.

A-164 Program Evaluation—a winter/spring 4-credit course (Kane):

For my final project, I developed a proposal to measure the impact of a drama-infused creative writing workshop residency conducted by the Chicago-based theater-education company Barrel of Monkeys.

I worked at Project Zero on work-study funds, coordinated G.I.V.E.S. community service activities through the HGSE Office of Student Affairs,, and, in the fall, was the women's first-place trophy winner in a 5K foot race to benefit ZUMIX community school in East Boston.

AMB

A019 Education Sector Nonprofits (Honan)

In this class I studied the intricacies involved in running an arts-education nonprofit.

A027A Managing Financial Resources in Nonprofit Organizations (Honan)

As a new head of an arts center non-profit, I found that this class played an important part in my understanding of how to create and sustain an arts education program in that nonprofit along with a professional theater program.

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

T440B Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

This class centered around building the sensitivity to allow people to gain understanding of concepts through their own creativity and imagination. I will use what I learned in this class in arts training and workshops I run along within my professional directing with actors.

A&S-3652 Dramatic Arts 162x. Where Dance Meets Performance Art

In this class we explored the relationship between dance and performance art.

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

This class was grounded in the study of research, policy, and advocacy in the arts in education.

S9996880 Special Reading or Research (Seidel):

In this Independent Study I investigated conservatory and BFA theater programs to see whether they teach their students to respond to their own artist’s voice or to the voice of the market. My study in this class was grounded in the art of theater.

T006 Adult Development

This was the only class I took at HGSE which I did not directly relate to the arts. =)

I worked as the assistant to the coordinator of visual and performing arts for the Cambridge public school district and mentored two theater BFA students at Emerson College, helping them choose monologues for audition and advising them with their careers. My theater company became an official 501(c)(3) in October (I held auditions for the summer show over January break) –and I spent spring break directing one-acts and monologues at Lowell High School in San Francisco and taking the students to a regional theater festival.

MB

A021 Leadership in Social-Change Organizations (Mapp)

I examined and presented on how arts and arts-integrated learning processes are essential in developing strong “social justice” leaders and learners at Mission Hill School in Boston.

30691A-1 The Art of Social Change: Child Welfare, Education, and Juvenile Justice

I wrote and reflected on how an arts medium (specifically film) can be used to spread awareness about child abuse.

44905A-1 Performing Arts and the Law (Suk, HLS)

I explored the relationships between life and performance, the treatment of performing arts under the spectrum of the law, and the notion of law as performance.

S012 Empirical Methods: Introduction to Statistics for Research (Tivnan)

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

LAW-0089 41440A-1/W Sports and the Law: Representing the Professional Athlete

NOT ARTS RELATED (ELECTIVE) -- I learned how to draft contracts for professional athletes, haggling with specific clauses that could cause trouble in negotiations. Moreover, I also examined NCAA Amateurism rules and violations.

A709 The Economics of Colleges and Universities

I studied the misalignment of Washington State University’s funds and the subsequent elimination of their theater major.

H311 Issues of Diversity in Cross-Cultural Counseling and Advocacy

I crafted and facilitated a section meeting on the role of religion in schools—beginning with a viewing and discussion of how religion is portrayed through film in pop culture.

HT123 Informal Learning for Children (Blatt):

I helped construct, mock-up, and pitch a proposal to develop a male mentoring website, in part based on celebrity artists’ interaction and promotion.

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

I co-designed the Harvard Arts on the Road Program—a proposal to bring Harvard AIE student mentors together with Harvard College undergraduates in rural and urban Massachusetts schools to teach arts programming during Harvard’s J-Term period over winter break.

I worked as a note-taker for a student with hearing disability through the HGSE Office of Student Affairs during the fall semester and all year long as an assistant in Gutman Library. During the spring semester I interned at ZUMIX youth radio in East Boston, editing and uploading radio shows, helping teen deejays with their weekly shows, and teaching classes in the use of radio equipment and “on-air” presentation.

MB

A027A Managing Financial Resources in Nonprofit Organizations (Honan)

I wrote a case analysis on Steppenwolf Theater Company and wrote about arts nonprofits in my final exam.

A326A School Reform: Curricular and Instructional Leadership (Merseth)

I wrote a purpose paper on using arts integration and developed a school model with arts integration as central to the mission. I also wrote School Reform! The Musical!

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

T440B Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

I did my final fieldwork on teaching scene study through critical exploration. I also participated in art-related discussions in section.

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

While the bulk of the class was not specifically about arts education, my final paper was about finding ways to expand community partnerships within an organization focused on art and arts education.

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

Aside from the majority of the course content being arts related...we developed a proposal for an arts integration program for middle schoolers in DC.

T006 Adult Development (Kegan):

T139 Investigating Learning and Teaching through Close Collaborative Examination of Student and Teacher Work (Blythe):

This class is closely aligned to the goals of arts education and the concepts of close examination. Many of the readings and discussions were based on examination of student artwork.

I represented AIE as a student ambassador at on-campus recruitment events, worked with the HGSE Annual Fund to raise funds for the HGSE Class Gift, and performed a number from my own School Reform! The Musical! at an AIE student cabaret.

SB

S105 Philosophy of Education (Elgin)

The study of various education philosophies helped me analyze my current teaching methodology. I explored the ways in which raw ability, determination, and teacher/student relationship all combine to shape arts teaching and learning.

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

S9971880 Field Experience: Individual Work (Seidel)

My FEP was focused around my dance company (Presidio Dance Theatre). I worked with my supervisor to research and develop a traditional Native American dance that my students will perform at an International Children's Festival in Turkey. I also created a comprehensive study guide that will complement the trip and enhance my students' experience!

T440B Teaching and Learning: "The Having of Wonderful Ideas" (Duckworth)

I became more aware of multiple forms of learning and teaching. This will affect the ways in which I approach work in the studio, integrating principles of constructivism to dance-production work.

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

It's all about art ☺

S9971880 Field Experience: Individual Work (Seidel):

My FEP was focused around my dance company, Presidio Dance Theatre (PDT). My supervisor and I spent the semester creating the foundation for a new production, The Little Lantern, based on a story by Ghassan Kanafani. I created an original libretto and received permission from the Kanafani Cultural Foundation, based in Lebanon, to present a contemporary stage adaptation of the story. In order to produce the show, my supervisor and I worked to establish a collaborative team of artists, non-profits, and NGOs (based in Beirut) in order to make this production a successful display of multi-disciplinary arts.

S9996810 Special Reading or Research (Duckworth):

I studied the work of Piaget. This helped me gain more knowledge of early childhood development. This was crucial for my curriculum development for younger students, emphasizing the importance of creating a constructive learning environment within the studio.

T006 Adult Development (Kegan):

This class was very important for me, as it allowed me to explore the ways in which adults continue to develop. I was able to re-evaluate my work with adult dancers, based on this understanding.

I worked as a principal artist for the Collage Dance Ensemble in Boston, performing soloist roles, choreographing two new pieces, teaching weekly ballet classes—and earning academic credit through the HGSE Field Experience Program. Meanwhile, with the help of Skype and monthly trips to San Francisco, I maintained my position as artistic director and principal choreographer of Presidio Dance Theatre and kept working toward the September 2011 opening of the Presidio Performing Arts Center—all while serving as the dance representative for the San Francisco Arts Commission.

SC

H382 The Problems Kids Have: Developmental, Cultural, and Contextual Perspectives on Risk and Resilience (Lem)

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

S9971880 Field Experience: Individual Work (Seidel)

Arts related work through participation (research, teaching practice) at Boston Ballet, involved in two dance education outreach programs.

T440B Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

Connecting, exploring and creating final fieldwork project relating to linking the ideas of T440 with teaching in the arts.

A027B Managing Financial Resources in Nonprofit Organizations (Honan)

Included on the list of arts-related courses, it provided a financial management overview and foundation on subjects such as accounting, budgeting, cost containment, retrenchment and strategic planning of NPOs and NGOs. Case studies and class discussions included examining several arts organizations.

H611A Moral Adults: Moral Children (Weissbourd)

My studies and final paper focused on ways in which the exposure to and participation in the arts fosters and develops students’ key moral capacities. Professor Weissbourd encouraged my research and work and mentored me in this exploration. I drew upon my dance education work and experiences as a dancer while also reflecting upon my work with children at Boston Ballet and the National Dance Institute. I was able to examine how their study of dance fostered their moral character and development.

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

Arts research, policy, advocacy and Harvard Arts Hits the Road Project (HARP)! Huzzah!

T006 Adult Development (Kegan):

Included in the list of arts-related courses, T006 helped me evaluate my development (and continuing aspirations for development!) as a person and artist. It also helped me understand how to better connect with and support the development of others in our work and lives.

I earned course credit in the HGSE Field Experience Program for my volunteer work with Boston Ballet’s education and community outreach department; took dance classes and did volunteer work in public relations and marketing at the Ballet Theatre of Boston; and attended professional training and dance-educator development workshops (specifically training for teaching dance to children with special needs and abilities) through the National Dance Institute, NYC, and Adaptive Dance, Boston Ballet. During the spring semester I applied for an arts management fellowship at the Kennedy Center for the Performing Arts—and learned on commencement day that I’d been awarded the fellowship.

SC

H107 Introduction to Education Neuroscience (Rose)

I wrote a position paper, for use by music educators, on research in the preservation of musical memory in Alzheimer's patients and the consequential importance of long-term and lifelong music education.

H810G Adolescent Literature (Robinson)

I created an annotated bibliography of 15 books for middle school students that focused on musical themes.

HT500 Growing Up in a Media World (Blatt)

I researched the nature of the partnership between MENC: the National Association for Music Education and SchoolTube.com. I investigated the music-learning goals intended and achieved through this partnership. Previously in the semester, I analyzed music in television shows that take place in schools and interviewed a young boy about the music that appears in his preferred media.

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

T211G Developing Students' Historical Understanding (Duraisingh)

I created a series of interdisciplinary lessons focused on lyrical analysis of popular songs that also exist as historical accounts of World War II. The lessons are designed to develop students' understanding of perspective and authorship in historical accounts.

H236 Adolescent Development: Psychological Implications for School Practice and Community Partnerships (Rogers)

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

I worked collaboratively with a classmate to research, design, and propose an arts-integrated afterschool program designed to improve language arts skills for students in Washington, DC.

T311A Gender and Sexuality in Schools: School Climate and the Hidden Curriculum (Deckman):

My final project in this class was a middle school music curriculum designed to teach students the skills of music video analysis while simultaneously teaching them concepts related to gender and sexuality. This was accomplished through analysis of music performances taken from the TV show Glee.

T560 Universal Design for Learning: Meeting the Challenge of Individual Differences (Rose):

I utilized the UDL guidelines to propose the design of an arts-integrated website for study of the Renaissance. This website seeks to improve middle school students' abilities to comprehend online content, and integrates all four art forms in the display, content materials, and application activities.

I played in the Dudley House Orchestra and served as a graduate research assistant for the Distributed Collaborative Learning Communities Project. I also did a poster presentation at the HGSE Student Research Conference.

AC

H810F Children's Literature (Robinson)

This course (as well as Adolescent Lit.) firstly provided me with fantastic exposure to the literary field (the current field, historical progression, and through the exposure of literally hundreds of books). This class helped me position myself as a writer within the field.

H810F Adolescent Literature (Robinson)

This class also focused on literary critique – analyzing visual and written composition. We were asked to draw out themes within this art form and critically analyze production to “performance” (publication/actual text).

S121 Arts and Understanding (Elgin)

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

S305 Museums and Learning (Tishman)

This course expanded my thinking on object-based learning both in museums and classrooms. I had always valued informal learning experiences in the arts, but this class helped me articulate theories and processes behind this work. It added value to the learning through the arts experience that I have long cherished.

A027B Managing Financial Resources in Nonprofit Organizations (Honan):

I studied financial structures of nonprofits such as theatre companies, schools, and museums. All of my case studies focused on arts-related organizations (museum and theatre company).

DES-0014 4303: Modernization in the Visual United States Environment, 1890-2035 (Stilgoe)

This class examined visual representations and literary texts in the US from 1890 onward. We learned about history and modernization through art (photos, old children's books, personal narratives from the 1800's, etc.) and engaged visual thinking strategies in every class (slides) and in assignments. For one particular assignment we investigated historic images in person through Harvard's archives. In my final I linked the visual impacts discussed in this class to the museum approaches of arts scholars such as Goodman and Elgin.

HT123 Informal Learning for Children (Blatt):

Engaged in art-making by visually designing a television program for kids – storyboards, character sketches, etc. Considered issues of “audience” and engagement in similar fashion to museum experience construction. How do we engage learning? How do we increase audience participation? How can we use visual strategies to encourage learning & engagement?

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

I interned at Horn Book Magazine, Inc. as an editorial assistant, freelanced as YA and children's book reviewer, assisted with choreography for the Harvard cheering team, and introduced my YA novel-in-progress to my extracurricular creative writing group at HGSE.

KD

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

Portraiture involved a detailed study of a particular form of artistic writing, which combined the science of research with the beauty of the narrative. As a final project, I wrote my own “portrait,” thus engaging fully with the art.

H810F Children’s Literature (Robinson)

(see below)

H810G Adolescent Literature (Robinson)

Together, Children’s and Adolescent Literature helped me better understand the world of a key component of my art: that of youth literature. I did not create my own art in either of these modules, but I did spend the entire time immersing myself in concrete examples of writing that engages and affects children in a huge variety of ways.

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

T440A Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

My final project for T-440 involved teaching creative writing through critical exploration.

A027B Managing Financial Resources in Nonprofit Organizations (Honan):

I am not counting this as arts-related, but for future reference there were opportunities to analyze financial standings of arts organizations (e.g. museums, theater companies).

H810C Literacy and Content Learning in Middle and Secondary Schools (Jacobs):

For both my group project and my final paper, I was able to focus on ways in which writing (creative and otherwise) enhanced learning in a content-based classroom. It fit quite nicely into some of our earlier discussions about arts-integrated learning.

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

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

I did not choose to make this course arts-focused for myself, although the opportunity may have existed with the open-ended final project.

S710C2 Interviewing in Qualitative Research (Warren)

This course complemented my earlier immersion in Portraiture, and so fit well with learning how to write in a qualitative research style. However, the course in itself was not arts-related.

I worked with the same creative writing group that included classmate AC (above) and program coordinator SR.

KE

A326B School Reform: Curricular and Instructional Leadership (Merseeth)

In one paper on the “purpose of schooling” I explained that the purpose is to provide a safe space that enables students to develop their creative abilities and become connected to their communities. (My proposed school had a heavy arts focus.) My final project was a multimedia presentation provided with a classmate about school cultures and giving voice.

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

In my final 15-page research paper I explored the use of expressive arts therapies as supplemental therapies in treating children/adolescents who have experienced trauma—and throughout the course I worked with an AIE classmate to show the class the relevance of the arts to the topics at hand.

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

T440B Teaching and Learning: “The Having of Wonderful Ideas” (Duckwoth)

For my final fieldwork project, I taught an AIE classmate to play trumpet using the constructivist/critical exploration pedagogy. My final paper focused on the ways in which this class related to me as an artist and educator.

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

My first paper focused on my experiences as an arts educator, particularly on the “ghosts” of my past and the feeling of being pulled in many different artistic directions and being interested in varying aspects of the arts. In my final project, a 20-page paper, I designed a family-and-community partnership for an organization called ImpactArt, using Epstein’s “overlapping spheres of influence” framework to organize this piece,

H370 The Promotion of Social Development in Students and a Sense of Community in Classrooms (Selman):

For my midterm assignment, I took an Updike short story and paired it with a Radiohead song, outlining a lesson plan based on adolescent decision-making within a music-class setting. In my final project I used my hypothetical ImpactArts project (done for Seidel’s core AIE S301 course in the spring) and expanded one component of it to include a 20-week program geared toward the socio-emotional health of students

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

Obvious! ☺

S9971880 Field Experience: Individual Work (Seidel):

I worked as a mentor for two groups of teenagers at From the Top, helped to develop project plans, and followed through on implementing community arts projects associated with MusiConnects (Boston Public String Quartet) at Chittick Elementary and music therapy programs at AstraZeneca Hope Lodge in Boston. My final project focused on putting together a Mentor binder for the next class of CDAL mentors, and a reflective paper discussing my theory of mentorship within a performing arts setting.

I worked on evaluation projects for VSA of Massachusetts as a paid work-study intern, assisting the education program managers (both of them AIE grads and wonderful, I might add) in documenting, evaluating, and coding student data in inclusive arts settings in a primary school in Boston.

SE

**A107 The Sociology of Education: The Culture and Acculturation of Schools
(Lawrence-Lightfoot)**

I did my final paper on teaching as an art – analyzing the use of “aesthetic vision” in teaching and learning, discussing the connections between art, research and teaching.

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

S305 Museums and Learning (Tishman)

Final project – research on art museum field trips, investigating the roles, expectations, and goals of museum staff and classroom teachers.

T440A Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

Final project – series of lessons with a classmate using critical exploration to learn about Untitled, 2008, a Kerry James Marshall painting at the Sackler Museum.

Class work/homework – analysis of a poem using critical exploration.

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

Created grant proposal for visual arts instruction program. Talked about art and art education.

Wrote essay about marginalization of the arts. Etc.

S9996810 Special Reading or Research (Duckworth):

Worked with 5 10th grade students from Boston Arts Academy, doing critical exploration of the Isabella Stewart Gardner Museum.

T006 Adult Development (Kegan)

Final paper analyzing the ways in which street artists Banksy and Mr. Brainwash make meaning of their places in the world of art, according to Banksy's film Exit Through The Gift Shop.

**T139 Investigating Learning and Teaching through Close Collaborative Examination of
Student and Teacher Work (Blythe):**

Final paper analyzing the use of Collaborative Assessment Conference to draw out participants' understanding of artworks. Compared responses to elementary student work and professional artist to determine criteria for identifying visual work as “art.”

I worked as a babysitter, as a model for figure drawing sessions at Boston-area art galleries, and as a teaching intern at the Isabella Stewart Gardner Museum in Boston. I also spent the spring semester serving as a teaching assistant for a museum-education course at Harvard Extension School.

BG

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

The final project for this class involved writing a “portrait,” an ethnographic study of any topic of our choosing – the portrait was equal parts creative writing and research. The aim of portraiture is to bridge the assumed gap between art and ethnography/science.

H810F Children’s Literature (Robinson)

In this class we explored children’s books, the text and the illustrations and how they traditionally come together in books. We talked about how books are taught in classrooms, about artists, authors, and the publishing industry.

H810G Adolescent Literature (Robinson)

Similar to children’s literature, except focus was on adolescent lit.

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

T440A Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

This class, among other things, focused on the idea of critical exploration – focusing the learning process within the learner by asking him what he notices and what puzzles him about certain learning materials. In this context, we looked at different learning modalities – how students learn best, whether it be through drawing, dancing, singing, writing, etc.

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

Required AIE course. Study of the relationships that exist between research, policy, advocacy, and practice – the way they impact one another in arts in education, and how each impacts the field individually as well. Heard first-person accounts on each of these from class visitors working in the field.

S9996810 Special Reading or Research (Duckworth):

Close study of Piaget’s texts using critical exploration to engage with texts. Practice of his methods by replicating his experiments with each other and with young children.

T006 Adult Development (Kegan)

Study of Robert Kegan’s Constructive-Developmental theory as it applies to adult development and how we negotiate and make sense of the modern world.

T139 Investigating Learning and Teaching through Close Collaborative Examination of Student and Teacher Work (Blythe):

Study of various protocols and how they can help educators to closely and collaboratively look at and appreciate young students’ work. Practiced these protocols in class and with each other. Researched for final project how documentation can capture or help us see the learning that happens through play.

I worked as a research assistant to AIE director Steve Seidel in his Project Zero office, helping especially with the logistics of a monthly ROUNDS meeting of teachers. And I published a prose portrait of a close friend in the annual HGSE Alana Anthology.

A027A Managing Financial Resources in Nonprofit Organizations (Honan)

Of the required financial case studies in this class, I selected to study and review one that was entirely arts-related--the Steppenwolf Theatre Company. With a background in theatre, I found that this class, and specifically this case, helped illuminate how an arts organization functions financially. What works? What doesn't? How can an organization link back its core artistic mission to its budget? And how are some financial traits specific to this sector of the non-profit world?

HT500 Growing Up in a Media World (Blatt)

For my final project, I decided to work on building a media art- based curriculum that can be taken into urban middle schools. The objective of this self-designed project was not only to teach students media literacy but to help them conceptualize and create a creative media product on their own. For instance, how is a music video created? The hope was to create media awareness, showing students how they can be creative safely in this digital age.

S005 Introduction to Educational Research (Tivnan)

Out of all of my classes, I did not focus on art-related work here. Instead I hope to use this newfound understanding of educational research to help define and implement arts-integrated programs wherever I end up post-Harvard.

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

Well, this is a giveaway.

A770 Reflecting on Leadership, Management, and Governance (McLaughlin):

In this class, we talked about how to apply leadership skills to whatever organization you belonged to, or wished to belong to. I shared insights from working in arts' settings and how leadership in arts settings differs from leadership in other work settings.

HKS-052 MLD-801 Strategic Management of Nonprofit and Nongovernmental Organizations (Stone):

In this course, we took a close look at a nonprofit arts organization—the Metropolitan Opera—and commented on the dynamics that affect this type of institution. We also had an opportunity to examine and interview arts organizations for our final benchmarking project.

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

Created an arts organization proposal!!

T565 Entrepreneurial Approaches to Educational Publishing (Richards):

In this class, I developed a business plan to get arts students connected to work opportunities across the United States. While the business plan exists as a for-profit consulting model, its main goal is to see art students obtain jobs in their field before they turn away from the arts to another career.

I worked as a research assistant in Project Zero, focusing especially with AIE director Steve Seidel on the Digital Museum exhibits of children's multidisciplinary portfolio work on display in the second floor hallway of Longfellow Hall.

KHW

H810F Children's Literature (Robinson)

Discussion of picture books as art forms. Created an annotated bibliography of picture books about art and artists.

H810G Adolescent Literature (Robinson)

Discussion of YA books as a literary art form worthy of consideration, respect, and use in the classroom. Examination of YA novels through literary/artistic criteria.

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

T440B Teaching and Learning: "The Having of Wonderful Ideas" (Duckworth)

My final fieldwork dealt with engaging a peer in arts-related subject material (bookmaking) through critical exploration. Also, many of the readings resonated with my thoughts about the arts in education. This played a role in my final paper.

S305 Museums and Learning (Tishman)

There was much discussion of arts-related learning in regards to art museums, their programs, and their set up. Also, my final paper examined the view of interpreters at Plimoth Plantation concerning their roles. This included questions of their self-perceptions as actors or non-actors. Our pilot research involved interviewing two actors about theatrical experiences and their learning.

A121 Teaching and Learning: Links between Research and Practice (Boles):

I'm not sure if this would count as an arts-related course. However, I tied what I'd learned about educational research and the school system to the current state of affairs in arts education research for my final paper.

HT123 Informal Learning for Children (Blatt):

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

I think the title says it all... ☺

S99718 Field Experience: Individual Work (Seidel):

I worked at the Peabody Terrace Children's Center's art studio. As you can imagine, this meant that the majority of my work was spent in the studio, helping to provide preschoolers with meaningful art experiences each week. I also spent a lot of time examining student work, actions, and words, documenting what I saw happening in the studio, and working together with my mentor and other teachers to unpack what we saw and what where we wanted to go. Much of the work was centered around the question of what the studio could provide for the students and how it could add greater depth to their learning.

I created an edition of prints for a print exchange run out of the Wingtip Press in Idaho; published reproductions of my drawings in the ALANA anthology at HGSE; exhibited my book-making work in the Gutman Gallery shows; worked part-time in serials at Harvard's Fine Arts Library; took an Improvisation Techniques dance class (taught by AIE classmate LS) at the Harvard Dance Center; and worked at the Peabody Terrace Children's Center.

**A107 The Sociology of Education: The Culture and Acculturation of Schools
(Lawrence-Lightfoot)**

In studying the sociological methodology of portraiture, my work in the study section of this class referenced the poetry of Langston Hughes, compositions and recordings by Gary Bartz, and reflective writing about my own experiences with education and schooling, both within and beyond academic institutions.

S121 Art and Understanding (Elgin)

My first paper focused on a comparative study of two impressionist landscape paintings at the Museum of Fine Arts in Boston and examined the museum's curatorial decisions regarding organization, presentation, and commentary. My second paper focused on the blues as a unique musical form that functions symbolically and metaphorically to further our understanding of human experience.

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

In a project centered on engagement in arts learning experiences I designed an experimental lesson plan based on critically listening to recordings of various twentieth century musicians each interpreting the same song with their own distinct voices and improvisational devices in order to uncover a concept of musical style. In this project I also engaged as a learner in lessons taught by my colleagues about photography, collage, and composition. ... In an investigation of the ways in which educators use artistic processes to create powerful learning experiences for students, I observed jazz ensemble rehearsals at two high schools in New York City and wrote about the functions of musical interpretation, improvisation, and performance in the contexts of these classrooms.

T440A Teaching and Learning: "The Having of Wonderful Ideas" (Duckworth)

In a final teaching and learning fieldwork project I designed a critical exploration of the piano in which the learner creates his or her own systems of thinking about theories and structures in music. Through experimentation with playing the instrument, grouping notes, observing patterns, and listening to tonal qualities of sound, the lesson "provides the occasion" for the learner to pursue his or her curiosity and develop a personal familiarity with the piano and music theory. Participating in the fieldwork projects of my colleagues, I explored concepts and puzzles in visual design and wrote reports about my own thinking as a learner.

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

My central project for this course was designing an arts education program called Young Artists in Studio and developing a grant foundation proposal to support it. The program is a practice based mentorship program in New York City that places students in professional arts environments, fostering their growth and development through collaborative relationships with working artists. The project included dialogues with foundation officers, an in-class presentation, and a comprehensive written proposal for funding.

S9996880 - Special Reading or Research (Seidel):

This independent study, under the direction of Professor Seidel and in consultation with Professor Ingrid Monson, focused on jazz studies. I spoke with jazz educators to hear their thoughts about the field, the ways that it may be changing, and the major influences on their own work as musicians and teachers. I sought to document ideas about the history, evolution, and direction of jazz education by employing these framing questions: What aspects of your background are the most valuable to the work that you do now? What are some of the significant

challenges, tensions, values, and learning goals that you see in jazz education? In what ways do you see the field of jazz studies, and the teachers and learners that are involved, changing over time?

T006 - Adult Development (Kegan):

In my final paper for this class I explored the impact that the artistic process has on developmental complexity in Professor Kegan's constructive-developmental framework. Using a comparative method to look at the lives of John Coltrane and Charles Mingus, I studied the role of creativity as a catalyst for the developmental transitions throughout the progression of their lives. In looking at the ways that artists think about and discuss their work, which aspects of artistic development and change are discernible through the lens of Kegan's theory?

HKS-045 / MLD-327 - Moral Leadership: Self, Other, and Action:

This class studied leadership through narratives, exploring themes of identity, interdependence, and agency in classic texts such as The Book of Moses, To Kill A Mockingbird, The Adventures of Huckleberry Finn, and the sermons and writing of Dr. Martin Luther King, Jr. The close and collaborative readings of these works provided insights that connect to my studies of both the arts and education.

T210X - Foundations of Urban Education (Levinson):

This class provided an important grounding for my understanding of the issues surrounding accessibility, assessment, and advocacy for arts education in urban contexts.

I continued to work with Jazz at Lincoln Center, attending in-school workshops at high schools during the spring and working on the Essentially Ellington High School Jazz Band Festival in May. I contributed to a project for Harvard's Office of the Provost that aimed to document the impact of Wynton Marsalis's visit to campus, conducting interviews with students from Harvard and Cambridge Rindge & Latin School who participated in a performance workshop. I also worked at the Loeb Music Library cataloguing new recording acquisitions. played saxophone in three shows in New York and North Carolina, and attended performances in Boston by Ahmad Jamal, Charles Lloyd, Roy Haynes, Bennie Golson, Eddie Palmieri, Brad Mehldau, Yo-Yo Ma & The Silk Road Ensemble, and the Boston Symphony Orchestra.

LK

A027A Managing Financial Resources in Nonprofit Organizations (Honan)

Through both case study write-ups and on the take-home final exam, I explored how arts organizations (Steppenwolf Theater, World Savvy, Search for Common Ground, Kaiser Permanente's Educational Theater Program) balance budgets and strategically plan.

A205 Microeconomics: A Policy Tool for Educators (Murnane)

MLD-355M Public Narrative: Self, Us, Now (Ganz, HKS)

During this course I focused my main project (my narrative) on the creation of a storytelling collaborative at Harvard University.

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

Through course assignments and readings, I was able to explore how arts – specifically community-based arts – are used to address conflict resolution, violence prevention, empowerment and the building of resilience in young adults. In this course, I observed urban youth employing improvisation to study conflict resolution.

HKS-025 IGA-350M: Human Rights Advocacy Using Video and Related Multimedia

In this course, I explored how the art of video and social media can be employed to influence human rights and social change. My projects analyzed awareness-raising videos and photographs surrounding human rights in Burma, and the rights of those with mental illness in the U.S.

A132 Educational Innovation and Social Entrepreneurship in Comparative Perspective (Reimers)

The bulk of my work for this course was not arts related. My final project was about creating an exchange program for American youth to Bangladesh, and components of the curriculum taught while on this trip will integrate arts.

HKS-052 MLD-801 Strategic Management of Nonprofit and Nongovernmental Organizations (Stone):

This course is structured around a benchmarking project. My project client was Zumix, a nonprofit that engages youth through music education. Several of the organizations which were benchmarked for this paper were other arts-based nonprofits.

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

In this class, I focused my final project proposal on creating an inter-generational storytelling project in San Francisco with culminating performances using a variety of art media.

S99968 Special Reading or Research (Seidel):

This independent study focuses on documentary theater. In this course I reviewed relevant literature and plays, as well as conducted my own interviews and created a short documentary theater piece.

I acted in two performances—one of Dead Man Walking (a staged reading sponsored by the Harvard Divinity School, Harvard Law School, the Dead Man Walking School Theater Project, and the Innocence Project), the other of The Vagina Monologues at Harvard Medical School.

EM

A&S-0460 Aesthetic and Interpretive Understanding 13. Cultural Agents.

This class had three areas of study: the arts, philosophy and social development. The final essay that I wrote for this class was a historical and theoretical reflection on the panel discussion “Discerning New Visions for Music Conservatories: Lessons From El Sistema”. I wrote weekly response papers on writing by Augusto Boal, Plato, Kant, Schiller, Dewey, Freire, and Shalovsky.

A019 Education Sector Nonprofits (Honan)

For a case study assignment, I developed a public school pilot program in Sao Paolo, Brazil.

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

S9971880 Field Experience: Individual Work (Seidel)

This semester I interned at the David Rockefeller Center for Latin American Studies. The main purpose of my internship was to organize a panel discussion titled: “Discerning New Visions for Music Conservatories: Lessons From El Sistema”. I wrote a reflective theory-to-practice essay and transcribed the discussion, which was the final product for the FEP.

A027B Managing Financial Resources in Nonprofit Organizations (Honan):

Wrote a case study on Tampa’s Museum of Science

A132 Educational Innovation and Social Entrepreneurship in Comparative Perspective (Reimers):

Created a Social Enterprise Plan for a chamber music ensemble that brings together performance with music education in Latin America.

HKS-052 MLD-801 Strategic Management of Nonprofit and Nongovernmental Organizations (Stone):

Developed a Non-Profit Branding Benchmarking study for Cultural Agents Initiatives at Harvard. Focusing on two programs: Literacy education for children, and the Arts and Leadership Initiative.

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

Worked with two classmates on a music education consultancy project for the Arts for All Foundation.

I organized and administered a three-part panel discussion series on El Sistema—the Venezuelan program that encourages social development through music education—for co-sponsorship by the AIE program and the David Rockefeller Center for Latin American Studies at Harvard. I also played viola in two viola-cello duos by Bartok in the DRCLAS spring music concert series.

H525 Immigration, Education, and Identities in the United States (Louie)

While in the class context, we did not discuss art or art education explicitly. I did, however, write my final paper on how a visual art education in school may benefit immigrant K-12 students.

S121 Art and Understanding (Elgin)

For the final paper, I chose the topic that explores how, in visual art, the emotions function cognitively.

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

S305 Museums and Learning (Tishman)

I focused on researching how adult visitors to art museums learn from discussing visual art in a group, and what it is they learn.

H310Z Educating for Democracy through Facing History and Ourselves

I took this class in J-term. I wrote my final paper on potential (art) history curricula in the art museum.

A&S Romance Studies 191 (Crowds)

This class is a comparative literature class. It is taught by Jeffrey Schnapp, the “inventor” of the digital humanities program. We read quite a few books and novels, but also spent several weeks focused on the arts – on visual arts, theater, and architecture. My final project was curating an online gallery exploring the multiple in contemporary art.

A127 Civic Identity and Education in a Multicultural Context (Levinson):

While most of the texts we read were from the arena of political science and not arts-specific educational research, the professor was interested in hearing about how civic education matters in the arts; a perspective which I (and classmate VS, who was also in the class) brought to the discussion. I wrote a substantial final paper on the civic potential of studying postmodern feminist art to civic educators.

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

I need not elaborate on how this class is situated at the nexus of research, policy, and practice in the arts... For my grant proposal, I worked with classmates SE and AW on a project called MAKING IT: In School, a visual art program for Boston high school students.

T210N Everyday Antiracism for Educators (Pollock):

A very open-ended module, we had to complete “action assignments” each week, in which we applied some of the antiracist strategies we had isolated in that week’s class and wrote about how it went. I ended up writing quite a few of these about working in the museum. In the small discussion groups we worked in every week, I discussed with my colleagues the art museum as my professional environment.

I worked as curator and coordinator of art exhibitions for HGSE’s Gutman Library, continued to work in the education department at the Museum of Fine Arts, Boston (planning and leading birthday parties and tours for preK–12 kids), and volunteered as an admissions ambassador for the HGSE Admissions Office.

KOG

A019 Education Sector Nonprofits (Honan)

This course helped me to understand the challenges and complexities involved in running and/or working for a non-profit arts organization specializing in education.

A326A School Reform: Curricular and Instructional Leadership (Merseth)

The readings in the course covered scholars invested in arts integration, such as Maxine Greene. In one of the main assignments, a 7-10 page paper in which I described what I believe to be the purpose of schooling, I discussed the value of project-based learning, arts integration, and creativity in K-12 schooling and student formation. For my final project, my group and I created a playbill for the fictional production, School Reform: The Musical.

A608 Leadership, Entrepreneurship, and Learning (Higgins)

A810F Human Rights Education in Comparative Perspective: Preparing Learners for Social Justice and Democratic Development (Tibbitts)

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

A&S-9212 African and African American Studies 142. Hip-hop and Don't Stop: 15 Years of Hip-hop Scholarship.

This course is concerned with the cultural and social aspects of hip-hop that reflect and challenge the contemporary world. We explored and evaluated research pertaining to hip-hop and the youth and institutions that continue to build and represent hip-hop culture. We designed artistic "piecebook" notebooks to represent our own creativity within the hip-hop movement. As an addition graduate research project, I co-designed a curriculum for high school students that utilized hip-hop and filmmaking as a way to foster group identity and re-create visions of the future with a fellow AIE graduate student.

A815 Rethinking Education for All: Theory for Informed Action (Jukes):

For the course's final project, I designed a project-based learning "community" school for street-children in Uganda, East Africa. This school utilized arts-integration techniques as a way to structure innovative approaches to learning.

H236 Adolescent Development: Psychosocial Implications for School Practice and Community Partnerships (Rogers)

H341 Inventing the Future: Building Connections from School to Career (Savitz-Romer):

I designed a mentorship/curriculum integration intervention for low-income, minority youth who demonstrate significant talent in and/or dedication to an artistic discipline and are academically disengaged from the general classroom.

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

I worked at Harvard's W.E.B. Du Bois Institute as a research assistant for two Du Bois Fellows from the University of Cape Town, South Africa, in their effort to develop curricula for historically marginalized South African students. During the fall semester I attended meetings of the student group Voices for Africa.

KP

A027A Managing Financial Resources in Nonprofit Organization (Honan)

I studied and wrote case studies analyzing the financial position and resource allocation in arts organizations including a museum and a theatre company.

H107 Introduction to Educational Neuroscience (Rose)

I wrote a final project on the neural connection between music and language acquisition, and studied how the arts can contribute to positive affective results for students.

S012 Empirical Methods: Introduction to Statistics for Research (Tivnan)

I learned the “art” of statistical analysis! Which, based on this course, is way more of an art than we may think.

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

A111C Time and Learning (Gabrieli)

I wrote a final paper analyzing how two schools had implemented music programs through extended learning time schedules: KIPP Academy MS in NYC, and Conservatory Lab Charter School in Brighton, MA. The paper also synthesized some ideas and best practices on how extended learning time could be used to promote/restore arts learning in the curriculum.

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

I wrote a mid-term project about Family Partnerships at the Boston Children’s Museum, to see how the museum setting could work to help students and families gain access to educational materials in a friendly and accessible manner. I also wrote a final paper envisioning the structure, funding, and implementation of a community, school, and family partnership based on cross-generational music performance!

A125 State Education Policy: A Practicum

I learned how to talk to men in grey suits about why arts education is important, as well as the challenges inherent in convincing policymakers to think more expansively about education that includes arts learning as an integral component.

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

I teamed up with some illustrious partners on a grant proposal for a consulting group that would help teachers, administrators and community leaders build up sustainable music programs. Through this, I considered the changing face of arts education, the issues of funding and supporting music programs, and the many different facets of advocacy.

T210N Everyday Racism for Educators (Pollack):

I wouldn’t say that there was “substantive” work on the arts in this course, but a number of our discussions were about how the arts can be a realm to explore issues of race and identity in more authentic ways. I included some of these observations in my final paper for the course.

I worked at Educators for Social Responsibility, volunteered (in exchange for wine) at the Boston Wine School in Brookline, and helped to write a rhythm-and-blues curriculum for the 4th grade level as an intern at the Conservatory Lab Charter School. I also continued my avid pursuits as an amateur chef, sommelier, and brewer.

JR

- H392** **Childhood Trauma: Dynamics, Interventions, and Cross-Cultural Perspectives (McAlister Groves)**
- S121** **Art and Understanding (Elgin)**
- S300** **The Arts in Education: Learning In and Through the Arts (Seidel)**
- T440B** **Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)**
- T210X** **Foundations of Urban Education (Levinson)**

A&S-9212 **African and African American Studies 142. Hip-hop and Don’t Stop: 15 Years of Hip-hop Scholarship.**

We examined the social and artistic implications of the Hip-hop culture.

H611B **Moral Adults: Moral Children (Weissbourd):**

We discussed the role of teachers and arts professionals as effective moral mentors.

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

We analyzed the research, policy, advocacy, and practice of Arts in Education.

S99968 **Special Reading or Research (Seidel):**

I developed a Performance in Society curriculum exploring the use of performing arts as a tool for conveying community messages.

I worked as an arts specialist intern at TechBoston Academy—and joined a band as a vocalist/songwriter!

SRV

H525 Immigration, Education, and Identities in the United States (Louie)

For my final, I wrote about the perspective of children on issues of immigration and deportation of their parents. This was based on art workshops I'd conducted with them, where I used the drawings to help others understand what they face.

MLD-355M Public Narrative: Self, Us, Now (Ganz)

We used the arts of language and storytelling to create community and an understanding of issues.

MLD-356M Public Narrative: Conflict, Continuity, Change (Ganz)

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

T440B Teaching and Learning: "The Having of Wonderful Ideas" (Duckworth)

We used the arts to keep a moon journal, where we observed the moon and documented it in the journal.

A310K Leadership in High-Performing Public Charter Schools (Andrew & Walsh)

HKS-022 MLD-356M Public Narrative: Conflict, Continuity, Change

In this class we were able to construct creative stories on how to deal with conflict, continuity, and change.

A310K Leadership in High-Performing Public Charter Schools

I was able to understand the role of the arts in the charter school movement.

A132 Educational Innovation and Social Entrepreneurship in Comparative Perspective

I examined how innovation in education utilizing the arts can be achieved through social entrepreneurship.

A320 Building a Democratic School

The school I created was focused on the arts and cultural identity in Phoenix, Arizona.

HKS-053 MLD-815M Advanced Topics in Nonprofit Financial Management

I understood what it takes to manage a nonprofit—for example, an arts nonprofit.

S301 The Arts in Education: Research, Policy, Advocacy, and Practice

I worked on the editorial board of the annual ALANA Anthology at HGSE and contributed photographs and theater-performance documentation to the Gutman Gallery shows. I was voted class marshal of the AIE cohort.

DS

A019 Education Sector Nonprofits (Honan)

For our final project, my group and I researched how effectively measuring impact in nonprofit organizations can have not only quantitative measures, but also qualitative. I researched the arts organization Plaza de la Raza and argued how its qualitative data can prove to donors that they make a huge impact in their community.

A021 Leadership in Social-Change Organizations (Mapp)

I wrote a case narrative describing a particular event as a leader of a photography program where something went wrong, analyzing the event using course material and describing how I could have been a more effective leader in the arts. For the final project I researched an effective social change organization, Urbano Project, which offers Boston Public School students free art programming after school.

H525 Immigration, Education, and Identities in the United States (Louie)

I took this course to better understand the communities I want to teach art in, but I did not learn about any arts-related topics, nor did I write anything concerning it.

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

A101 Native Americans in the 21st Century: Nation Building I (Kalt):

The bulk of this course focused on building sovereignty among Native Nations. For the final, I successfully focused my paper on how I can relate the course material to the arts in education. This course was pre-approved on the arts-related course list.

H370 The Promotion of Social Development in Students and a Sense of Community in Classrooms (Selman):

I took this course for the social-emotional and community-building aspects for classroom settings. I focused both the mid-term and final project on creating arts-related program materials and grants.

HT123 Informal Learning For Children (Blatt):

This course was pre-approved on the list of arts-related courses. For the semester project, my group and I developed an informal learning children's t.v. program that focused on general health.

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

In this course, main focuses were on art advocacy, policy, and grant writing.

T311 Gender and Sexuality in Schools: School Climate and the Hidden Agenda (Deckman):

For the final project of the course, I developed an art curriculum that was inclusive to all students, especially GLBTQ youth.

I contributed visual artwork to two publications and to two gallery exhibitions at the Gutman Library. Outside of HGSE, I completed several commissioned photography projects.

WS

HT500 Growing Up in a Media World (Blatt)

In Growing Up in a Media World, I did a final paper looking at what research went into using music in Sesame Street. I then collected a multi-disciplinary collection of research in cognitive psych, ethnomusicology, anthropology etc. to propose how music can be better utilized to facilitate learning in Sesame Street.

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

S305 Museums and Learning (Tishman)

In Museums and Learning, I conducted research to study learning spaces, and how their design affects learning. Contrasting museums with formal classrooms, I identified architectural, and media-based components of classroom design. With the findings, I set a foundation for further study of how to design a more “museum-like” classroom.

T440B Teaching and Learning: “The Having Of Wonderful Ideas” (Duckworth)

I found that Prof. Duckworth’s “critical exploration” teaching methodology can very much be applied in arts education in numerous disciplines. In order to move beyond my more comfortable realm of history and music, I used the methodology to teach another passion of mine: martial arts. I taught a partner knife-fighting and self defense without having to actually explain anything, and honed my ability to instruct students in the arts in what I see as a more fruitful, albeit slower manner.

HT123 Informal Learning for Children (Blatt):

I helped to design a TV, live theater, and online program for children promoting health and well-being. I wrote and recorded music for the show.

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

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

I learned advanced methodology in qualitative research. It helps in learning how to analyze language in such research samples as interviews and speeches.

S9971880 Field Experience: Individual Work (Seidel, S.):

I worked with Yo-Yo Ma and the Silk Road Project to create lessons, analyze/catalogue student work, analyze teacher assignments, and edit/finalize music.

I worked for the AIE alumni-networking committee, Continuing the Conversation, in preparation for the second arts-education conference on the HGSE campus, scheduled for October 2011. As noted above, I interned for Field Experience Program at the Harvard office of the Silk Road Project in the spring semester.

LS

H107 Introduction to Education Neuroscience (Rose)

This course is not explicitly an arts-related course. While the lectures and readings are neuroscience based, we did one major research project throughout the course of the semester on a topic of our choosing. I wrote about dance as a language and how the brain uses language mechanisms to perceive human movement.

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

S9971880 Field Experience: Individual Work (Seidel)

I interned at the Office for the Arts at Harvard Dance Program. I studied the role of dance/arts in Harvard University as well as arts administration.

T400B Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

My final fieldwork project investigated Duckworth’s critical exploration pedagogy in teaching dance. I taught three dance lessons using her method and wrote three short papers about this.

A&S-9728 Visual and Environmental Studies 96mr. Arts and Projects

I worked on a performance project

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

S999688 Special Reading or Research (Seidel)

I created a documentation video on the student experience during the Harvard College J Term Arts Intensive with resident company, the Liz Lerman Dance Exchange

T006 Adult Development (Keegan)

I did my final project on musician/philosopher/dance collaborator John Cage.

I taught two undergraduate dance classes at Harvard College (for the Harvard Dance Program) and choreographed a show at the Mills Gallery in Boston—and co-choreographed another piece for an AIE cabaret in the fall with classmates SC and AR.

VS

A326B School Reform: Curricular and Instructional Leadership (Merseeth)

My final project (with Kassie Eberle) is an audio-visual artistic presentation.

H175 GoodWork in Education: When Excellence, Engagement, and Ethics Meet (Gardner)

My research project was conducted at Conservatory Lab Charter where I studied the implementation of mission in El Sistema.

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

T400B Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

My final project was teaching three lessons about shape note singing in the Sacred Harp tradition.

H310Z Educating for Democracy through Facing History and Ourselves

The culminating project for this class was a paper on civic and moral education in a democracy and the arts-integrated Facing History classroom.

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

My final paper is a spin-off of my AIE proposal. I took the community narrative component of Leadership Arts Bridge and turned it into a proposal for an afterschool class with the purpose of uniting families, communities, and schools in a more authentic partnership model.

A127 Civic Identity and Education in a Multicultural Context (Levinson):

I put a lot of work into what I call Project Citizen Artist. I interviewed the author of The Artist as Citizen and President of The Juilliard School, Joseph Polisi. Drawing upon this interview, other interviews, and a literature review, I argued that if fostered in a specific environment, participatory qualities of citizenship can combine with the democratic qualities of the arts to create a powerful new form of citizenship.

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

I worked with classmates EB and AV on a proposal for Leadership Arts Bridge. This organization channeled the intrinsic connective qualities of the arts to create leaders.

T311A Gender and Sexuality in Schools: School Climate and the Hidden Curriculum (Deckman):

My final project was entitled: “Unfolding Bisexuality”. It was a short film that included clips of interviews.

I conducted qualitative research (on work-study funding, but in conjunction with projects for Howard Gardner’s GoodWork class), worked with El Sistema Abreau Fellows, and taught clarinet class one day a week at The Conservatory Lab Charter School. During the spring semester I worked for the Right Question Project, conducting educational research on various topics and assisting with the editing of their upcoming book for teachers, Make Just One Change.

RT

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

S9991751 Special reading or Research (Pollock)

Not arts-related.

T211G Developing Students' Historical Understanding (Duraisingh)

My final project was an interdisciplinary unit on the play Othello, using the lens of the history discipline to explore the theme of racism in the play.

T440B Teaching and Learning: "The Having of Wonderful Ideas" (Duckworth)

I explored this teaching method, and journaled about it extensively, while teaching as a drama specialist at the Agassiz-Baldwin School.

H310Z Educating for Democracy through Facing History and Ourselves (Barr)

My final paper involved combining teaching Shakespeare as part of a whole-school Facing History model.

A&S-6659 Dramatic Arts 115 (formerly *Dramatic Arts 12). Acting Shakespeare

Rehearsed and performed scenes from Twelfth Night, Hamlet and As You Like It. Wrote extensive character analyses.

A113 Urban Education (Diamond):

Not arts-related.

H611A Moral Adults: Moral Children (Weissbourd):

My final paper centered on using theater as a moral agent with incarcerated youth.

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

My final project was a proposal for a Shakespeare program that works with incarcerated youth.

I assisted with acting classes at Charlestown Theater and in a girls' treatment facility and worked with the education department of the Actors Shakespeare Project. I worked as a research assistant in Project Zero, published "The Ice Cream Man" in the annual HGSE ALANA anthology, and volunteered at my son's school four hours per week, running a 5th grade book group and serving on a parent/staff/community committee to facilitate the school's unification process.

AT

A019 Education Sector Nonprofits (Honan)

A107 The Sociology of Education: The Culture and Acculturation of Schools (Lawrence-Lightfoot)

My final paper was on the role of aesthetic vision in teacher practice. It examined both the idea of teaching as an art and the role of the arts in teaching.

A326A School Reform: Curricular and Instructional Leadership (Merseth)

For my final project I built an architectural model and drew plans for a school embodying my pedagogical beliefs. My partner and I did extensive research on the effects of space on teaching and learning.

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

T440A Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

For my final fieldwork I designed a lesson in which students used visual art (colors and shapes in patterns) to explore fractions.

T210X Foundations of Urban Education (Levinson)

A113 Urban Education (Diamond):

My final research paper was on the architectural design of urban public schools. I argued that the physical structures of schools influence teaching and learning and thus, to reform urban, we also need to reform the spaces in which this education takes place.

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

Not arts-related.

HKS-045 MLD-327 Moral Leadership: Self, Other, and Action

I wrote my final paper on Jacob Lawrence’s Migration Series, analyzing how the 60-painting narrative embodies lessons of Moral Leadership.

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

I worked with a first-year doctoral candidate at HGSE to present a final project for Kay Merseth’s school reform class—an architectural design for an ideal school that serves as an academic center for the intellectual learning of all members of the community, not just of children— at the HGSE Student Research Conference. I also served on the proposal review board of the SRC and on the steering committee of the annual HGSE Alumni of Color Conference, helping coordinate registration and logistics.

AV

A027A Managing Financial Resources in Nonprofit Organizations (Honan)

I will be using the tools learned in this class to focus my final exam essays on financial management and leadership in arts organizations.

HT500 Growing Up in a Media World (Blatt)

I completed a content analysis of quality family time in children's television. For my final project, I conducted an independent research project on the informal learning that occurs through media created for artistic and entertainment goals, using Jim Henson's Muppets.

44905A Performing Arts and the Law (Suk & Woetzel, HLS)

This course was a deep exploration of the relationship between art and law. We explored various aspects of performance law, including copyright, intellectual property, improvisation, contracts, and arts management. We also explored performance studies and the aspect of law as performance, as well as an exploration of how the performing arts can affect social change and influence the law. I wrote several papers on these topics enjoyed lively discussions with experts from the worlds of performing arts AND law, including Joshua Redman (jazz saxophonist), Sig Libowitz (actor, writer, lawyer and activist), Lesley Rosenthal (general counsel for Lincoln Center), and John Guare (playwright, defendant).

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

T440B Teaching and Learning: "The Having of Wonderful Ideas" (Duckworth)

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

HT-123 Informal Learning For Children (Blatt):

I spent the semester working on a media proposal for an original children's television show, called Everybody Up!. The semester-long project included creating original creative content, storyboarding, theme song composition, research, and a live pitch presentation to a panel of media experts.

T311A Gender and Sexuality in Schools: School Climate and the Hidden Curriculum (Deckman);

For my final project, I created a documentary theater piece with an accompanying conversation guide for teachers. The play, inspired by Dan Savage's "It Gets Better" campaign, is called The Living Proof Project, created through interviews and collection of personal narratives.

S997 Field Experience: Individual Work (Seidel):

I did an internship at Soup2Nuts, an animation studio in Watertown. I primarily worked on the animated series WordGirl, on music cue sheets, reading scripts and attending production meetings in all stages from storyboard to final cut.

I worked in the AIE office as "curatorial and communications assistant," represented AIE as a senator on the HGSE Student Government Association, interned at the Soup2Nuts animation studio in nearby Watertown (as noted above), emceed the HGSE Multicultural Arts Festival, and organized and introduced a screening of Voices United: The Documentary, in Askwith Lecture Hall.

AW

A107 The Sociology of Education: The Culture and Acculturation of Schools (Lawrence-Lightfoot)

MLD-355M Public Narrative: Self, Us, Now

This class is a leadership class. I used my time to reflect on leadership opportunities and challenges related to the youth arts field. We also studied the art of narrative in these contexts.

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

T440A Teaching and Learning: “The Having of Wonderful Ideas” (Duckworth)

My final fieldwork focused on teaching and learning in spoken word poetry.

HKS-046 MLD-377 Organizing: People, Power, Change

The major project of this class has been to organize a constituency. I’ve been working with a group of youth spoken word educators to form Mass LEAP Collective (Literary Education and Performance). All of the work in this course revolves around that central project.

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

S9996880 Special Reading or Research (Seidel, S.)

I’ve been researching and writing about the role of audience in the youth spoken word discourse. I’ve also worked with a group of spoken word youth program alumni to develop discussion questions to accompany the film Louder Than A Bomb –and held a screening of that film at the Ed School.

T006 Adult Development (Kegan):

I can’t really say that this has been arts-related.

As noted above, I organized an HGSE screening of the youth spoken word documentary Louder Than a Bomb in the spring. At the end of the year I was named AIE’s Intellectual Contribution Award winner.

AW

HT500 Growing Up in a Media World (Blatt)

In my final paper I studied the use social media in museums to connect with younger audiences, and I proposed a program for a museum to use one social media in an exhibit to engage viewers.

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

S305 Museums and Learning (Tishman)

For my final research project I studied the qualities of engagement in a museum visit by visitors using handheld technology to access information.

T527 How to Teach for Understanding (Stone Wiske)

For my final project, connecting literature and visual arts to social studies, I designed an arts-integrated curriculum for a 3rd grade unit on the biographies of famous Massachusetts figures,. Students would be expected to write a bio and then paint a portrait of their historical figures.

A027B Managing Financial Resources in Nonprofit Organizations (Honan):

For the final exam, I responded to questions as though I was working for a theoretical arts non-profit –an exercise that is highly valuable for someone going hoping to work for an arts non-profit!

HT123 Informal Learning for Children (Blatt):

Final proposal was a transmedia design for tv show.

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

Final proposal was a theoretical visual-arts program based in a BPHS.

S9971880 Field Experience: Individual Work (Seidel):

Final research paper focused on incorporating prominent theories of learning in informal spaces and discovering what elements must be used in programming or through mobile technology to create opportunities for deep, substantive learning in museums.

I performed one belly-dance at the HGSE Multicultural Festival during the fall semester and another at a benefit performance in March.