This guide to the Arts & Humanities at Harvard is designed to help you do just that. We invite first-year students to take advantage of the offerings in the Arts & Humanities designed especially for them, such as Humanities 10 and some of the Freshman Seminars. We also encourage all students to explore the full range of our course offerings, including those featured in these pages, and to reach out to the representatives of our academic departments to learn more. The materials we study are the best around. From the speeches of Frederick Douglass to the monuments of Maya Lin, the most insightful and inspiring works of human creation await you!

Students in the Arts & Humanities at Harvard routinely report the greatest satisfaction with their concentration experience. Our concentrations are relatively small, they are focused on you, and they foster ways of thinking that last a lifetime. Every path through Harvard equips you for vocational success.

Do something you love.

Sincerely,

Robin E. Kelsey

Dean of Arts & Humanities

Shirley Carter Burden Professor of Photography

Department of History of Art & Architecture

LETTER FROM DEAN ROBIN KELSEY

The feeling of taking a course about yourself—learning about the cultural contributions of black and brown bodies throughout history, in spite of their own purported depravity and incapability—empowered me to commit to studying this for the rest of my college career. The course, which I took the spring of my first year, guided us to a culminating final project in which we were asked to curate our own exhibition. I chose to curate an exhibit regarding black queer folks and their bodies, and how the toxic gazes of those who oppress them present grave consequences.

As I gear up to write my senior thesis in History & Literature, I remember that seeing that & LII attached to this course is what verified my need to pursue a degree in History & Literature. My thesis, which will discuss and hopefully depoliticize the relationship between queerness and blackness within the Harlem Renaissance, will forever call back on those initial class meetings with Professor Lewis that spring, where my passion to study me and my history around my identities was forever ignited.

Cahleb Derry ’20  Concentration: History & Literature  Member of the A&H Student Advisory Board, 2018–19

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What course at Harvard sparked or confirmed your interest in the arts and humanities?

What is Black Art? African American Cultural Production from the Early Republic to Civil Rights, taught by Professor Sarah Lewis, was the introduction to the humanities I needed. The feeling of taking a course about yourself—learning about the cultural contributions of black and brown bodies throughout history, in spite of their own purported depravity and incapability—empowered me to commit to studying this for the rest of my college career. The course, which I took the spring of my first year, guided us to a culminating final project in which we were asked to curate our own exhibition. I chose to curate an exhibit regarding black queer folks and their bodies, and how the toxic gazes of those who oppress them present grave consequences.

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Cahleb Derry ’20  Concentration: History & Literature  Member of the A&H Student Advisory Board, 2018–19
In the Arts & Humanities, we pursue fundamental questions and foster practical capacities for grappling with them.

There are Several Ways to approach course selection at Harvard.

We Have Cats!

Meet Remy the Humanities Cat, a beloved local character whose family kindly lets him rummage around Harvard campus. Remy has a special love for our humanities departments, and you’ll often find him napping in and exploring the Barker Center, the Shattuck building, and even our libraries!

Facilities & Events
FACEBOOK @remythehumanitiescat INSTAGRAM @remy.the.harvard.cat

Outside of the Arts & Humanities, problems are often treated as self-evident. Such notions as inconvenience, uncertainty, restraint, suffering, or delay are deemed by default to be obstacles to human fulfillment. In the Arts & Humanities, we unsettle such assumptions, probing deeply into the question of what constitutes a problem and why. The practical benefits of this questioning are many. Students of the Arts & Humanities have a broader view of the world and its meanings to come. They understand the power of stories and images to shape human lives.

Today, some people think that we have no time for art—whether philosophy or the contemplation of works of art. They have it exactly backward. What we have no time for is the unreflective assumption that every new gadget or convenience will make the world better. That assumption has led us into a climate crisis and a society beset with surveillance and fake news.

The study of the Arts & Humanities, with its emphasis on fundamental questions of meaning and modes of human experience, has never been more vital.

To give you a sense of the fascinating subjects and materials you can study, we have highlighted here a few of the courses that reflect the diversity and creativity of thought in the Arts & Humanities. They are but a fraction of the curricular pathways we offer, but they can spark your own thinking about how the courses you choose form a narrative of interconnected and interdisciplinary study in the liberal arts.

Students particularly interested in the Arts & Humanities might choose to apply for HUMAN 10: A Humanities Colloquium, a two-semester course experience that covers 2,500 years of essential works. The course is co-taught by six professors who lead sections thematically, and includes works by Homer, Plato, Sappho, Murasaki, Rumi, Su Juanita Inés de la Cruz, Shakespeare, Descartes, Austen, Woolf, and García Márquez, as well as the Bible and the Quran. The course is open only to freshman students and the two semesters satisfy the College Writing requirement.

Some students may want to begin their time in Harvard College by diving right into departmental courses, exploring potential concentrations or secondary fields, using the requirements of the degree to guide their study.

Departmental courses in the Division of Arts & Humanities satisfy the distribution requirement of the Gen Ed program. Our faculty members offer hundreds of courses in 21 departments and programs.
In 1977, NASA shot a message into outer space. The "Golden Record," now outside the solar system on its way into the unknown, contains a selection of music from all over the world, environments, sounds, images, and greetings in 56 human languages. What would happen if someone found the Golden Record at the outer edge of the solar system? What does "listening" mean in that vast context? Do aliens have ears? How do we represent human culture to other unknown civilizations?

**Music from Earth**

**The First Americans: Indigenous Power and Diplomacy**

*Fall 2019*
Intrinsic to politics, and we will trace the ways in which social groups, policies. But it cannot be fully understood

Political power rests on concrete

Diana Sorensen

*Taught in Spanish

Fall 2019

SPANSH 113

Bolívar and Eva Perón, Che

An Introduction to Self and World: the existence of the external world and self, the equality of the sexes, topics as the natures of mind, body and

metaphysical and epistemological argument construction, and clear and to the skills of close reading, 18th-century Western philosophy, major topics and figures of 17th- and

encouraged me to think and discuss

and philosophy.

Regarding the nature of the mind, rationalism and empiricism. We

Address the negative aspects of his project, including his criticisms of

Kant's First Critique

In this course, we will work through Immanuel Kant's Critique of Pure Reason (1781-87). In analyzing this text, we will explore the account of metaphysics, epistemology, and philosophy of mind that Kant defends. More specifically, we will address the negative aspects of his project, including his criticisms of rationalism and empiricism. We will also examine his positive views regarding the nature of the mind, experience, and reality and we will lay the foundations of mathematics and natural science.

Students Say...

"Anyone concentrating in Philosophy absolutely should take this class and anyone else who's interested in the humanities should strongly consider it as well."

Reading Kant is not only an intensely intellectually transformative experience but also an easy one for people interested in meta-

If you are at all interested in Kant, take this class. Professor Frohlich is fascinating, passionate, and generates amazing enthusiasm. Her expertise is unrivaled and she's so well-versed to answer any question you throw her way, or to outside of lecture. Between Professor Frohlich's incredible teaching, this is a real treat!"

Bolivar and Eva Perón, Che...
Tropical Fantasies: The Hispanic Caribbean and Haiti in Contemporary Literature

SPANISH 148

Lorgia García Peña

SPRING 2020

This course proposes an analysis of the different myths and fantasies that have been created about the Caribbean and its relation to the U.S. It is a paradigm-shifting experience that will expand your mind if you are already familiar with the topic and region.

The class discussions always felt so accessible and made me explore my own role in perpetuating the destructive consumption of the Caribbean. It's an incredible class, truly brilliant.

Phillip Howze, Associate Professor

Playwriting: The making of art, which is fantastic. We also watched two shows and had no idea our performers could speak to us in class! This is an amazing class, truly brilliant. Take this class – I promise it will be one of the best things you do on this campus.

Hanna Weiss, Associate Professor

Playwriting: Intersecting Americas

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Playwriting: Intersecting Americas
Courses focusing on Art Making are concentrated in four programs or departments:

- **The Creative Writing Program** within the Department of English offers courses in composition and performance, with an emphasis on craft and language. Students will learn to develop their unique voice through writing.
- **The Theater, Dance & Media Department** offers an array of instruction in acting, music, and directing, with a focus on the performing arts. Students will gain experience in producing and performing their own works.
- **The Department of Architecture** provides courses in design and critical theory, with a focus on the intersection of art and architecture. Students will learn to create and analyze architectural spaces.
- **The Department of Film & Visual Studies** offers courses in film production, digital media, and visual theory, with a focus on the role of images in contemporary culture. Students will learn to create and analyze moving images.

One can find student and faculty arts practitioners in a number of arts spaces on campus:

- **The Carpenter Center for the Visual Arts**
- **The Arthur M. Sackler Museum**
- **The Department of the History of Art & Architecture, Studies of the Graduate School of Design, and The Annex**
- **Center for the Arts, Creative and Creative Space**
- **For University-Wide Initiatives in the Arts**
- **The Music Building**
- **The Engineering Sciences and Arts Initiative**

Harvard faculty members are developing hands-on, active learning opportunities for their students. These courses can be found in a number of places on the campus, including courses taught by the Harvard College Fellows in Media Practice.

- **Immersive Storytelling Using Mixed Media** by Paul North, Spring 2019. This course explores the principles of mixed media storyworlds, focusing on the integration of video, performance, drawing, sound, and virtual reality. Students will learn to create immersive narratives that engage students in active exploration.
- **Algorithmic Performance** by V. S. Naipaul, Fall 2019. This course examines the relationship between algorithmic processes and performance. Students will learn to create performative works that engage with the principles of algorithmic thinking.
- **Digital Media** by Aaron Wolf, Spring 2020. This class explores the intersection of digital media and social justice, focusing on the role of design and technology in shaping society.
- **Artistic Research Workshop** by Lawrie York, Spring 2020. This class explores the role of artistic research in shaping and informing creative practice.
- **The Secrets of Stradivarius and What Makes a Master Violin (Theater, Dance & Media)** by Philippe Cluzel, Fall 2019. This seminar examines the history and craftsmanship of violins, with a focus on the work of Antonio Stradivari.
- **How Do Singers Harmonize?** by Robert Wood, Engineering & Applied Sciences, SEAS, Spring 2020. This class explores the physics of singing, with a focus on the science behind the art of vocal performance.
- **Viola Sound Beautiful!** by Erica Henderson, Fall 2019. This workshop explores the history and technique of the viola, with a focus on the emotional and expressive potential of the instrument.
- **Graphic Novels** by Mathias Risse, Philosophy/Harvard Kennedy School, Spring 2020. This class explores the use of graphic novels as a medium for exploring complex political and social issues.
- **Globalization and Sovereignty** by Felicity Lufkin, Film & Visual Studies, Spring 2020. This class explores the role of globalization in shaping contemporary political and social issues.
- **Brechtian Theatre and the Media** by Mathias Risse, Philosophy/Harvard Kennedy School, Spring 2020. This class explores the influence of Brechtian theatre on contemporary performance art.
- **The Creative Process** by Mathias Risse, Philosophy/Harvard Kennedy School, Spring 2020. This class explores the role of creativity in shaping contemporary artistic practice.

Thanks to the generous contributions of the Elson family, the Elson Family Arts Initiative has supported many exciting arts-related courses projects, final performances, and student exhibitions. Courses supported by the Initiative use tools and methods of the arts to explore course material in memorable and innovative ways.

- **The Art and Craft of Acting** by Mathias Risse, Philosophy/Harvard Kennedy School, Spring 2020. This class explores the relationship between acting and narrative, with a focus on the role of the actor in shaping the story.
- **Violin Sound Beautiful!** by Robert Wood, Engineering & Applied Sciences, SEAS, Spring 2020. This class explores the science and technology behind the art of violin performance.
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From Byzantium to the British Isles: The Materiality of Late Antiquity (Evridiki Georganteli (History of Art & Architecture))

This course explores the extraordinary cultural transformation Europe, the Mediterranean, and the Middle East underwent from the close of the Roman Empire to the Islamic conquest of the Persian Peninsula in the 8th century. Examines monuments and sites, sculpture, mosaics, frescoes and ceramics, icons and reliques, textiles, coins, and seals that chart the movement of people, commodities, and ideas along routes of warfare, pilgrimage, trade, and diplomacy. Arts Integration Component: Students will conduct space-up inspections of works of art in the Harvard Art Museums, the Harvard Business School, and the Boston Museum of Fine Arts. Students will also take part in three Art in the Making workshops to take place in the Fabrication Studio of the School of the MFA at Tufts and the Harvard Ceramics Studio.

Evridiki Georganteli (History of Art & Architecture)

What course at Harvard sparked or confirmed your interest in humanities?

Alexandra Quidance, '20

My interest in the arts and humanities was sparked by a language class. I took fall of my first year. Like many of my peers, I was unsure what academic path I would pursue; I was leaning towards the Social Sciences, and I saw my background in STEM from high school as my backup. However, I had the opportunity to learn Ancient Greek in high school, and I wanted to give it a shot as a secondary. Taking Greek 10A revealed two things to me. I was passionate for Classics, which I had understood beforehand, and the quality of instruction and attention offered by the departments in the Arts & Humanities. The Teaching Fellow who taught this course was outstanding and inspired me to double major in Classics; a decision made easy by the attention and warmth of the department.

Alexandra Quidance, '20
Concentration: The Classics
Member of the Arts & Student Advisory Board, 2018-19
Dance & Media)

This Arts Integration Component will pair student performances of individual numbers. The class includes weekly QuillLab sessions that introduce students to the basic processes of quilling. Students will produce paper by the end of the semester, a class quilt. Students may also undertake individual quilling projects as their final project with support from the course.

Broadway Musicals:
History and Performance

Carol Oja (Music)

Spring 2020

Old English: Working with Manuscripts
Daniel Donoghue (English)

GENED 1114

The course will guide students through basic principles of manuscript study and will culminate in a collaborative edition of an Old English text.

Arts Integration Component:
Students will gain first-hand experience of the art of calligraphy that produced medieval manuscripts.

Quilts and Quilting

Sohin (Dance & Media)

Spring 2020

What are quilts? How do they relate to theatre? This course focuses on making theatre by addressing methods of compositional thinking in order to develop new forms of performance. This approach differs from merely composing for theatre and begins by examining narrative through composition exercises that investigate dramatic, form, counterpoint, and polyphony. Workshops with guest artists will allow students mid-semester opportunities to realize compositions for cells and voice, culminating with a group-coordinated performance at the end of the course.

Arts Integration Component:
Students will take part in three hands-on workshops for this project. The workshops will challenge conventions of textile artworks to ask what it is to produce an aesthetic that builds on complex cultural stories assigned in the course.

Directorial Concepts and Set Design of the 20th and 21st Centuries

Julie Smolensky (Theater, Dance & Media)

Spring 2020

This course will explore a core group of Broadway musicals. Historical and musical discussions will be paired with student performances and staging of individual scenes. The seminar will touch on signal moments over the course of the Golden Age of the musical, stretching up to the present day: Oklahoma! (1943), South Pacific (1949), West Side Story (1957), A Chorus Line (1975), In the Heights (2008), and Hamilton (2015).

Arts Integration Component:
Aliegra Hutton, Resident Director at the A.R.T., will lead three-class sessions devoted to staging elements of the shows being studied. An undergraduate or accompanist will work with students to produce weekly in-class performances of individual numbers.

Economic Justice

Mathias Risse (Philosophy/ Harvard Kennedy School)

GENED 1114

How should we arrange the institutions that produce wealth and shape life trajectories? The Occupy Movement made clear that even Americans now care about excessive inequality, and many worry about the future in an increasingly economically divided society where access to technology richly rewards some to the exclusion of many others. We must ask what lessons we can learn from 250 years of reflection on social justice in industrialized societies, and what plausible visions of economic justice there would be for the future.

The Making of a Musical: The Creative Process

Diane Paulus (English/Theater, Dance & Media) and Ryan McKee (Theater, Dance & Media)

Spring 2020

This course introduces students to the collaborative process of creating a musical through an analysis of both revivals and new musicals. Through readings by historians, theorists, and practitioners, and visits from artists across the field, students learn about the key components of theatrical readings, book and adaptation; music and lyrics, choreography, visual design, and producing.

Painting’s Doubt: What Art-making Lets Us See and Say

Matt Saunders (Art, Film & Visual Studies)

AFVS 251

PAINTING

Painting as an engagement between the self and the world. It is a practice of embodied making, and as a language outside of words, can think around conditioned understanding. This introductory studio art course proposes learning to paint as a new experience of relating to the world, and through painting we will investigate not only what we have to say, but what we have to see.

Arts Integration Component:
Studio assignments in small sections are complemented by weekly lectures, visiting artist presentations, readings, and visits to Harvard’s collections. The primary materials for this course will be oil on canvas, with some excursions into drawing and work on a paper.
Arts Integration Component:

- **TDM 150**
- Julia Smeliansky (Theater, Directorial Concepts and perspective that builds on compositional techniques)
- Workshops with guest artists will allow students to experiment with the use of visual, written, and performative elements.
- Yvette Jackson (Music)
- Artists used visual language to tell a story.
- Matt Saunders (Art, Film & Digital Media)
- Algorithms? How do algorithms relate to making music?
- Spring 2020

Arts Integration Component:

- **History and Performance**
- Focus on the notion of Gesamtkunst (total art) and its relationship, and public formation.
- Professor Jinah Kim, Professor of Scandinavian and Folklore, who leads opera performances (in class and outside the School of the MFA at Tufts and Harvard Art Museums, the Harvard Opera Lab, and other events) as well as the collapse of the Berlin Wall and opera performances (in class and outside the School of the MFA at Tufts and Harvard Art Museums, the Harvard Opera Lab, and other events) as well as the collapse of the Berlin Wall.

Arts Integration Component:

- **Quilt Lab**
- Students will become familiar with the evolution of quilt making.
- Students will learn the history of the art of calligraphy that is used to create text and other types of design.
- Aids Quilt to art quilts; quilts have been used as a form of therapy for individuals with depression.
- The Saxon Chronicle, Genesis, the Exeter Book and other texts will be studied.

Arts Integration Component:

- **Mathias Risse (Philosophy/History)**
- Faculty members lead summer programs abroad, including: 
  - **Regional Study: Sicily**, taught by Professor Kathleen Coleman, based on in-depth exploration of the cultural history of Sicily between the Bronze Age and the Norman conquest with a visit to the island. While there, students took turns presenting on key cultural and historical topics while at museums, archaeological excavations, Roman villas, Norman palaces, and the ancient Doric temple of Segesta.
  - **Late Antiquity**, taught by Prof. Jeffrey Schnapp (Romance Studies), focusing on the development of the Middle Ages and the relationship between the classical and medieval worlds.
  - **Institutions that produce wealth**, focusing on the study of how wealth is produced and distributed in modern societies.

Arts Integration Component:

- **Professor Josh Ellis**
- Students in the Arts & Humanities are among the highest on campus.
- According to the 2019 senior exit survey, 68% of graduating seniors in the Arts & Humanities are satisfied with their concentrations, more than any other Division.
- We also scored highest in intellectual excitement (94% satisfied), quality of instruction (94%), and faculty availability and helpfulness (both 94%).

Arts Integration Component:

- **Study Abroad**
  - In addition to extensive coursework in languages in our departments, students who study in the Arts & Humanities are offered unparalleled opportunities to experience the works and histories of other cultures through excursions abroad.

Arts Integration Component:

- **Viking Studies Program**
  - Viking Studies Program at Tufts University offers a range of courses, including courses in the Viking Age, Norse culture, and medieval history.
  - Students will have the opportunity to participate in fieldwork and archaeological excavations in divided Berlin and the collapse of the Berlin Wall.
  - In the 1990s from the perspective of the production of music in divided Berlin and the collapse of the Berlin Wall.
  - Students will design art projects commemorating the 1990s from the perspective of the production of music in divided Berlin and the collapse of the Berlin Wall.
  - The program explores the rich archaeological, cultural, and literary heritage of the Viking Age and the people after whom it takes its name. Students take part in archaeological excavations in Denmark and experience hands-on workshops on material culture of the medieval period, while also studying the rich literary and mythological traditions of the Norse.
The habits and skills our students develop—how to pay close attention to social and material surroundings, how to interpret difficult forms of evidence, and how to argue and write clearly and persuasively—equip them broadly for professional success and mobility.

Olivia Ball
Class of 2014
English
Drama Teacher and Head of Class IX, The Brearley School (NYC)

As an English and Drama teacher, my undergraduate work in the English Department has provided me with excellent material, but even more than that, my study of the humanities has influenced the way I approach teaching. I hope to help my middle and high school students see how language and stories can give us power and how the act of studying literature and drama is not just a means of garnering information, but a valuable endeavor in and of itself. I try to help them see the world as it is and as it could be.

Carly Dickson
Class of 2012
History of Art & Architecture
Intergenerational Designer and Researcher, MIT AgeLab

The humanities at Harvard encouraged me to look closely and curiously at the people and places around me. The History of Art & Architecture community gave my younger timid self the confidence to value how I see the built environment and the understanding that we all see and experience it differently—our perception is our reality. This expanded view motivates me to learn from our diversity to design inclusive communities that empower people of all ages and abilities.

Sam Greenberg
Class of 2014
History & Literature
Co-Founder, Y2Y Harvard Square

Studying History & Literature taught me to look for the stories that aren’t told, and to value expertise that isn’t always valued. This framing and context has proved invaluable in building Y2Y to be a truly youth-led shelter, and to prioritize the leadership of our guests in shaping the way we do our work.

Tim Reckart
Class of 2009
History & Literature
Academy Award-nominated filmmaker

"As a professional filmmaker, I don’t often refer to the content I studied as a History & Literature concentrator. But the practice of research and writing taught me how to form and articulate ideas, and those skills serve me every day, whether I’m writing a script, putting together a pitch, or explaining a concept to someone on my crew. For me, a humanities concentration is an opportunity to engage intensely with human culture, and that experience has enriched my life well beyond my professional work."

Our graduates excel in most every field, including business, government, entertainment, law, medicine, and education.

Whatever your career path, training in the Arts & Humanities will make your life more meaningful.
Elizabeth Lim

Class of 2008

Music
Novelist and Composer

“I came to Harvard College with the full intent of becoming a professional composer. While I did concentrate in music, during my time at Harvard I rekindled my childhood love for writing fiction. It would be several years before I decided to change careers, but the voice and analytical eye I honed at Harvard were instrumental in helping me succeed in my new field. Harvard gave me a strong foundation in the arts and humanities, one that motivated me to explore different pathways for my creativity, welcomed me to a community of talented professionals and like-minded peers, and most of all, gave me the courage to pursue my dream of becoming an author.”

Akili Tommasino

Class of 2009

History of Art & Architecture and Romance Languages & Literatures
Associate Curator, Modern and Contemporary Art, Museum of Fine Arts, Boston

“The knowledge of history I amassed, and the critical thinking, research, and language skills I honed at Harvard have enabled me to pursue an international career in art institutions. I consider them indispensable centers of culture and education. I benefited immeasurably from unparalleled resources including the Harvard Art Museums, Fine Arts Library, Carpenter Center, and network of superb faculty, supportive staff, and brilliant peers. My experiences at Harvard have inspired and empowered me to foster future generations of diverse leaders in the arts by imparting the values of cultural agency, ethical entrepreneurship, and empathy that have guided my career.”

Wynne Muscatine Graham

Class of 2017

Philosophy
Investigator at the Southern Center for Human Rights

“As a philosophy student at Harvard, I learned to challenge my own assumptions and to be open in new and radical ways of thinking. My experience prepared me both personally and professionally for my life post-graduation. Confronting ideas critically but openly has enabled me to engage with new perspectives and connect with people whose views differ drastically from my own. I am immensely grateful to Harvard and the humanities for the training and perspective they provided me.”

Zachary Podolsky

Class of 2004

The Classics
Attorney at Wachtell, Lipton, Rosen & Katz

“As an undergraduate Classics concentrator, I used to assume that I was sacrificing some degree of pre-professional preparation in favor of studying a field that I loved. Even if that premise had been correct, it would have been a sacrifice worth making in light of the significant advantages of studying humanities (and certainly Classics) at Harvard – an intellectually charged atmosphere highlighted by unparalleled resources including the Harvard Art Museums, Fine Arts Library, Carpenter Center, and network of superb faculty, supportive staff, and brilliant peers. My experiences at Harvard have inspired and empowered me to foster future generations of diverse leaders in the arts by imparting the values of cultural agency, ethical entrepreneurship, and empathy that have guided my career.”

Molly Dektar

Class of 2012

English
Writer

“This past spring, I went on book tour for my first novel, and frequently someone in the audience would ask about my favorite books. I realized that even though I’d always loved reading, even though I’d always wanted to be a writer, it was my English concentration at Harvard that introduced me to the works that blew my mind and shaped my writing. My professors and fellow students showed me new ways of thinking, discussing, and caring about literature which have had an inestimable impact on my fiction.”
was the Odyssey that confirmed  

Here are a few examples of the 2019 SHARP Fellowship opportunities (more can be found online at [https://uraf.harvard.edu/sharp-project-descriptions](https://uraf.harvard.edu/sharp-project-descriptions)).

metaLAB:  
Curricular Lens: Work with metaLAB director Prof. Jeffrey Schnapp to research, design, and develop a new web-native publication channel to highlight interesting facets of the history of the Harvard curriculum. Explore historical micro-narratives through interviewing notable alumni and conducting archival research into historical curricula at Harvard and Radcliffe. Design scenarios using data visualization, text, and audiovisual media.

Poetry in America:  
Join Prof. Elisa New of the English Department in developing and producing a multi-platform humanities initiative including collaboration with WGBH on state-of-the-art online course materials for Poetry in America for Teachers. Assist with research and development, production and post-production, identify new teaching moments, develop curricula or assessments tailored to learning outcomes.

Women’s Suffrage Centennial Digital Humanities Research  
Gender & the Vote: Research and contribute to the creation of datasets on various aspects of women’s rights, the fight for women’s suffrage, and the impact of the 19th Amendment as part of a “data hub” mapping the history of women’s rights. This project will be part of the major celebrations at the Schlesinger Library on the History of Women in America at the Radcliffe Institute for Advanced Study marking the centennial of the 19th Amendment in 2020.

Harvard’s Office of Undergraduate Research and Fellowships ([https://ocs.fas.harvard.edu/](https://ocs.fas.harvard.edu/)) similarly provides guidance and opportunities for funded research and scholarship programs at Harvard and beyond, with resources like a Funding Source Database and guides to research, fellowship, and travel opportunities.

What course at Harvard sparked or confirmed your interest in the arts and humanities?  

Harmonia 10: was the Odyssey that confirmed Shakespeare 36: the Arts & Humanities Division would be my academic home at Harvard.

Reading essential works of literature, philosophy, and history taught me that the humanities is the best place to make cross-cutting connections between different academic fields.

The blurry lines between history, literature, and philosophy have helped me bring rigor, out-of-the-box thinking to the work I’ve done in all three disciplines. Above all, the intellectual community I’ve found through the SHARP program has paid dividends every years after taking the course.

It’s a testament to the life-long relationships I’ve developed by studying the humanities at Harvard; relationships that have shaped not only the knowledge I’ve learned, but the person I’ve become.